

KAMAL'S TRANSLATION OF THE SELECTED POEMS OF FAIZ: APPLICATION OF BAKER'S THEORY OF EQUIVALENCE

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**Kamal's Translation of The Selected Poems of Faiz:
Application of Baker's Theory of Equivalence**

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ABSTRACT

Title: Kamal's Translation of the Selected Poems of Faiz: Application of Baker's Theory of Equivalence

This qualitative study aims to find out various types of non-equivalence across the selected poems in Urdu by Faiz and their translation in English by Kamal. It identifies non-equivalence at word level, above word, grammatical, textual and pragmatic level across the selected source text in Urdu and its target text in English. Furthermore, it also analyzes the types of strategies used by the translator while rendering the selected poems from one language to another language. Keeping in view the objectives of this research study, the selected poems and their translations were analyzed qualitatively by applying Baker's theory of equivalence as a theoretical framework. The results of the study revealed that the non-equivalence in translation in relation to its source text at various levels has been recurrently given priority over the exact translation to preserve the meaning of the source text as much as possible. The researcher concludes that to carry across the meaning of source text in the translation, Kamal, at several occasion, has used non-equivalence at various levels to preserve and communicate the vastness of the source text. To do so he has used various strategies in his translation as proposed by Baker in her theory of equivalence. So, as a professional translator, Kamal takes great care to recreate the poems in English translation. This care, at several places, led to the selection of non-equivalence at the various levels to maintain as much as possible the equivalence in the English translation of the selected Urdu-poems of Faiz.

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I dedicate this study to my sweet and loving Cousins (Mehmood and Ahmed) and Nieces (Asma and Anusha) who often asked me, “Khan G! Da ba kala pora kigi?” (When will it be completed?)

I smiled and said “Dair Zar ” (Too Soon)

CHAPTER 1

INTRODUCTION

Globalization and pervasive violent conflicts have brought and continue to bring people from diverse cultures and different linguistic communities in a close contact. This close contact has enabled them to share harmonious view of the world, and it has resulted into building up bridges with the help of translation (Baker, 2006). Translation helps them to transfer and receive each other's stances in various domains of life in the global world. It occupies a central position in the modern globalized world as much as it had in the past. Throughout history, translation has been used as a medium to transfer and share valuable knowledge of arts and sciences as well as to spread theological teachings of a religion across borders and cultures. In the contemporary world, with the introduction of English language as lingua franca, translation still retains its importance as it has retained in the past (Bassnett, 2007).

Today, the interaction between people belonging to diverse cultures and nations has increased more than ever. The phenomenon of globalization is the leading cause of increase in these interactions. Interactants such as immigrants, people seeking jobs in foreign countries, or those seeking political shelter steer the direction of the global politics (Appadurai, 1990).

A decrease in the use of various languages of the increasing number of populations has been noted. According to a report by UNESCO, the rate at which these languages are vanishing from the surface of the earth is quite alarming (Moseley, 2010). A language, a representative of the culture of its native speakers, also provides a corridor to the study of knowledge and practices accumulated in their culture overtime (Cronin, 2003). Heath and Potter (2004) state that in the contemporary international scenario, English as a language has moved from merely being studied in terms of its semiotics to a point where it has gained as much significance as needed to bring about important global changes. As a lingua franca,

it has directly influenced the academic, economic, technological, and political sectors, and it is used as a medium of communication in newspapers, radios as well as digital media.

Translation has played a crucial role in inter-human communication throughout history by providing a communication and culture access across borders. World trade has grown to global level and so has the importance of translation. It has reached to an unprecedented scale and, thanks to Dutch-based US scholar Holmes (1924-1986), it has acquired its disciplinary name: “Translation Studies”. On the other hand, in the Asian countries in particularly Pakistan, this nascent discipline requires larger and more immediate attention.

A leading advocate in this discipline, Baker (1998), in her introduction to first edition of *Encyclopedia of Translation* discussed the exciting new discipline which is bringing a wide range of scholars, linguists, anthropologists, and discourse analysts together. Then, in her second edition of *Encyclopedia* (2009), she has talked about its rapid evolution which encompasses its growing multidisciplinary, and its break away from a Eurocentric origin to a global village which includes all languages across the world.

In her another book, *In Other Words: A Course Book on Translation*, Mona Baker(2011) has theorized a theory of equivalence to analyze translation. The theory analyzes texts from a bottom-up and then a top-bottom level; it begins with simple words, and then reaches to text level and pragmatic level. Although, on the other hand, Snell-Hornby (1998) (as cited in Munday, 2001) is of the opinion that “textual analysis” should go on from top-down i.e. from macro to micro, and from text to sign. At the same time, Hatim and Mason’s (1990) model of translation process also takes text-type, and context as starting point that is top-down approach. Here top-down approach in translation is more suitable in theory, but it cannot be used by those who are new in this field. Furthermore, it is said that text is a semantic unit not a grammatical unit and meaning can be achieved through wording instead of a theory of wording (Halliday, 1985). According to Baker (2011), text embodies meaning. Its meaning is realized through form. If one cannot understand its form, it is not possible to infer meaning from the text. Therefore, it is necessary for translator to understand individual form to get the overall meaning of the whole text. In the same way, translation without looking to its context is a useless process.

At the same time, it is not possible to appreciate a translation if the reviewer does not have knowledge at lower levels such from individual from unit such as at word level. So, translator has to have an understanding of how units, phrases, and grammatical units work together and shape the over meaning of the text.

As a researcher, I have chosen Baker's theory of equivalence to analyze the target text in relation to the source text at various equivalence levels such as at word, above word, grammatical, and textual, and pragmatic levels. Such type of research study helps those who have no experience in linguistics and may also work as a guide to those who are dealing with translation. It will also provide academic training in the field of Translation Studies to the beginners as to how to start from the very basic word level and then reach to textual level. Such type of training includes theoretical components that encourage translators to look at what they do, how they do, and why they do it in one way rather than another.

1.1 Statement of Problem

Translation of texts across languages is a complex and intricate process. Each language, both at micro level i.e. the text level and macro level i.e. beyond the text level, poses problems during the process. A translator who performs his/her role as a mediator to render this complex and intricate process of translation between languages comes across various problems of non-equivalence at multiple levels such as at word, above word, grammatical, textual, and pragmatic level. In this process, translator adopts alternative strategies to retain and negotiate sense of the source text by using non-equivalence at certain places. Due to this non-equivalence in translation of poetry, readers take it as a vague translation of the source text. Since the readers are not aware of the differences between the two languages which results to problems of non-equivalences. The problems of non-equivalence in translation prompt the researcher to conduct research in Kamal's translation of Faiz's Poetry by applying Baker's Theory of Equivalence to get answers.

1.2 Research Objectives

- To highlight the kinds of non-equivalence at bottom-up levels of Kamal's translation of the selected poems of Faiz

- To explore the ways in which these kinds of non-equivalence manifest at various levels
- To find out the strategies used by the translator to deal with this non-equivalence

1.3 Research Questions

- 1) What kinds of non-equivalence are found at bottom-up level of Kamal's translation of the selected poems of Faiz?
- 2) How do these kinds of non-equivalence manifest at various levels?
- 3) How does the translator manage with this non-equivalence?

1.4 Significance of the Study

This research study is significant both at translation and as well as at linguistic perspective. The study is valuable as it foregrounds Baker's theory which is the least applied translation research method in Pakistan. This study also has an applied utility as it holds the promise of bringing a greater and more nuanced understanding not just of the thorny issue of non-equivalence but also of its possible solutions. Usually the researcher in translations deals with issues of translation in horizontal manner. However, Baker's equivalence helps the present researcher to deal with problem of translation in at bottom-up level i.e. at word, above word, grammatical, textual, and pragmatic levels. It provides useful insights translators to manage with the complexities of non-equivalents in translation from the very lexical level to the broader pragmatic level.

1.5 Delimitation of the Study

Applied Translation Studies is a vast field but due to the limitation of the allotted time and space, the researcher had to restrict this study to a specific point. So, this study was delimited from two perspectives. First, it was restricted only to the ten poems taken from the *Selected Poems of Faiz Ahmad Faiz in English* written by Kamal. Secondly, it was restricted from the perspective of the theoretical framework. There are seven levels of equivalence proposed by Baker in her theory of equivalence, but this study was restricted only to the first five levels of equivalence, and the last two levels of equivalence do not come under the ambit of this study.

1.6 Chapter Breakdown

This research thesis is written in five chapters. The first Introduction chapter of this research study briefly introduces the topic and provides a thesis statement. The second chapter Literature Review briefly reviews the available literature in translation studies with special attention to the use of non-equivalence in the translation of poetry. In the third chapter Research Methodology, the researcher elaborates on the sampling technique for the selection of the poems and the methods for the analysis of the selected poems. The fourth chapter Data Presentation, Analysis and Findings presents and analyzes the collected data, and the final and fifth chapter Conclusion and Recommendations contains the conclusions and recommendations that were given by the researcher in the light of the findings of this study.

CHAPTER 2

LITERATURE REVIEW

In the previous chapter, the researcher put forward the research problem, objectives, research questions, significance of the study and the methodology of the study. In this chapter, the researcher provides a precise and critical review of the related literature. In doing so, the researcher intends to focus on the various definition of translation and then delves on translation studies, theories of translation, Text linguistic approach in translation, and contemporary works with particular reference to Kamal and translation of Faiz's poetry and other translators. Then it moves to poetry translation, and notion of equivalence. In addition, the related literature review is synthesized and criticized in relation to the gap in this research study.

2.1 Translation with Some Definitional Considerations

Jakobson (1959), the structuralist, divides translation into three kinds; first one is intralingual translation which is rewording or paraphrasing within one language. Second one is interlingual which is rewording or paraphrasing between two languages. Last one is intersemiotic translation that is rewording or paraphrasing into sign system. Here, in this research study, the researcher is concerned with interlingual translation between Urdu Language and English language.

Traditionally, translation was considered as a shift from one language to another language, that is, a change in the surface structure of one language (source language) to another language (target language). Catford (1965) defines it as "the replacement of textual material (SL) by equivalent material in another (TL)". In this definition, he is more concerned with formal features of language; such as rules and grammar rather than pragmatics of the text which is also crucial in the process of translation, while Baker (2011) gives equal importance to both text pragmatics and grammatical equivalence as mentioned in Chapter 3 of this research study.

Nida (1969) states translation is the reproduction of receptor language which is target text(TT) in the closest natural equivalent of source text(ST). Priority is given to meaning and style. He is more interested in a notion of equivalence in translation; both at the level of stylistics as well as at the semantics. She sees translation as a recreation of a same response of the ST in the TT. In the same way, this view of translation overlaps with the view of Tytler(1993) which also favors a maximum equivalence at the levels of meaning and effect as suggested that a quality translation has the spirit of the original text. The essence of the source is transfused in a such way that it is felt and apprehended by the native of language.

Other theorists have defined it is an aim being sought on how to translate or what factors should be considered when passing through this process. Mouin (as cited in Pym, 2007) opines that to translate is not only to take care of the linguistic, schematic or structural meaning of the text but one should also consider the semantics of the message along with its culture, environment and period.

In a nutshell, these various definitions from various perspectives differ in certain aspects as discussed above. Some of them present the aim of the translation, few of them look to semantics and some to style. Amongst them, some describe translator as a mediator, and some focus on the general aspects of interlingual, intralingual and intersemiotic as proposed by Jakobson(2000). This present study is concerned with an analysis and description of translation from Urdu text that is source text to English text that is target text under the guidance of Baker's theory of non-equivalence at various levels which is discussed in the next chapter of this research study.

2.2 Translation Studies

Since millennia, the process of translation has existed which helped linguistics as well as culture transfer across languages. However, as a discipline it emerged in the second half of 20th century. Its recognition goes to the scholar Holmes (1972) who coined the name, 'Translation Studies' which is popularly accepted. It envisages translation as broader discipline and gives space to neglected areas such as interpretation and translation process. Then, his biggest contribution in this discipline is in the form of drawing the map of the 'territory' which divides translation studies in two areas that is pure translation and applied

translation. On one hand pure translation studies formulates theories while applied translation studies provides description of the various phenomena during the process of translation, and it also develops rules and principles through which these principles can be explained. The later phenomena fall under the threshold of title of descriptive translation studies (DTS), while the former one lies in the category of transition theory. Here, in this research study, both theoretical and descriptive frame works are used to analyze the selected samples and it adds to Baker's theory of equivalence which has been given in Chapter 3.

Moreover, the focus of the descriptive translation Studies (DTS) circulates on three areas of research which are; product-oriented DTS which acts upon a text wherein it aims at investigation of existing translation. Second one is process oriented DTS which looks to the mental processes that occur during translation process. The last one is functional-oriented DST which aims to describe the function of the translation in the socio-culture context of situation. Then the outcomes of DTS can be applied to translation theory to develop other translation theories or partial translation theories which are restricted and bounded according to its area; that is focusing on specific linguistic or culture group, and it can be applied to rank; which includes focus on specific linguistic levels in the form of words or sentences. Moreover, it can also be applied to medium (human vs machine translation) and may be applied to time which deals with particular period. Last one is related to problem-restricted theory which is concerned to specific translation problem for instance metaphoric translation.

The applied territory of translation studies is oriented towards translation training. It includes testing techniques, teaching methods, and curriculum planning. Another one in this division is translation aids in the shape of IT applications, translation software, online data bases, use of internet and dictionaries. Third one is translation policy; it deals with both translator and translation in society as well as the place and role of translation in society. Last one in this territory of applied translation is translation criticism; its main concern is to address the issues of evaluation and revision of translation.

However, it is worth mentioning that these areas of translation such as theoretical, descriptive and applied areas are dialectical in nature which influence each other one way

or the other way. This view of translation studies has direct opposition to Toury's thesis; he states that translator training and criticism do not have a central position in the field of this discipline but considered these as an extension of the discipline. In other words, Toury (1995) holds the poles of theoretical and descriptive translation studies on the one hand and on the other hand what he particularly named 'Applied Extension' which has a unidirectional relationship.

Though Holmes Map of Translation Studies has been criticized by many critics such as Pym (1998) and Vandepitte (2008), for its dialectical nature of overlapping with various domains, but it is cleared from his division that he offered this discipline a flexible potential which encompasses a number of areas as mentioned above. His divisions of territory not only scientifically-framed, and hierarchically-arranged but also webbed multiplicity of things which can be covered in translation studies. But due to rapid globalization of this dynamic world, it spreads its interdisciplinary nature with the passage of time. Despite its versatility, the concept of equivalence is complex issue in this discipline which is still under debate. Various theories are proposed diachronically and synchronically by professionals in this field across the globe to analyze equivalence in the discipline of translation studies.

With advent of time, various translation theories have been put forward by various experts in this field to translation. Amongst them, Vinay and Darbelnet (1958) (as cited in Munday, 2011) who rendered a comparative descriptive stylistic analysis and found certain strategies and procedures used in English-French pair translation in the work. They categorized translation into two categories of direct translation and oblique translations which consist of seven procedures that are: borrowing, calque, literal translation, modulation, transposition, adaptation and equivalence. Here it is argued that equivalence is a procedure in which the same situation can be transferred from source language to target language, and stylistic impression of the language be kept as in the source text. But in case of idioms and clichés, equivalence can be sustained which may create stylistic change and even some lost in its beauty.

This present study is designed to contribute in the field of translation studies. Urdu-English translation of poetry wherein little research is carried out in this domain through application of Baker's theory of equivalence.

2.3 Theories of Translation

Translation means to convey the meaning of a text in one language to another text in a different language. It is opined that in each translation something is always lost, so perfection in translation is a false notion. Translation theories introduce us with some systematic translation methods. It is a body of knowledge about translation procedures and steps. In Newmark's (1981) words translation theory provides us with a framework of principles. He adds that translation theory presents the procedures of translation which deals with translation methods for different texts.

Mason (1982) differentiates between translation theory and contrastive linguistics by saying that the difference in these two boils down to the distinction between langue and parole. He further says that in translation the focus would be always on the text rather than on the language. He says that contrastive linguistics is helpful at the level of langue. He asserts that when we come across with the losses and gains of information in translation, it is the absence or may be the presence of certain phenomenon of definiteness and indefiniteness or the difference in number between the SL and TL. In such cases according to Mason contrastive linguistics can compensate the issues.

Despite the several persistent efforts to device a definite theory of translation, linguistics and translation studies have not met a possibility of reliable model so far. It is significant to formulate a reliable theory because it will provide systematicity to the method, practice and procedures of translation. Since we do not have significant and definite theories of translation, so, it may be wrong or misleading if we talk about properly developed theoretical frameworks of translation already considered and verified by the experts of the concerned field. Thus, it is better to take into consideration the opinions of linguists and experts of translation.

One of such renowned scholars is Catford (1965) who is of the opinion that the main concern of the theory of translation is a particular relation between languages (source text and target text) and thus, he considers translation studies as a branch of comparative

linguistics. So, translation, according to him, is the phenomenon where utterances in one language (source language) are substituted by equivalent utterances in another language (target language). Keeping this definition in view, he proposes two types of translation equivalence; a) textual equivalence and b) formal correspondence. Catford (1965) prefers the latter of these two types of equivalence because according to him, the quality and value of textual equivalence depends upon the command/mastery of the translator over the two languages (source and target languages) whereas formal correspondence which is Target text category i.e. unit, class and structure takes same space of economy of target text (TT) as it is given in the original text takes.

Nida's (1964) theory of translation comprises of the three techniques for scrutiny, profound structure exchange, and rebuilding. His advanced theory (1969) incorporates one more stage, specifically testing. Scrutiny of analysis includes basically in back-translation to a near-kernel level. In this stage, the source language text (SLT) must be scrutinized and examined cautiously, and meaning must be separated. Nida formulates a few phases of investigation; however, they overlap in practice. They are: (1) lexicogrammatical highlights of the prompt units, (2) the context of discourse, (3) open setting, (4) social setting of the source language (SL), and (5) the social setting of the receptor dialect. In the wake of investigating the SLT into its fundamental pieces, the aftereffect of the examination is moved into the target text (TL). This stage is not as basic as it is by all accounts. In real practice, the exchange of communication from the SL into the TL happens at different sub-surface dimensions relying upon the degree to which the two dialects under thought have relating semantic and syntactic structures. In the phase of exchange, the interpreter constantly fluctuates between the phase of examination and that of rebuilding. In other words, there is no obvious division between these phases in the genuine procedure of interpreting. Protecting the importance of the SL message is of best need to the interpreter. He underlines this point by saying that exchange is not simply the transference of separate, detached bits, yet happens at a point where these pieces are associated into important arrangement.

So that in the wake of having investigated the essential segments into their least complex connections inside portions, these are back(ed) up to the point where these parts are cautiously and appropriately identified with one another. Nida and Taber (1969)

rebuilding the message includes deviations at various dimensions: syntactic and semantic. In this stage, the interpreter should focus on the divergences of the two dialects as far as voice, word classes, connectors, and so on. For example, the Arabic sentence structure supports the utilization of the dynamic more than the reserved. That is the reason we even more frequently render the dynamic Arabic sentence into the inactive while converting into English. Different changes are required regarding dialect assortments or styles in their various social grounds of their lives (Nida & Taber, 1969).

Besides, figurative articulations and phrases likewise be adjusted to fit in with the TL culture. The last stage during the time spent interpreting is trying to incorporate precision of translation, comprehensibility, elaborate proportionality, and so on. Be that as it may, in Nida's view, it is dynamic equality instead of verbal correspondence which ought to be the focal point of consideration. Nida (1969) writes there is an inclination for every single great interpretation to be fairly longer than the firsts. Social and phonetic redundancies are longing of the interpreters to incorporate all data expressed in the first correspondence.

So far, the researcher has been talking about various proposed perspectives on translating texts. The main problem within reach is whether these perspectives can shape together theory of interpretation/ translation.

2.4 Literary translation

With the perception of literature as a 'super-genre', a given text can be categorized as a literary text or non-literary text. The 'genre' being regarded as one with pre-organized features, but at the same time open to further analysis and discussion, whereas the 'super-genre' being regarded as one with model features with the most important being their presence in written form in addition to be articulated, the purpose being stirring the emotions of the subject and amusement (Stockwell, 2002). The emphasis on the form of language also differs from that of the 'genre' with focus on entities such as rhyme in case of poetic writing. Such form of writing does not possess a definite meaning and is open to various interpretations. In addition to that, the non-standard forms of language and communication are also adopted without any hesitation (Stockwell, 2002). Some parts of literature adhere strictly to its decided characteristics while others allow freedom to

diverge. The former includes prose, drama and poetry, while the latter, also called ‘peripherally literary’ genres, include children’s literature and Holy Scriptures. Consequently, when a literary translator when translating a particular text might utilize and profit from alternating between the strategies that best serve their purpose. The area of literary translation proves to be arduous, but if properly dealt with would facilitate the exploration of cultural interfaces among the cultures of the respective languages. This in turn proves to be of aid for assessing and developing theories, methodologies and practices of various genres (Tymoczko, 1999).

2.5 Translatability of Poetry

The central question that all studies of the translation of poetry have asked, implicitly or explicitly, is whether poetry can be translated or not. It may seem clear that it can be transferred to another language. Poetry has always been far and wide translated, and some poets have rendered it into various languages. In reality, translated poetry plays vital part in the literature of most cultures that it is taken very much for granted (Honig, 1985). English readers of Virgil or Omar Khayyam or Alvarez’s (1992) (as cited by Hatim & Mund in 2004) in anthology *Modern European Poetry*, for example, might see the poems as foreign without necessarily reading them as translations.

The conflicting view is that poetry translation is difficult or even impossible – arises from the coincidence of two assumptions: (i) translated poetry should be poetry in its own right (Coleridge, 1990) (ii) poetry is difficult, cryptic, ambiguous and exhibits a special relationship between form and meaning (Furniss & Bath 1996 as cited by Munday, 2011). These two assumptions together have led many writers – such as Weissbort (1989) and Raffel (1988) – to state that the translation of poetry, more than that of any other genre, demands both special critical abilities and special writing abilities. One way of negotiating this difficulty is to translate poetry into prose, an approach sometimes favored for writers such as Shakespeare and Virgil. Scott (2000) argues that translation of poetry has their own resourcefulness and their own freedoms. Prose translations are, however, the exception. Another way of dealing with the difficulty of poetic translation is to move away from the original, producing what Lowell called *Imitations* (1958) or what Paterson calls versions (2006). Hamburger (1989) sees such deviation from the original as ‘an admission of

defeat'; yet many translators of poetry feel it is the only way to produce translated texts which aim to be poems in their own right.

2.6 The Skopos of Poetic Translation

Nord(1997) states that one way of expressing the fact that translated poetry aims, in general, to be itself poetry. The aim or skopos of translation is to carry over the source text function into the target text; it is thus an instrumental translation. However, if it is to avoid being what Hamburger(1989) saw as merely a springboard for one's own work, then it must aspire also to be documentary, to give 'some idea of what the original is actually like Honig (1985), and especially to allow its readers to see those very difficulties which make it poetic. The common tendency to publish translated poetry bilingually, especially in recent years, points to this documentary aspect. Especially for the bilingual reader, the relationship of the translated poems with the source text is highlighted by a similar layout in both languages. The notion that translation means in essence documentary writing, and therefore we need a new term ('version' or 'imitation') to describe translation of poetry which is also instrumental, was behind Jakobson's (2000) suggestion that what poetry required was not translation but 'creative transposition'.

Other writers do not see the need for instrumentality in translated poetry as running counter to the idea of translation. Pym (2010), for example, argues that poetic texts demand 'direct translation': they must preserve the stylistic qualities of the original. The focus on poetic style as a way of combining documentation of the poetics of the source text with the necessary instrumentality of the target text (even if not put in the same terms) is shared by a number of theorists of poetic translation (e.g. Tabakowska 1993; De Beaugrande 1978;) who argue that the translation of poetry must take into account the special nature and language of poetry and the type of reading it demands.

2.7 About Faiz Ahmed Faiz(1911-1984)

Faiz Ahmed Faiz(1911-1984), born in Sialkot, was a poet, author, and one of most well-known writers of Urdu language. He was nominated for Nobel Prize and won Lenin Prize. He was a versatile personality who served as a teacher, army officer, journalist, trade union leader, broadcaster, and script writer.

In 1947, the British granted the people of the Indian subcontinent their independence. It divided the region to separate area for Hindus and Muslims so that each religious group could have their own independent state which is India and Pakistan. Faiz reflected the chains of stained dawn, tensions, violence in his poems when people were migrating to their desired state. He documented all these disorders in his various anthologies such as *Naqsh-e-Faryadi*(1943), *Dast-e-Saba*(1952), *Zindan Nama*(1956), *Dast-e-Tah-e-Sang*(1965) (Contributors, 2018).

In his poetry, Faiz gives new hopes to people to achieve freedom, peace and progress. His works reflect the spirit of many local and cultural traditions of Hindu and Muslims. He was also influenced from British poet W.H. Auden. He uses new style which is the merged style of 14th century Ghazal and the form of 20th century such as free verse which was imported by British. He introduced new images and forms and themes to bring awareness in the readers about oppression in the country with help of revolutionary aesthetic as given in *Subh-e-Azadi* (the Morning Freedom). In short, Faiz is transforming emotion which passive in nature to motion which is actions for their peace and freedom in true sense.

2.8 Daud Kamal (1935-1987)

Daud Kamal (1935-1987) was a Pakistani poet, translator, and scholar from Peshawar city who was born on January 4, 1935 in Abbottabad. He served University of Peshawar as a professor of English literature. He wrote some poems in English ; his anthologies are *Remote Beginnings* and *A Selection of Verse*. He received three gold medals from Triton College which were recorded for the library of Congress, Washington DC. USA (Contributors, 2018).

As a professional translator, Kamal rendered Urdu poetry of famous poets into English. One of the poets is Mirza Ghalib who is a classical poet of Urdu. His translated works are *Ghalib: Reverberations*, (1970), still considered to be one of the best translations and his best quality translation is *Faiz in English (1884)* and *The Unicorn and the Dancing Girl – Translated Works of Faiz Ahmed Faiz, (1989)* . He was awarded for his best quality translation with FAIZ AWARD in 1987 and posthumously PRIDE OF PERFORMANCE AWARD in 1990.

As a professional translator, Kamal translates Faiz without much loss to its quality instead of skipping out its exact equivalent in target text. He prefers non-equivalence at various levels to keep richness of Faiz in target language. He was awarded for his best quality translation with FAIZ AWARD in 1987 and posthumously PRIDE OF PERFORMANCE AWARD in 1990. His translation needs to be researched for its excellences under Baker's theory of equivalence at various levels such as at word level, above word level, grammatical level, textual level, and pragmatic level. Furthermore, this research finds out the various strategies used by him while translating selected poems of Faiz to English.

2.9 Contemporary Works in Field of Translation in Pakistan

Awan (2013), in his article *Literary Globalization and the Politics and Poetics of Translations* states that three are literary traditions which are creating works in diverse languages such as Urdu, Sanskrit, Gujrati, Punjabi, Tmail, Marathi and many more which need to be translated into English language so that to fill out gaps of cultural obscurity of European readers and also across the globe. Though some translators are doing translation, but they need a specialized board to devise best model for them to render this complex process in a best possible way not only to English but also to other languages as Kamal did his best by translating Faiz's and Mirza Galib's poetry to English.

Jami (2013) in his article *Power Dynamics and Ideology in V. G. Kiernan's Translation of Iqbal's Poetry* has explored translational transgressions made by V.G Kieranan while translating Muhammad Iqbal's Urdu work into English. In his study he has explored the domesticated categories such as Anglicization, classificational dislocation, mistranslation, ennoblement, expansion, omission, prosodsadic dislocation, and qualitative impoverishment. He has reached to conclusion that Kiernan's translation of Iqbal lacks the voice of original text which is domestication according to target language. So, the translation is just like a flesh with its blood of the source text.

Shakur(2008) has worked on various areas of translation such as theories and methods. In her research study, she has formulated a theoretical matrix which is more complex in scope. Then she has applied the complex theoretical matrix to four the novels to confirm its validity and reliability which is worthy to be praised. But in this intricate

field of translation studies, each genre needs its own techniques and strategies to deal with the problems arise while transferring a source text to target language in particular poetry.

2.10 Translation and the Nature of Poetry

The idea that there is something peculiar to poetry which, if captured in translation, will allow the poetic effects of the original to be recreated is implicit in descriptions of poetic Translation as writing which captures the ‘spirit’ the ‘energy’ of the original poem(Pym, 1998). One way of making this abstract notion(poetry) more concrete is to equate it with style because style can be seen as the result of the poet’s choices (Verdonk, 2002) and therefore the embodiment of poetic voice (Stockwell, 2002) or mind which engages the reader (Boase, 2003).

This focus on style as central to poetic translation is found especially in the writings of: (i) translators who are themselves poets and can be assumed to have an inherent (perhaps unconscious) knowledge of how poetry works (e.g. Pope, Paterson or Williams), and (ii) critics who take the view that a theoretical understanding of poetry is essential not only to the reading of translated poetry but also to the act of translation.

There have been many debates about the characteristics of poetic style and whether they distinguish poetry from prose or indeed literary from non-literary texts (Fowler 1981). Some of the elements that have been put forward as distinctive of poetic style are:

- Its physical shape (Furniss and Bath 1996 as cited by Munday, 2011), including use of lines and spaces on Page
- Its use of inventive language (Eagleton, 2007 as cited by Munday, 2011) and, in particular, patterns sound and structure (Jakobson 1960: 358)
- Its openness to different interpretations (Furniss and Bath, 1996 as cited by Munday, 2011)
- Its demand to be read non-pragmatically (Eagleton, 2007 as cited by Munday in 2011)

The layout in lines(poetry) can be seen as a signal to read the text in a particular way: as a text in which style is the main repository of meaning (Boase, 2003). Typically, writers will speak of recreating particular aspects of style such as metaphors (Newmark 1988/1995),

repetition and ambiguity (Boase, 2003); all these are stylistic resources which, though present in non-poetic language, are used in greater concentration in poems and add up to sense of inventiveness.

Ambiguity is a stylistic device which allows for different interpretations and thus its preservation in translation enables the poem to retain its ability to fit different contexts (Verdonk, 2002). Discussions on the nature of poetry suggest that there might be poetic characteristics that are universal; yet poetic traditions vary from one culture to another and, points out, this is also an important consideration in translating poetry.

2.11 How to Translate Poetry: Theory and Process

According to Scott(2000), the processes involved in poetry translation, a common question is asked whether the process of interpretation and creation are separate or not. Some writers appear to suggest that they speak of ‘dismantling’ the original poem and ‘building’ the translation, Another speaks of the eight ‘stages’ of translation, Barnstone of two (1993) and Diaz-Diocaretz (1985) (as cited in Baker & Saldanha, 2009) in and explicitly distinguishes the process of reading from the production of the new poem. Others differ: Jones and Francis (1989) say that such stages are ‘helical rather than unilinear’; Scott (2000) goes further, maintaining that reading and translation are inextricably linked. In this latter view, creativity is an element in reading as much as in writing. This seems also to be what implies in calling his translation the closest act of reading and of writing. Yet Hamburger (1985) maintains that translation is, for him, a less creative act than writing his own poetry.

A further question that translation (or any activity which has been theorized) faces is that of the relationship between theory and practice. It is generally held to be the case that theory describes practice in a way which offers a partial explanation for observed phenomena (Chesterman & Wagner 2002 as cited in Munday, 2011). Others, especially translators who are not themselves theorists, tend to see theory as dictating practice. Though this view is often frowned on as being prescriptive rather than descriptive, and therefore denying theory its true character as model, the distinction is not, in fact, so clearcut. Toury (1995) says that descriptive theory can help make predictions about

practice. Moreover, it is reasonable to assume that theory can enhance the translator's knowledge of what is possible (Boase, 2003).

There are two main types of theory for the translation of poetry. Theory of the literary text and theory of translation. The theory which explains how poetry works will help the translator of poetry is stated by Tabakowska (1993) and Boase, (2003). Other literary and linguistic theories may lead us to question the authority of the author of the source text (Montgomery *et al.* 2000) or the notion that there is one correct interpretation (Scott, 2000). Theory may thus help free the translator from the constraints of the source text, and could therefore be seen as a source of creativity for the translator (Boase, 2003).

Theories of translation can be important in increasing awareness of particular issues, such as translation politics (gender and sexuality; descriptive versus committed approaches) and ethics. Venuti's (1995) concern with foreignization, for example, might lead the translator to consider to what extent poetic language is itself foreignized language. Theories that specifically aim to describe the translation of poetry include the 'seven strategies' described by Lefevere (1975).

Theories of poetics, stylistics and translation are also of value in the training and education of translators, and in reading translated poetry. Just as students can be taught to read poetry critically, and to acknowledge the need for multiple interpretations, so they can be made aware of the consequences of such stylistically aware reading for translation.

There are, then, several different ways of translating poetry, but it would be fair to say that most poetry translators aim to create translations that work as poetry in the target language.

In fact, it could be argued that if poetry, by nature, uses language which is strange and devices which both draw the reader's attention and allow freedom of interpretation, then translated poetry is in the best possible position to embody what it means to be poetic.

2.12 Translation as text

The conventional literary translation laid emphasis on the source-target text relations. In terms of theoretical approach, the focus was laid on the areas of equivalence and communicative purpose. Equivalence determines the extent to which a translator can reproduce the features about the style of the original text but at the same time questioning

the importance of equivalence over communicativeness of the translated text. Communicative purpose determines the extent to which it is suitable to follow the writer of the original text and where one can deviate their primary focus on receptor genre (Jones & Francis, 1989).

The translator also has to focus on the style of the original text, as it aids in determining the culture and time of the writer when he wrote the text. Part of the literary translator's habitus appears to be the convention that the translator speaks for the source writer, and hence has no independent stylistic voice. Some scholars, however, advocate that the translator's voice should be made distinctly present in the translated text, while others have argued that individual translators inevitably leave their own stylistic imprint on the texts they produce (Baker, 2000).

Literary translators may express a separate voice in paratexts – the texts that accompany a core text, such as introduction, translator's notes, etc. paratexts and metatexts (texts about the translated work, such as reviews, publishers' promotional web-pages, etc.) can provide data about a translation 'project' and its context (Berman, 1995 as cited in Munday, 2011). As they may be written by various actors (translators, editors, critics, etc.), they can also provide evidence on attitudes towards translation within wider communities of literary translation and production (Jones & Francis, 1989).

The complexity of many literary messages means that literary translators are conventionally allowed to a wide range of text-transformation options. Research based on creativity as problem solving explores what this might mean in process and product terms. Here, creativity means generating target text solutions that are both novel and appropriate – that is, not directly predictable by source text features, but constrained by factors such as the translator's preferred balance between source text loyalty and target text effectiveness, habitus (seeing oneself as a 'translator' or as a 'poet', say), etc. The second approach to literary translation as a process is more theory-driven and may be termed cognitive-pragmatics. The analysis of literary translation processes here may be informed by literary cognitive stylistics and the pragmatics of translation (Stockwell, 2002). Literary translators-as-rewriters communicate with target readers in a similar way, though interactants usually also know that the translators reporting on an earlier writer-to-reader

communication (Holmes, 1988). Thus, when a modern translator translates Dante's early fourteenth-century *Divina commedia* into Chinese verse modelled on seventh century Tang-dynasty poetry, he or she assumes that Chinese readers know that the source work is a medieval classic, that they realize the target style is meant to signal the work's medieval-classic status, and that this enhanced stylistic experience justifies the extra writing and reading effort involved. Polysystem theory sees literary works as forming networks ('systems') in their own right. Arguably, however, textual systems cannot be viewed separately from their social and interpersonal contexts (Hermans, 1999).

2.13 Theoretical Models

A model is a broad term that enjoys a vast range of uses in various fields. A model may refer to anything from concrete or physical construction to a higher level of abstraction or an abstract set of ideas. Theoretical models can be projected tentatively from a known discipline to a new, unknown sphere or field of knowledge. As the model is firstly plotted on one domain and then applied to another, thus the language exercised is apt to the prior field, hence this phenomenon enables a model to operate inquiringly. The model may act as an investigating instrument for the researcher who may acquire a valid and reasonable gain from it. The model may serve as a prism or searchlight with the help of which one may come across new things and views or consider known things and facts from a new angle or perspective.

Theoretical models apply their own terms and terminologies, constructing the object in their own image in the new field. Various theoretical models have been applied in translation studies. These models have also been derived from other disciplines and then applied to this very field. These models, according to Sperber (1986) and Wilson (1995) vary, ranging from semiotic and linguistic to sociocultural and literary models. These models in turn make use of ideas and concepts from other disciplines such as sociology, history philosophy. In all cases the flow of thoughts within the concerned domain acts as refined research tools. For instance, translation is regarded as a linguistic operation when it comes to the linguistic model. If we take into account this conceptual frame, structuralist models focus on the relations between linguistic systems, pragmatic models take into account the human interaction in given interactive and communicative situations,

psycholinguistic models focus on the mental operations and their linguistic aspects involved in the process of translation whereas cognitive models are associated with the mind concentrating on how the mind generates and processes information pragmatics views translation in this light with cognitive science(Pym, 2007).

Semiotics takes into account the field of enquiry and deals with signifying systems i.e signs and symbols. The social action theories and sociocultural models focus and highlight the contextual features of translation and dealing with various participants in translation driven communication. Translation in terms of literary models is taken into account with theories of literary criticism, literary theory and literary history. There are various new theoretical models which have appeared in the recent years including gender studies, the theory of social narratives, postcolonial studies and Bourdieu's Sociology. These models are interrelated and often contrast one another. Each model builds translation in its own terms. Each model also categorizes certain areas of translation differently.

2.14 Translation of Poetry: Pros and Cons

The problem of translating poetry results from the fact that poetry is considered as the hardest of all literary forms to render because of the linguistic features pertaining to sound, rhyme and meter which have complications to explain (Newmark, 2004). Reproducing the manner of the original work is essential, but it is not simple to do so Xiaoshu (2003). Hence, literary, particularly poetic translation, is supposed to reconstruct the artistic pictures in another language in order that the reader of the translation may be delighted aesthetically as like a native reader. Such type of care in poetic translation makes it complex and intricate.

Most of the translators and theorists are not certain about translatability of poetry. They give different explanations, "Poetry is what is lost in translation". It became a cliché for those who deny the rendition of poetry. Jacobson (1992) observes that by definition poetry cannot be translated but it is possible to be transposed creatively. This transposition could be intralingual (from one poetic form into another) or interlingual(from one language into another) or intersemiotic (from one system of signs into another).

Untranslatability of poetry originates from the conflicting views that the translator comes across and cannot shun that he must sacrifice too much. Benjamin's view (as cited in

Jacobson, 1992) about the difference between content and language form in the original and in the translation poses another source of the untranslatability. Such content and form have a certain unity in the original like a fruit and its skin while the form of the translation envelops content like a royal robe with ample folds. The language (or form) of the translation is more splendid than the language of the original and “thus remains inappropriate to its content, overreaching and alien ” which makes the translation superfluous. This view is substantiated by Nietzsche’s (as cited by Munday, 2011) position that the tempo of style in any language is the most difficult to translate. Raffel (1988) ascribes the impossibility of translating poetry to the differences between the source language (SL) and the (TL) that many important dimensions of the original literary work cannot be reproduced in the new language. This includes phonology, syntactic structures, vocabulary, literary history, and prosody.

In the words Najjar(1987), a poem is an organic whole in which it is impossible to separate the content and the functional and aesthetic values asunder. Nida (1964) ascribes the problem in translating poetry to the distinction between poetic language and standard language from the systematic violation of language norm that poetic language makes and the superimposition of one set of restrictions upon another. The poetic superstructure which is diverse in different languages seems untranslatable and makes formal agreement rare. So, it is inappropriate to seek formal equivalence to communicate or elicit similar feelings. All these views about translation of poetry suggest that there are two main sources of the difficulty: the words and meaning and the flow and rhythm (or rhyme).

2.15 The Four Important Aspects of Verse by Holmes

Holmes (1970) posits four approaches to the translation of poetry with respect to form and content, which reflect poetic translation through history. First one is **form–derivative** approach which contains the mimetic poem, or the poem translated that retains its form of the original. The translator tries his level best to produce a form like the source one but in vain. It transmits the message, flow, rhythm and style of the original, which are the essential parts which employs a high degree of dynamic equivalence (Kelly,1979).

Another one is analogical form. It goes beyond the original poem itself to the function of its form within the poetic convention of the original text. It, then seeks a form

parallel in function within the poetic tradition of the target text. Third is content-derivative. It refers to the organic form. Holmes (1970) says that in this form the translator begins from the semantic content and allows it to take on its own unique poetic form as the translation develops. In this form the meta poem has two inseparable dimensions that are form and content. Last is extraneous or deviant form. The metapoem does not derive from the content or form of the original. It transfers the meaning of the poem with greater flexibility than the mimetic or the analogical forms allow. In this dimension, an adequate translation of poetry should be built on three kinds of faithfulness: faithfulness to the meaning(content) of the original, to the music of the original and to the spirit of the translator's mother tongue. The duality in these mantic and stylistic structures of the literary work are overcome by a unified interpretation of the work as a structure of meanings on the basis of the thesis that meaning and its carriers are one (Popovic,1970) .

Form and content are integral parts which move together to make the poem; both of these form and content should be preserved in translation, but it is not possible to attain that without a loss. In order to reduce the frequency of loss in rendering, it necessary to choose the most essential elements which are of greater importance than other elements. The literary traditions will help out the translator to distinguish the basic devices and the elements which are sensitive to the peculiarities of each poem to render the poems with the least loss (Eesa,2000).

In addition, aesthetic standards vary from culture to culture. In the words of Wong and Shen (1999), the translator is bound to have a clear conception about the differences in the source and target language. It will guide him to treat wisely the problems.

2.16 The complexity of Translating Urdu Poetry

Translating Urdu poetry is a complex process that involves the period of that poetry, language and the translator's own outlooks and choices. It is mostly accepted that such acts of translation, where Urdu poetry is translated into English, mostly involve negotiation process. Negotiation is not that simple as it involves two cultures and their languages, but there are some translators who take liberty with schemes of Urdu stanza and generate new forms. On the other hand, there are some other poets who represent the reality honestly (Rahman, 1998).

The language of poetry and its complexity also decide the extent to which it can be decoded into a foreign language. Though translating Urdu poetry is a process of “trans-negotiation” (Rahman, 1998) which involves two languages and their cultures – Urdu and English – but it becomes too hard to attain equivalence in the “words, music and fragrance when ports of origin and translation are so far apart as Urdu and English” (Alam, 2013). Yet, the thing that can be achieved through translation is a taste of its original form. This could be done especially when an example of Urdu poetry having the structure of Ghazal is involved and the Ghazal consists of distinct couplets which are different in content and rely on the pattern: AA, BA, CA, DA. (Russel, 1968). To achieve such complete formal unity is an extremely difficult task that is hardly ever possible. On the contrary, it is easier to translate the Urdu Nazm as compared to Urdu Ghazal (classical poetry) because Nazm contains a model of its poetic form that is according to English. It makes it easier for the translator to translate the Urdu Nazm to its fullest approximation (Rahman, 1998). As such, the formal aspects of a poem will inherently have a strong impact on the success of a translation and the extent to which conventions, complexities, insinuations, multiple meanings can be captured.

2.17 Function of Native Language - Native Translator vs Non-Native Translator

Translation acquires individuality through the act of transcreation, yet, this does not mean that the original is, in any way, lost or destroyed. Singh puts that between the original and translation fall "shadows of language" of the translator's creative self and style (Singh, 1988). There exists a thin line between the original and the translation that indicates some departure from the original. Therefore, it would be impossible to gain a complete equivalence of the original into the target language, and what one can achieve is a certain “degree of approximation” with the “soul of the original”.

It is quite difficult to transpose a compressed line of Urdu poetry to another language. Mostly, the translation involves making various choices which turns the verse to the basics and which involves priorities of the translator as well as of target audience (Shahrukh, 2013). Shahrukh is also of the view that while studying translation of a work of poetry, one really does not get an idea that whether the translation is done by the native

or non-native speaker of the target language as it does not directly affect the quality of the translated work. In one example, where the translation work of a non-native translator was not that good, the translation work of native speaker was even worse as it involved an attempt to attain the equivalence of Urdu imagery with the help of florid language. However, the attempt resulted in sacrificing sounds of the native language and the feelings of the poem. This shows the complex nature of translating the Urdu poetry. It also suggests that having perfection in the target language does not necessarily give way to more equivalent and successful translation.

2.18 Poet-Translator and Translator-Poet

One of the crucial factors in translating Urdu poetry successfully is personal dispositions and at the same time to know the background of the translator. Precisely, if the person who is translating the original work is a poet himself/herself, s/he will be able to do more justice to it. While exploring the different translations done by Faiz; Poet-Translator, the strategy that was followed by him in translating the Russian poets, specifically, Hikmet (who was his friend) was a reader-oriented approach which replicated the unfamiliar ideas/images of original works but presented them in the familiar expression. Faiz, as a poet translator, was successful in translating and acclimating poetry and at times he refabricated the rhyming patterns of poetry but at the same time he put the stamp of his poetic sensibility on them. He achieved near approximation through negotiation. He achieved the close estimate through conciliation. Though, Faiz is known more for his poetic genius in Urdu poetry and as one of the most important and popular modernist Urdu poets, his poetry has been translated in huge amount. Same is the case of Kamal. As Poet-translator, he was successful in translating poets such as Ghalib and Faiz. His translation has recreated the original texts in the best viable way to avoid loss. That is why, he received appreciation across borders.

Kumar is one of the most successful translators of Faiz. According to him, without taking any needless liberties with the text, the translation can achieve a higher status than the original one. Translation of Faiz's poetry by Kumar is often in its own right; according to Kumar, a translation can reach a level of creation (Kamal, 1990). Despite this, he does not involve in any transcreation, rather reproduces the beauty and supremacy of the original

work without contracting it as much as possible. Kumar regains the original line-breakup and the structure of stanzas. The way he translated the poetry of Faiz with such closeness is the result of his cultural ambiance and inheritance of Urdu and Persian poetry. Evaluations of Kumar's translations of Faiz put them at the "higher recognition" because of its closeness to its original work and they are more successful and reliable than the earlier translations of Faiz's poetry (Singh, 1988). Examples of other comparative analysis show that other translators were not able to reach the mark of approximation with vital rhythm of the original verse, which Kumar was able to reach by his quest for the right and rare words in the receiving language. His translational works show the originality of the actual work.

The well-known translators of Faiz Ahmad Faiz are: Agha Shahid Ali, V. Kiernan, and Daud Kamal, who are considered the best translators, among others. The title of *Tanhai* is translated as *Solitude* by Agha Shahid Ali and on the other hand it has translated to *Loneliness* by Kamal and Kumar, a word which has more closeness and catches the shade of *Tanhai* and points out the utmost disappointment of the protagonist, one who is "tired of the long wait" (Faiz, 1995). The meaning is not carried properly in the word "Solitude", as it lacks the element of disappointment and frustration which the protagonist is actually feeling.

While comparing these three translations, the arrangement, correctness of emotional content, literary taste and the break-up of lyrical flow in Kumar's version is much closer and equivalent to the original, than the other translations. Besides, the other renderings seem to be leaving out both the rhyming and music of the original words. The conversion of "Rahro" as done by Kiernan and Kamal is "wanderer" and "traveler", respectively, both of the translations miss the nuance of the word "Rahro", Kumar's rendering of "passerby" seems to describe more correctly the identity and status of the person. Unlike the wanderer who has not a sense of direction or a traveler who knows it very well, passerby is nearer to be a wayfarer.

After the above discussion, it can be seen that, indeed, Urdu poetry can be translated with a very close approximation that to being equivalent to the original tone, intensity, temper, rhythm, as well as in the organic structure. To do so, one needs to put the same

level of creativity on an identical wavelength of the feelings of the original poet.

Furthermore, the semantic depths and colors of Urdu words and their English twins have the latent to handle the complex bilingual discipline of poetry renderings and allows a translator to give a suitable poetic diction in contemporary English. Finally, the best approach in translating Urdu poetry is to take care of spectrum which may range between domestication and foreignization that fits as much as to the given work and within the work, in the vicinity, also do a selective strategy.

2.19 Role of Pragmatics in Translation

The pragmatic models of translation assume that to achieve equivalence is actually an attempt at to reperform successfully speech acts that are locutionary, illocutionary and perlocutionary force of the original text in target text (Blum-Kulka, 1981). Baker's (1992) and Henry (1998) research works provide paradigm of pragmatics-oriented models to translation. Various insights provided by pragmatic theories of language are used in translation quality assessments to build up textual profiles both in source and target text (House, 1977). Speech act theory in various domains, thought based on governed rules, showed variation which poses difficulties in translation. It is also found that these acts are variant in different languages and cultures. Therefore, in the process of translation, a translator has to opt for systematic observation to understand and revoke the equivalent response, considering the speech acts, in the target text (Anderman, 1993).

Through application of speech act theory in translation, translators become aware of that a text is not one dimensional or linear succession of elements rather it is a complex mixture of many elements which have particular status high or lower status in particular domain (Beaugrande, 1978). Such insights into the text help out translators and its readers to perceive the internal meaning of the text in question. The perceived underpins lead to notion of illocutionary structure of the text which is known as its coherence (Ferrara, 1980).

In translation studies, it is assumed that it is through the influence of overall comprehensive force of the text of which has to be trusted and not a series of disordered structures whose balancing in the language is assumed in bits. A universal, more interpreting view of the strength of action has been made easy and possible by bringing up in pragmatics the idea of text act. Therefore it is may be stated that the strength of the

speech act not only contributes to the cohesion of bounded sequence in which it exists, but also in terms that it makes the universal coherence of the whole text which lies within text and then elicits when readers are reading the text(Horner, 1975).

To take the analysis beyond the individual speech act, there has been a shift of focusing in the analysis of the translation process wherein the overall organization is observed with the eyes of pragmatics. In the text type-oriented translation studies, the main problem of the precariousness which causes tension can be solve out and can be understood in a better way by referring to the overall organization of the subject (text). (Hatim & Mason, 1990).

2.20 The Notion of Equivalence

The most widespread criterion used for defining successful translation is the notion of equivalence. It is introduced in this field by the Russian born American structuralist, Roman Jakobson, (as cited in Munday, 2001). He gives attention to the meaning between words in different languages. The translator involves in translation process recodes message of the source (ST) in target (TT), thus translation deals with two equivalent messages in different codes. The difference is equivalence which is cardinal problem of the language and its concern lies in linguistics. Furthermore, this notion of equivalence is extended to a comprehensive theory by Baker, in her book *In Other Words: A Course Book on Translation*. In her book, she divides equivalence into various levels; bottom-up levels of equivalence. It makes up of equivalence at word, equivalence above word, equivalence at grammatical, equivalence at textual, and equivalence at pragmatic level.

2.21 Textual and Communicative Equivalence

The value of equivalence raises because of the complex interaction between source text's meaning and target text's meaning. This issue of equivalence is recently in these contemporary years debated by various translators from their approaches which need proper attention to be discussed (Snell-Hornby, 1988). This complexity begins from the very basic level that is linguistic item and lexical interpretation in meaning between source text words and target text words. Here as a researcher, I have given more credit to Baker's theory of equivalence, she divides this complex concept of equivalence at various levels

which begins from the very minimal unit of language to macro level that is text and pragmatics. When rendering words from one language to another language, words, most probably, change its meaning except certain standardized term remains same due to its technical global status.

Apart from equivalence between words of two languages, there exists also textual equivalence across source text and target text which is not semantic equivalence between words as mostly misunderstood by some mediators involve in translation. Two texts are said to be equivalent in its nature when its textual profiles are achieved by looking to the situational and functional context of source text as Kamal did in his translation of translated Faiz. So, a translator, who is dealing with source text and target text, should understand equivalence at various levels to make a successful transfer otherwise s/he would not be in a position to recognize and go for correct choice of equivalence. Mostly there is diversion in textual pattern such as in the form of cohesion and coherence which is the outcome of its distinctive texture across the two languages. As a result, translators use, at certain occasions, non-equivalence to keep the real essence of the original text as also practiced by Kamal as discussed in this research study to maintain as much as possible the textual equivalence in the texts.

According to Snell-Hornby (1988), the notion of equivalence is actually semantic congruence within the scope of target language which is prototypically constrained to the source text texture. But, in translation, it is not possible to achieve surface to surface correspondence between source text and target text. It is transposition which results to disappearance of identity through there is mapping relation between the source text and target text which is created by the translator. Such type of mapping gives rise to semantic congruence between the source language and target language. This semantic congruence between source and target text is known as textual equivalence. The target text maintains communicative proxy of source text.

Furthermore, it is not a problem that whether linguistic meaning of target and source text is equivalent or not, but it is their textual equivalence which matters a lot. This notion means that how the constituent units of text items are recreated in target text on basis of the propositional of source text. These items perform the same communicative role

as played in source text. The overall effect which is formed due to these links of the items results into communicative equivalence. For a translator to maintain equivalence, he should recognize communicative equivalence across the two texts to render the complex process in a better way. Then the translator will be able to explain why s/he goes for certain level of translation rather than other way (Neubert, 1972).

When macro propositions of source text are restructured in target linguistic expression in more restricted way, such type of corresponding are termed as maximal equivalence (Jager, 1975). Here the linguistic structure of target text has the greatest equivalence possibility at sentence level. Such type of concept of equivalence is useful if one is teaching translation. Neubert (1985) states that equivalence such as maximal, communicative, and textual are linked but not identical because first one expands beyond sentence level to create communicative equivalence and then it leads to textual level at the level of discourse. Communicative equivalence is central concept in translation, and it is integrated and interdisciplinary approach which involves linguistic, psychological, sociolinguistic, critical and textual issues. It has gotten linguistic ramifications in the form pragmatics Baker (2011) has also discussed at greater length equivalence at pragmatic level to add to its value in translation.

This concept of communicative equivalence bridges maximal and textual equivalence in translation which is outcome of mediated intertextuality (Dijk, 1980). User of text can accept it or can be rejected. So, there should be accounts for all factors in translation to create and bridge together textual and communicative equivalence between source and target text. Only professionals in this discipline create translation which is commutatively equivalent to its source text unlike novice ones who create fuzzy and vague translation.

2.22 Nida: Formal and Dynamic Equivalence

Nida (1964, as cited in Munday, 2001), in his paper *Principles of Correspondence*, shifted his stance towards a definition of meaning in the word instead of focus on word with its fixed meaning. The meaning in which code-unit creates its meaning in context gives various responses to target text's culture. He distinguishes between Formal and Dynamic Equivalence. The first one is oriented towards the source text which recreates as

much as possible the categories such as grammatical unit which is consistency in use of words and meanings with source text. On the other hand, Nida (2012) points out that equivalent effect should be maintained when doing dynamic translation where both the texts i.e. original and receptor one should have same essence and message. Furthermore, he adds that target text gives preference to adaption of grammar, lexicon cultural reference to get the real spirit of the original text in target language.

So dynamic equivalence needs formal adjustments in three areas which are: first one is special literary forms, next one semantically exocentric expression and third one is intra-organism meaning. These are highly rooted in their respective culture and depend on its culture contents. So, here, translator takes a shift away from source language structure, which is form, towards target language structure. In such type of shift target readers are familiar with the translation which sounds natural to them. Apart from these, this equivalence seeks to reach at complete naturalness of expression.

2.23 Catford's Equivalence and Shifts

Catford (1965), a Scottish linguist and phonetician, states that it is not easy to find equivalent for source text in target text and he has defined equivalence as to put textual stuff of one text in another language by using the same material in the receptor language. According to him, there exists two types of equivalence. One of the equivalences is formal equivalence and second one of them is textual equivalence. The first one involves compatibility with the linguistic of the source text as also expressed by Hatim and Mason (1990) in words such as the nearest possible relevance of form and content between source text and target text. On the other hand, two portions of text are said to be equivalent when there exists actual translation of each other. When the text lacks formal corresponding to its source text, it is known as a translation shift.

There are two kinds of shift; one is level shift and other one is category shift. Level shifts happen when a source word keeps a textual equivalent on different level. Catford further divided it into four linguistic levels. These linguistic levels consist of; phonology, graphology, grammar, and lexis. Phonology is related to medium of spoken language on the other side graphology is associated to graphic substance. Grammar and lexis are linked to situation substance. The category of shifts consists of four types. These are structure,

class, unit, and intra-system shifts. The structure shift is composed of lower units. It includes a change in grammar between structure of source text and target text.

At class shift, a word in source text is translated with a word in target text which belongs to grammatical class of different category, for instance, a noun might be transferred as a verb. Unit shift is an activity of caring across a pattern of specific kind. Rank and unit are hierarchically organized on basis of rank scale. For example, sentence, clause, group, word and morpheme. Therefore, a unit shift renders when there is located textual equivalence on different ranks, that is, when clause is recreated as a group. The last one is intra-system shifts. It occurs when there is correspondence between source and target text but there is selection of non-corresponding words in the target language (Catford, 1966) such as when singular is translated plural.

2.24 Koller: Pragmatic Explanation of Equivalence

German theorist, Koller (1979) (as cited in Munday, 2001) also explains the notion of equivalence. He differentiates correspondence from equivalence. Correspondence to Koller is a matter of contrastive linguistics which aims to search out the similarities and differences between languages. On other hand equivalence is directed to hierarchy of utterances and texts in the source language and target language by specific criteria. He extends equivalence into five kinds induced by five factors. First is Denotative Equivalence which is influenced by paralinguistic content transferred by a text. Next is Connotative Equivalence which is related to associative meaning transferred by lexical choice. It is known as stylistic equivalent. Third is Text-normative Equivalence. It is related to text kinds and language norms in particular to meaning as function. Fourth is Dynamic Equivalence which is related to the recipient of text for whom translation is done. Last one is called Formal Equivalence. It is associated to aesthetic of source text and its stylistic features. It is linked to expressive equivalence as also mentioned by Baker in her book.

2.25 Halliday's Functional Grammar and Discourse Model

Based on Systematic Factional Grammar, Michael Alexander Halliday(1994), a British born Australian linguist, developed a model of Discourse Analysis. In this model, study of language is regarded as communication which sees how linguistic choice in

relation to wider social network creates meaning. It is based on how meaning is conveyed by writer's choice of linguistic items and studies the communicative aspects of language. So, this model assigns high level interface to surface level of text and its broader aspect which socio-culture framework. He categorized genre which is conventional text type which performs specific function according to its needs. He divides genre into its elements wherein each adapts its register according to its communicative function. The register is further categorized into three elements which are; field of discourse, tenor of discourse, and mode of discourse.

Field of discourse refers to subject matter of the discourse that what is happening, to whom it is happening, where it happens and why it is occurring. It is related to ideational meaning which is determined by the verb processes, and participants' roles in the processes and structures such as active/passive. According to the field of discourse, translator decides what to choose and why to choose one structure instead of another. Next is Tenor of Discourse which linked to social relation between the participants involve in various processes in speech interaction. This interaction can be spoken and written. Here according to the relationships between participants, the choice of register is triggered; whether they are informal/formal, power relation, family relation, doctor/patient, father/mother, teacher/student etc. Such type of relation affects choice of linguistic system of exchange. In same way, it helps a translator to choose what sort of register while transferring a source language text to target text by looking to its tenor of discourse. Last one is the Mode of Discourse which indicates to the way language is being used in the interaction. It includes medium of spoken, written or inter-semiotic as well as mode of exposition, instructive, persuasive etc(Baker, 2011).

2.26 M.A.K. Halliday and Translation

Halliday was one of the well-known grammarians in the late twentieth and early twenty-first century. It is acknowledged that he was not a scholar of translation studies, as he himself used to define himself as a 'grammarian', but he has had interest in many aspects of linguistics which were in close relation with the theory and practice of translation. So, here, as per the aims of the present research study, the researcher is taking into

consideration only those aspects of Halliday's linguistic theories which are closely related to the theory and practice of translation.

Halliday has shown interest in translation. In his scholarly career, he has written three articles about the theory and practice of translation at different times. First in the 1960s, he showed his interest in the theory of translation when he attempted to approach the topic of translation in his research article titled as *Linguistics and machine translation* (1962). Then, exactly thirty years later, he published his article *Language theory and translation practice* in a newly published Italian journal. Finally, in the very first year of the new millennium, he published his chapter *Towards a Theory of Good Translation* (2001) in the volume, *Exploring Translation and Multilingual Text Production: Beyond Content*, and thus appeared to be the first contributing author of the volume. The key issues raised by Halliday related to translation are discussed in detail below.

In his very first research article related to translation, *Linguistics and Machine Translation*, Halliday (1962) produced a model/approach for computer-assisted translation. In this research article, he defined translation equivalence in relation to a 'rank' system. First, his hierarchy of the levels of equivalence starts from the very lowest level, that is, the morpheme; then it moves to the next higher level, i.e. the word; after that, there comes the third level, namely as the group/phrase level and finally, the highest level is the clause level. These levels of equivalence show that Halliday's model of translation is based only on the lexicogrammatical grounds. According to him, there are three stages by which the process of translation proceeds, those stages are as follows:

- (1) Selection of the 'most probable translation equivalent' for each item at each rank;
- (2) Reconsideration in the light of the lexicogrammatical features of the unit above;
- (3) Final reconsideration in the light of the lexicogrammatical features of the TL.

This is worth noticing that the aforementioned levels were proposed by Halliday just as a useful insight for understanding the actual process of translation and thus, should not be taken as a necessary and definite model for doing the practice of translation.

Halliday's second research article, *Language Theory and Translation Practice*, proposes another translation theory, or one may say, an analytical model for the process of translation. It does not suggest that a translator only has to choose one solution, that he or she has no choice rather it implies that if he or she opts for one option rather than another. For translating the given 'item' in the most appropriate way, he or she must decide the appropriate context which suits his or her choice. But the question arises that what type of context is being talked about? Like in dictionary, the simplest case will be context of equivalence (or equivalent context). Even the best one of dictionaries exhausts all the factors which are taken into consideration while choosing the most appropriate translation. According to Halliday, linguistics cannot offer a theory of translation equivalence but of a context. He further explains that the first model of context offered to translator by linguistics is derived from the functional notion of constituency. In Systemic Functional Linguistics, 'constituency' is the representation of the part-whole relationship in grammar in which smaller units create the larger ones, along a hierarchy: the 'rank scale' (Halliday, 1985).

One or more levels in the scale can be moved following this model, however sometimes, as Halliday says, going beyond the immediate grammatical level is not needed, that is the co-text of wording. He, nevertheless, points out that this modeling is not the whole story. However, other dimensions of context should be taken into consideration besides only extending the grammatical environment. As any piece of discourse can represent three concurrent structures realizes three various strands of meaning that are textual, interpersonal, and ideational. He recommends using all of the three strands while facing with the translation of a text including, for example, when someone is going to deliver something on a topic. He/she should look to subject matter, audience, and occasion.

Halliday, furthermore, says that translation is the process in which translators are putting words together under certain considerations that how is it different or if it is changed what will be its results. It shows his main concern which is focused on the concept of translation equivalence in his work *Towards a Theory of Good Translation* (Halliday, 2001).

2.27 Text Linguistics Approach in Translation

Various types of text can cause various translation problems. Each of the problems has its specific structures which compels a translator to adopt a specific approach or technique to handle the problem. To overcome the problems in texts, translator needs to engage himself with text linguistic model proposed by Beaugrande and Dressler (1981). It has seven standards of textuality that ranges from the most important linguistic feature of text that is cohesion to paralinguistic features such as situationality and intertextuality. It deals a text not only at micro level such as words, clauses and sentences but also focuses on macro-level, that is text as a whole. It is much helpful for a translator how to tune with various components of text of any kind. These components are cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality which are also blended in theory of equivalence by Baker. The following are the components of Beaugrande and Dressler's (1981) model of textuality and used by Baker. If these components are found in "Communicative Occurrence", then it is text and if it lacks any of these then it cannot be termed as text which does not perform a communicative function.

2.27.1 Cohesion

Cohesion is a surface structural network which ties text at lexical, phrasal, grammatical, clausal and sentential levels. It is concerned with sequence of lexicons, grammar structure, conjunctions and transitions words. Baker also gives due attention to cohesion. She considered the models of cohesion by Beaugrande and Dressler (1981) and Halliday(1976). They categorized cohesion in English into five devices; reference, substitution, ellipsis, conjunction and lexical cohesion. Baker (1992) notes (as cited in Munday, 2001) that in Arabic language, there is greater space for lexical repetition over variation unlike English Language. Such type of repetition is appreciated, and it adds to its aesthetic aspect. On contrary other languages are restricted to do so. Amongst them is English which does not allow repetition.

2.27.2 Coherence

Coherence is the most important property of any text. Various scholars have defined it differently. According to Beaugrande and Dressler(1981), coherence is the way through which the underlying networks are linked together which lead to configuration amongst different concepts and relation which are relevant and accessible in text to elicit the desired

meaning. The word ‘concept’ refers to mental construction of knowledge while ‘relation’ is a connection between concepts and cohesive devices. Hoey (1991), as cited in Baker(2011), is of the view that cohesion resides in the text i.e. textual property of a text while coherence resides in the readers’ mind. Furthermore, cohesion is objective in nature while coherence is subjective which may be perceived differently by the readers.

So, it shows that cohesion is actually making explicit the underlying implicit concepts which are known as coherence of the text. In the same way, it can be also stated that cohesion is the parole of a text which resides in actual text and coherence is the langue of a text which resides in the minds of its users. Both the properties (cohesion and coherence) are inseparable and interrelated as proposed by Saussure in his book *Course in General Linguistics*.

2.27.3 Intentionality

According to Beaugrande and Dressler (1981), intentionality is the text creator’s intention which is instrumental to perform certain goals by using certain occurrence which should result into cohesive and coherent text. Its purpose is to deliver intended knowledge under the domain of specific goal. In field of translation, it aims to convey the intended meaning of source text to target users. To achieve this standard, translator may remain faithful or may not be to its literal translation. Kamal does the same in his translation of Faiz’s works to maintain its true intended meaning.

2.27.4 Acceptability

Acceptability is a reader-oriented standard. According to Beaugrande and Dressler(1981) as the receiver’s response to what was intended by the creator of text. Text should create cohesion and coherence in such a way that reader or listener acquires easily what is planned in the text.

Neubert and Shreve(1992) also throw light on acceptability in translation process that if the users fail to find out the real goal of the author’s text then it is unserviceable translation of the source text. For a piece of writing to attain its status of a text/translation, it must have to be accepted as a text by its users/readers. Same standard of acceptability is also mentioned by Nida (1964)in her model. He named it dynamic equivalence where a

translator modifies the translation version according to its nature of acceptability for the target readers.

So, translator has to recreate text with high degree of acceptability for its consumers by looking through surface lexical words of the original text. Baker has put forward various strategies to attain acceptability and attain equivalence by using dynamism.

2.27.5 Informativity

Intentionality is author/translator oriented which reinforces the role of creator, acceptability is centered towards reader's role, and informativity is a text-oriented standard. It is concerned with the extent to which occurrences in the text are known or expected or unexpected. There are two possible cases in standard. If there is a text which carries unknown and unexpected information which is new and foreign to readers, it will make it more desirable and interesting. If there is another text which carries information which is known and predictable to reader, it will make it boring for readers. These concepts are used by Venuti (1995) (as cited in Jakobson, 2000) in the form of Domestication and Foreignization which is prominent in Translation Studies. Jami (2014) worked on domestication in his *An Analytical Study of Domestication in V.G Kiernan's Translation of Muhammad Iqbal's Poetry into English* which gives practical instances of how and why translators domesticize or foreignize informativity in translation. Thus, in translation, translators tend to insert various devices to converge and diverge attention of the reader/users of the text/translation.

2.27.6 Situationality

Next standard in textuality is situationality. According to Neubert and Shreve (1992) "Texts are always situated in discrete communicative and social settings. The situationality of texts is a major component of their textuality". Texts are created under certain social and communicative sitting. A translator should take care of the situation otherwise it will lose what was folded by the creator of the source text. So it is clear that without situational consideration, text is not text. It always needs to produce in specific situation or for specific situation to facilitate the meaning of the text/translation.

2.27.7 Intertextuality

Intertextuality is “The relationship between a given text and other relevant texts encountered in prior experience” (Neubert & Shreve 1992). It means there is no text which stands by itself, but it is related to other texts. Intertextuality makes a text strong by its relation to other texts which using both old and familiar ideas and information of the new text to make more communicative. It also helps reader to interrelate other texts to comprehend text in study completely. Bassnett (2007) says that it is not possible to understand a text alone. A text is always an extension of another text and linked to each other in one or another way. Without any reference to other texts, a text is a step toward isolation which is death of the text. Text is not a stretch of words to convey logical meaning, but it is a product of various experience and proposition drawn from various cultures with hundreds of dimensions.

Therefore, without prior knowledge it is not possible to create an independent text. Translators need to build up their schemas and experience before dealing with translation to bring intertextuality in the creation of text/translation.

So, all the above literature review shows that equivalence is to measure how source and target texts stand well across cultural and linguistic boundaries. Here the boundaries in this research study are English and Urdu languages. Also, how well the textual equivalence and the communicative equivalence stand appropriately for pragmatic and communicative success. In other words, textual equivalence is not really related to surface relation, but a relationship of textual effect of communicative value.

After considering a collection of translation theories and approaches, concepts related to equivalence at word to text level, and textuality, it can be concluded that all the literature reviewed here is more useful. But Baker’s theory of translation quality assessment is much more useful. It mostly, if not all, could be reflected to be the artifact that she blended models of various theorists such as Halliday, Hassan, Beaugrande, Dressler, Caftord, Holmes, and Venuti as discussed by the researcher in this research study to a unique comprehensive model. Such unique model in translation contributes to the credibility and significance of this research study and hence to be applied for analyzing and translating any type of text, principally those of poetry or poetic text.

CHAPTER 3

RESEARCH METHODOLOGY

In the previous chapter, “Literature Review”, first of all, the researcher defined translation from various angles. Then, the emergence of translation studies as a discipline was discussed, translation theories and models were presented, translation of poetry was overviewed, contemporary works in the field of translation were presented along with the gap and critique on the existing body of literature. In addition, the notion of equivalence and its theories were debated at greater length. In this chapter, the researcher puts forward the research methodology used in this research study.

3.1 Research Design

This research study is designed on Baker’s theoretical framework (2011) of equivalence in translation which is qualitative in nature because it adopts an interpretative and descriptive approach to the source text and target text of the selected poems. It contains the textual analysis, interpretation and explanation of the said poems. It deals with translation at bottom-up levels that is the bottom-up approach. It starts from basic minimal unit, which is word, and moves to macro level which is pragmatics. This design of study is used to find out answers to the designed questions.

3.1.1 Type of Research

It is qualitative research and is based on textual analysis method.

3.1.2 Sampling Technique

The book from which the poems were selected contained fifty poems, and as the researcher had to select only ten poems out of fifty, so the researcher used the Systematic Random Sampling Technique. In doing so, the researcher selected the very first poem of the collection and then went for the Kth numbers, thus selecting the 1st, 6th, 11th, 16th, 21st, 26th, 31st, 36th, 41st and 46th poems. This is how the ten poems out of fifty were selected for this research study.

3.1.3 Data Collection

The data was collected by taking instances from the translated poems of Faiz in the light of the proposed theory.

3.1.4 Procedure of Data Analysis

To analyze the collected data, the researcher used Baker's theory of equivalence at level i.e. at word level, above word level, grammatical level, textual level, and pragmatic level. The instances of non-equivalence at various levels found across the texts are discussed at greater length in chapter 4. After the analysis and discussion under the light of the theory, findings are deduced, and conclusions are drawn in the last chapter of this study.

3.2 Theoretical Framework

Baker's theory of equivalence is a unique one because it deals with translation at bottom-up level which starts from basic minimal unit which is word and moves to macro level which is pragmatics. The various levels include: equivalence at word level, above word level, grammatical level, textual level, and pragmatic level.

The theoretical components of Baker's theory which make it more significant than other are the various distinctions. One such distinction is the theoretical distinction between words and morphemes. It tries to give account of various elements of meaning, that are morpheme(s), to help in analyzing the translation at basic unit level (Baker, 2011, p.10). Baker also proposes theoretical components to assess lexical meaning of a word or lexical unit. It is distinguished to propositional meaning, expressive meaning, presupposed meaning, and evoked meaning. Another such distinction is to deal with language at the level wherein words combine to form idioms and fixed expressions.

Grammatical level is another distinction which covers the theoretical components of terms of various notions such as time, number, gender, shape, visibility, intimacy, person and proximity and so on. To report such experience through language, each language uses certain structures to express what has happened, what happening or what will happen. But grammar gives it ease to make explicit the notions such as time, number or gender. The third level of equivalence is at textual level. At this level, the components of text such as

clauses, sentences, which contribute to the development of thematic and information structures, are explored to study the surface structure. Five devices of cohesion that link a text are reference, substitution, ellipsis, conjunction and lexical cohesion.

The last one is assigned with token of equivalence at pragmatic level. This level aims to find out meaning in the text which is not generated by linguistic devices as such cohesive devices but are produced and manifested by participants in the communication situation. Coherence and implicature are the two theoretical components which help to explore the question of making sense and point out areas of difficulty in cross-culture communication. Such qualities in Baker's theory to approach a text both at micro and macro levels add uniqueness to it over other theories and models; that is why the researcher has chosen this one as theoretical framework in this research study.

The theoretical framework used by the researcher for the analysis of the data in this research study is Baker's theory of equivalence. In her book, *In other words*, Baker theorized a theory of equivalence which is based on equivalence across languages. Baker introduced various levels of equivalence. These levels consider both views of Translation Quality Assessment (TQA), a traditional approach which is word and structure-based, and novel approach which is culture based.

This study favors Baker's equivalence as a theory for translation quality assessment. In other words, Baker's theory is used to evaluate translation of selected poems by Kamal in its relation to its selected source texts. Baker's theory of equivalence was used for the assessment of translation quality of the target text in relation to its source text.

New adjectives have been given to the notion of equivalence, that is, at word level, grammatical, textual, pragmatic equivalence, and several others which have made their appearance in works of Translation Studies. Baker categorized the notion of equivalence at different levels by keeping in view the process involved in translation. It includes all different aspects of translation, henceforth putting together the linguistic and the communicative approach. The various levels are;

3.2.1 Equivalence at Word

Equivalence at word level occurs at the very foundational level while dealing with translating one language to another. At this stage, Baker acknowledges that “in a bottom-up approach to translation, it is the first element to be taken into consideration by the translator. In fact, a translator analyzes the source language (text) at the very basic level as a word as a single unit to choose equivalent word(s) in target text. Baker gives a definition of the term word since it should be remembered that a single word can sometimes be assigned different meanings in different languages, and it might be regarded as being a more complex unit or morpheme. Translator should pay attention to several factors when considering a single word. Baker says that a word takes different meanings in different languages and it can be regarded as a complex unit or morpheme. Therefore, in translation, a translator should look to the various factors when dealing with a word unit. Use of a suitable word depends on the various factors which sometimes lead to use an equivalent, though apparently it looks a non-equivalent one instead of its exact or literal translation.

3.2.2 Equivalence Above word Level

This equivalence covers collocation which is a group of words. This level considers various stretches which are formed when different words are combined in a language. Most of the time, words occur in the company of other units (words) instead of staying alone. Such types of stretches are not made at random way are linked under the domain of certain restrictions to convey multiple meanings in different contexts. There are some restrictions in each language which never surrender to any exceptions but are followed under certain rules such as lexical patterning. It is dealt with when transferring from one language to another under two pillars; one is collocation and idioms and another is fixed expression. These restrictions create problems in translation. As a result, a translator is compelled to go for non-equivalent at this level instead of its exact/literal translation.

3.2.3 Grammatical Equivalence

This equivalence comprises of word order in a clause under direction of rules of the language. Keeping in view the rules and principles of the language, Baker states that difference in the grammar of languages causes serious problems which need careful

consideration to find equivalent choice where no exact match is available, or exact match is there but if used, it distorts its true sense of the source language.

This difference prompts the creator to add, change, or remove some of the rules to fill out the gap which exists between the two languages. Such gap across languages is due lack of grammatical devices in target text itself. The devices cause problems such as tense, gender, aspects, and voice.

3.2.4 Textual Equivalence

Textual equivalence encompasses information and thematic structures. It includes cohesive devices in the form of references, lexical cohesion, ellipsis, conjunction and substitution. Texture gives useful insights to comprehend, interpret, and analyze source text which also helps a translator to recreate the same source text in target language to maintain the texture of the target language. Such type of attempt gives rise to coherent and cohesive text for target culture reader. In this process of texture, three factors may also help the translator i.e. the purpose of text, text type, and audience.

Sometimes, in translation it is not possible to find exact cohesive device due to structural gaps between languages or there exists exact devices, but they fail to create coherence in text. As a result, translator uses alternative devices in a target text to maintain flow and thematic information in the target version of the source text.

3.2.4 Pragmatic Equivalence

Pragmatics is intended meaning of text where certain utterances are uttered in various situation which are triggered according to the context. Implicature plays an important role in this equivalence, but implicature does not mean what is said clearly but what is implied in the utterance. So, it is necessary for a translator to identify the intended message within text and recreate the implied meaning in the target text. Sometimes, it is difficult to maintain the pragmatics of the source language in target text, therefore, the translator makes explicit the implied message of original text to convey the message to readers.

Again, due to difference in languages, it is difficult for target reader to catch the intended meaning of the words used in the target text. Therefore, to carry across intended message,

translator sometimes makes explicit the intended message of source text by using additional words in target text which may show complete non-equivalence to its source text.

3.3 Strategies to deal with the Problems

According to Baker (1992), some strategies in translation process can be used to resolve the problems of non-equivalence:

- (a) Translation by a more general word
- (b) Translation by a more neutral; the use of less expressive word
- (c) Translation by cultural substitution; It is the use of words from target language which lack an alternative word for the source word, but it carries same expressiveness as that of the target one.
- (d) Translation by using a loan word: sometimes loan words are used, and explanation is added to make clear further the loan word. Mostly it used to deal buzz words, modern concepts and words which are of culture-specific nature.
- e) Translation by paraphrase using a related word

Baker (2011) states that when the concept of source text is not found in target language or when it is not lexicalized, then translator uses paraphrasing as a strategy to overcome this problem.

- (f) Translation by omission

Sometimes it happens that certain words do not play a key role in the development of texture of the text, so translators may skip out the unit/words in question.

3.4 The translation of idioms: strategies

- (g) Using an idiom of similar meaning and form

Here in this strategy, translator chooses an idiom which has the same meaning as conveyed by source language's idiom and same lexical pattern to target language.

- (h) Using an idiom of similar meaning but dissimilar form

(i) Translation by paraphrase

(j) Translation by omission

3.5 Data Collection

The procedure and tools used by the researcher for collecting the data in this research study are as follows:

In this research study, the researcher took ten poems, along with the source text and target text, from the *Selected Poems of Faiz in English* translated by Daud Kamal. These poems were written by the famous Pakistani poet Faiz of Urdu language and which were later on translated into English by Daud Kamal in 1984 in his book *Selected Poems of Faiz in English*.

3.6 Limitations

Although, the researcher has achieved the objectives of this study, but the researcher has faced a major and unavoidable limitation during the analysis of the data. The data taken for analysis in this research study contained poems in Urdu and English language but the researcher himself isn't the native speaker of any of these languages. Had the researcher been the native speaker either of the source text or of the target text, he might have been able to go for further in-depth exploration of the text, particularly for the cultural associations of the words and phrases used in the ST and TT.

CHAPTER 4

DATA ANALYSIS

In this chapter, the researcher analyzes Kamal's translation in comparison to its source texts of Faiz by using Baker's Theory of equivalence as mentioned in chapter 3 of this research study. In this qualitative description of equivalence, due attention is given to non-equivalence across the source text and target text. The analysis of the target text in its relation to source text along with critical comments is carried out at various levels of equivalence, i.e. at word level, above word level, grammatical level, textual level and pragmatic level to unveil the non-equivalence at the aforementioned levels. In doing so, the researcher finds out the various strategies used by Kamal to cover the non-equivalence in the target text in its relation to the source text as much as possible. The analysis is carried out in a proper sequence as theorized by Baker in her book which starts from bottom i.e. at word level, and then reaches to top level, that is the pragmatic level. Notions of equivalence theory consist of;

- 1) Equivalence at Word Level
- 2) Equivalence at Above Word Level
- 3) Equivalence at Grammatical Level
- 4) Equivalence at Textual Level and
- 5) Equivalence at Pragmatic Level

A translator tends to be more rational than the writer of the source text, he deals in two languages which is quite complicated and laborious task which takes place in systematic process of coding and decoding the units in the context in which it is created. The data of the study is presented, interpreted and analyzed below.

4.1 Analysis of Kamal's Translation *The Morning Freedom* of Faiz's poem ("صبح آزادی")

Kamal has taken a great deal of liberty in translating Faiz's Urdu poem صبح آزادی into English which is translated as *The Morning of Freedom*. His translation is a sense-for-sense translation and he has changed the beauty of Faiz's poem by going through non-equivalence at various levels at several places of its translated version. Following is a detailed discussion of the non-equivalence at various levels along with strategies adopted by Kamal to transform the meaning of the poems written in Urdu by Faiz to target text that is English.

4.1.1 Theoretical Components of Equivalence at Word Level

The theoretical components of Baker's theory which make it more significant than other theories are the various distinctions. One of them is equivalence at word level. It is the theoretical distinction between words and morphemes. It tries to give account of various elements of meaning that are morpheme(s) to help out by analyzing the translation at basic unit level (Baker, 2006, p.10). Baker also proposes other theoretical components to assess lexical meaning of a word or lexical unit which are distinguished to propositional meaning, expressive meaning, presupposed meaning, and evoked meaning.

4.1.1.1 Non-equivalence at Word level

According to Baker, translation at word level is very essential and the first step in transformation of the source text(ST) into target text(TT). In the very first line of the ST, the two words داغ داغ are translated to a single word "stained" in TT to avoid repetition by using the strategy of omission because repetition of a word finds less relevance and place is rarely used in English language and it gives odd sense to target reader. In the same way, he uses the word "yearned for" for the word انتظار which is not the exact equivalent of the source word. Though there exists a word "wait" but he does not use it for the reason of carrying across the nearest sense of the word, that is why, he comes up with the word "yearned for" bearing strong connotations. Though apparently it is a non-equivalent word but it transmits equivalent sense in its relation to ST's word انتظار. This word is the best choice which is in accordance with the context to show the long and strong desire for something which is difficult to get, as given in the Oxford Advanced Learner's Dictionary.

Table 1: Non-equivalence at Word Level

TT words	ST words	TT word	SS words
Stained	داغ داغ	We	پار
Yearned for	انتظار	sprawling wilderness	دشت
The Dawn	وہ سحر	Irresistible	عزیز

In the third line, he translates “پار” as “we” because there is no such concept and an equivalent for the Urdu word پار, that is why, Kamal opts for the best option “We”, which is used in inclusive sense so as to maintain the sense of source text (Wright and Hope, 1996).

Then, in the third line, he uses “sprawling wilderness” for دشت. In the phrase “*The sky’s sprawling wilderness*”, the word “sprawling” is used as modifier meant to convey the zest of the struggle for independence since 1857. In line eleventh, the word عزیز is translated as “irresistible”. It is an effort of the translator to translate the depth and broader aspect and sense of the source word عزیز. Kamal, as a professional translator, could not get an exact equivalent in TT language that is why he is using “irresistible” for عزیز to carry across the richness and thirst of the desire for independence in subcontinent of the Muslims. Although there are various synonyms available for this word such as cherished, esteemed, dear and loving, alluring etc. but it cannot convey the richness of the word عزیز. So, he uses “irresistible”, nevertheless, apparently it looks a non-equivalent one in the translation, but it embodies the density with which Faiz has used it in ST.

4.1.2 Theoretical Components of Equivalence at Above Word Level

Equivalence at above word level which is a group of words covers collocation and fixed expression. This level considers various stretches which are formed when different words are combined in a language. Most of the time words occur in the company of other units (words) instead of staying alone. Such kind of stretches are not made randomly but are linked under the domain of certain restriction to convey multiple meanings in different

contexts. There are some restrictions in each language which never surrender to any exceptions, but these are formed under certain rules such as lexical patterning. Such rules play a pivotal role in the translation of the text from one language to another. The two pillars of this level are; one is collocation and idioms, and another is fixed expression.

4.1.2.1 Non-equivalence at Above Word Level

At this level, the researcher is exploring non-equivalence above word level. It consists of a group of words in the form of collocations, idioms or fixed expression. It is relatively difficult to transfer it across different languages. Kamal tries his best to render it even he uses at certain occasions the non-equivalent match to relocate Faiz's collocation, fixed expression which lack exact match in target language but still gives its true sense.

Table 2: Non-Equivalence Above Word Level

Target Text(TT)	Source Text (ST)	Target Text (TT)	Source Text (TT)
The ultimate harbor of the stars	تاروں کی آخری منزل	the sky's sprawling wilderness	فلک کے دشت
the chaotic passion of young blood- Seductive, outstretched hands-	جواں لہو کی پُراسرار شاہراہوں	this night's turgid sea – Sick with disillusionment – Will breathe its last On the inevitable shore	شبِ سست موج کا ساحل
the lure of the promised morning- Her lustrous face	رخِ سحر کی لگن	this shattered boat Of heart's agony	سفینہ دلِ غم سبک سبک

Nerves like torn fishnets beyond repair.	جگر کی آگ،	the enchanting witchcraft of desire	دبی دبی چلے چلو
Eyes no more than pebbles stuck in the mud.	نظر کی اُمنگ،	The aching rapture of our quest	
Hearts --- dry driftwood --- on fire.	دل کی جلن	Continue your epic journey	

In the fourth line of the poem, منزل, the phrase “تاروں کی آخری منزل”, is translated as “the ultimate harbor of the stars” is an abstract word and its exact equivalent is “destination” but Kamal uses the word “harbour” which is more concrete than destination which is used to convey the message that Muslims should continue their struggle to reach the harbor which refers to independence wherein they live with peace and freedom. Such type of translation is also a shift from abstract to concrete as also discussed by Vinay and Darbelnet(2004).

The phrase in the source text شبِ سست موج کا ساحل is translated into an expanded body of words as compared to the source language word in order to bring clarity in conveying the meaning of the phrase such as;

“this night’s turgid sea—

Sick with disillusionment —

Will breathe its last

On the inevitable shore.”

It shows the expansion of the loaded ST's phrase in TT by using explanation strategy to transport the real sense and essence of the loaded phrase in target language. Such type of expansion is termed as negative analytic approach by Berman(2004) (as cited in Munday, 2011) . Otherwise, it could not have maintained its true sense if it had been translated word for word, such as “Brim of the layer of dull/lazy night” (my translation). So, Kamal has searched out with great care a suitable choice to transfer شبِ سست موج کا ساحل successfully which is a positive analytic approach in translation.

The next phrase in the sixth line of the poem سفینہ دلِ غم is relocated as

“this shattered boat

Of heart's agony”

It is translation by paraphrasing in the target text. This non-equivalence is caused by the lack of collocation and fixed expression across languages; here it is between Urdu and English. This gap between these two languages is overcome by Kamal by using the strategy of paraphrasing the source text collocations in target text to recreate equivalent effect of source text.

شاپراہوں کی پُراسرار جوان لہو, in line seventh of the poem, is transferred as

“the chaotic passion of young blood- Seductive, outstretched hands-” which is translation by irrelevant words in TT to transfer the intensity and passion for their freedom. Even their family members insisted them not to go out due to the tumult and fights amongst Muslim and Hindu as expressed with the words used such as “young blood-

Seductive, outstretched hands-

Inconclusive, tantalizing loves-

And the thousands and the one temptation”

Kamal's translation is more rational than its source one to make it more explicit to the target reader so that target reader may get its intended meaning. “Poignant paths of young blood” (My translation) is the exact translation of the source text's phrases which lacks the vastness as depicted in the source text, that is why, the translator is using additional words to maintain its expressiveness in target text.

Again, in line no 12, the translator comes with irrelevant translation to transfer the source text sense to target text by using the phrases “the lure of the promised morning- Her lustrous face” for “حسینان نور کا دامن” which is again aimed to go sense for sense translation instead of literal translation. It shows the exceptional quality of Kamal as a translator by using the strategy of expansion and explanation to maintain the source text’s potential in the true sense.

The phrase سبک سبک is translated by using additional words like “*the enchanting witchcraft of desire*” and دبی دبی has been transformed as “*the aching rupture of our quest*”. Though literal translation of the aforementioned phrases is possible, but to avoid the loss of the real essence of the source text, Kamal translates it in this way instead of its literal translation by using other words.

Urdu has gotten its own unique collocation which creates problems for translators to render it into another language such as English. Here in the poem the Urdu language collocations “جگر کی آگ، نظر کی اُمنگ، دل کی جلن” are transferred as “Nerves like torn fishnets beyond repair, “Eyes no more than pebbles stuck in the mud.” “Hearts --- dry driftwood -- - on fire.” respectively. To change the abstract collocation to concrete form, the translator uses images in the target text to make it clearer in its comparison to its source text as much as possible, else the target reader would never catch its meaning. So, its literal translation “fire of heart, desire of sight, burning of heart” (My translation) would have miscommunicate its true meaning.

4.1.3 Theoretical Components of Equivalence at Grammatical Level

Grammatical level is another distinction which covers the theoretical components of various notions such as time, number, gender, shape, visibility, intimacy, person and proximity and so on. To report such experience through language, each language uses certain structures to express what happened, or happen or will happen. But grammar gives it ease to make explicit the notions such as time, number, or gender.

4.1.3.1 Non-equivalence at Grammatical Level

While translating Faiz’s صبح آزادی , Kamal has deliberately clarified and made explicit so many things and notions that are implicit in the ST. In the poem he uses “We”

for وہ to maintain the essence of the ST in the TT that is وہ انتظار تھا as “we yearned for” otherwise it would have lost its sense if translated with its literal meaning. Its exact transfer would be ‘They waited for’ which destroys the actual sense of the source text meaning. In the same way, he uses “The Dawn” for “وہ سحر”, though the literal translation of “وہ” is “he/she/it” which would have definitely destroyed the actual meaning of the ST if the exact translation had been used. “وہ” is referring to specific dawn that is why the translator goes for the definite article “the” to preserve the actual message of source word instead of mere transfer of linguistic device.

In line fourth and fifth that are کہیں تو ہوگا and فلک کے دشت میں تاروں کی آخری منزل respectively, Faiz has mentioned neither a subject nor a verb, but Kamal has used the subject *we* and the verbs “convinced” and “discover” in his translation in order to convey the sense clearly, and thus, he has deformed the beauty of the source text by using non-equivalent linguistic pattern for the sake of its sense.

The line no fourteenth and fifteenth in the source text start with “سنا ہے ہو بھی چکا” and “ہے” which both carry implicit first person pronouns “I” in these lines are made explicit into “they” such as in target text “They say that”, respectively. Again, these are non-equivalence at the level of grammar, but this is done so to keep the essence of the target text, otherwise it would not have rendered the message in the lines in receptive language.

In twentieth line of the poem, the translator is using indefinite pronoun “No one” to add more expressiveness to them that still we are not aware who did this and where the dawn of morning went away for which we yearned for years.

Lastly, in the twenty-fourth line of the poem, the translator has used the possessive pronoun as “your” along with additional words as modifiers “epic journey” to maintain the expressiveness of the poem. Then, he uses the pronoun “this” in the last lines; “This is not your destination”, “This is not dawn” which takes us back to struggle for independence which had started in the 18th century.

4.1.4 Theoretical Components of Equivalence at Textual Level

At this level of equivalence, the components of text such as clauses, sentences which contribute to the development of thematic and information structures are used to

analyze the surface structure. The five devices of cohesion that link a text are: reference, substitution, ellipsis, conjunction and lexical cohesion.

4.1.4.1 Non-equivalence at Textual Level

In inter-translation process, it is impossible to maintain the pattern and punctuation of a source text in its target text. In this poem, the rhythm of the source text is destroyed almost in each line of the poem. Such as the 5th line in source text, **فلک کے دشت میں تاروں کی آخری منزل**, is translated as “*Convinced that in the sky’s sprawling wilderness, We would one day discover, The ultimate harbor of the stars.*” The pattern of words in the source text has changed completely in the target text due to many reasons. One of the reasons is the structural difference between a source text and the target which does not allow any translator to maintain the rhythm of the source text. If Kamal has tried, it would be loss in the target text. So he has used non-equivalence at Textual level.

Line fifth and sixth of the ST start with the rhythm of **کہیں تو** and **کہیں تو** respectively, but in the target text, it is translated as *somewhere* along with the change of position and then instead of the translation as the word “*somewhere*” in seventh line it omitted which completely changes rhythmic quality of the source text. English as language does not allow reduplication in its texture which why Kamal has omitted the translation of **کہیں تو** to follow the rules the target language.

In the eighth and tenth lines, the rhythmical words such **خواب گاہوں** and **شاہراہوں سے** are completely omitted in the target text, then the gap is filled by the addition of unrelated words to express the sense of the lines. Same is the case with the twelfth and thirteenth lines in the ST; each of them starts with the same word **بہت** which adds rhythmic feature, but the rhythm is lost in the target text.

In line number twenty-three, twenty-four and twenty-five, rhyming scheme in the source text is in the pattern **ابھی نہیں آئی , گھڑی نہیں آئی , کمی نہیں آئی** which adds to the musicality in the poem. While translating, the translator just, in the twenty-fourth line, uses “*the time has not come*” for the ST words “**گھڑی نہیں**” but for the remaining two rhythmic patterns, he uses alternate words such as “*oppressive as ever*”. Then he comes up with two lines of translation such “*this is not your destination*” “*This is not Dawn*” for the last

rhythmic words such as ابھی نہیں آئی which is deformation of the rhythmic quality of ST in TT which is again non-equivalence at textual.

There is a general rhythmic pattern in the overall poem in the form such as داغ داغ, دبی دبی, سبک سبک, which is exceptional to Urdu language but such type rhythmic repetition of quality cannot be seen in the TT and is replaced with single word or compound phrase such as داغ داغ is translated as a single word “stained”, سبک سبک is translated as by using additional words like “*the enchanting witchcraft of desire*” and دبی دبی has been transformed as “*the aching rupture of our quest*”.

The translator destroys most of pattern and style in line no 18 that is, “جگر کی آگ،” نظر کی امنگ، دل کی جلن” has been translated as “nerves like torn fishnets beyond repair”, eyes no more than pebbles stuck in the mud”, “heart-- dry driftwood- on fire.” Here the linguistic pattern is non-equivalent and too much different from its ST.

Every text is meant to communicate some messages for its target audience. As a creator of a text, a translator can add regular patterns in the text to bring rhythmic composition as done by Faiz but Kamal tries his best to transfer Faiz’s text across the other language which is the quite subtle process, because there is structural difference between Urdu and English Language. In this complex process, Kamal has to sacrifice either the style or the real essence of ST in during translation. Here in this poem, he sacrifices the former for the sake of later, otherwise, the text would not be called a text.

So, Kamal uses certain techniques to knit together text by introducing cohesive devices in the target text as given by Baker in her theory. According to her, a translator is dealing with the lexical items and grammatical structures of a text at various levels and views the text as a whole to catch the whole meaning of the source text. The collocational and grammatical phraseology can only give readily structure to readers but cannot knit together sentences and paragraphs into a whole body. To get a unified structure like the source one, the translator has to follow the features of organization of the language in which he/she is involved. Such phenomena prompts him/her to adapt linguistic structure of the target language even he/she may go for non-equivalence by ignoring the source text linguistic culture, as stated “to achieve this, the translator will need to adjust certain

features of source-text organization in line with preferred ways of organizing discourse in the target language” (Baker, 1992 p.122).

4.1.5 Theoretical Components of Equivalence at Pragmatic Level

Equivalence at pragmatic level is directed to find out meaning in the text which is not generated by linguistic devices as such cohesive markers but are produced and manifested by participants in the communicative situation. Coherence and implicature are the two theoretical components which help to explore the question of making sense and also point out areas of difficulty in cross-culture communication.

4.1.5.1 Non-equivalence at Pragmatic Level

The words **یہ** and **وہ** are used in the very first three lines in the source text which are of great significance, both for the present “**یہ**” (This) and “**وہ**” refer to past, which is the struggle for independence since 1857. He uses “*this*” in the target text as an equivalent for “**یہ**” to convey the sense of the cosmetic independence available at the moment, in the now decolonized state of Pakistan, present independence and then uses “we” for “**وہ**” which apparently looks that he destroyed the underlying significance of the ST but actually he maintains its true sense of the word “**وہ**” in target text by using different word such “we” instead of literal translation of the word of the word “**وہ**” into “they” or “that” or any other pronouns to convey that all of us were yearning for independence.

Baker (2006) writes that implicature means to infer the real intention than what is explicitly said. Similarly, Grice (1975) is of the opinion that implicature is intended to catch the hidden message instead of its surface message. In the last, Kamal does not come up literal translation “lets go” (My own translation), rather he transfers the sense by using extra words such as “continue your epic journey” for “**چلے چلو**” to preserve the pragmatic sense of the phrase which is the major theme of the poem.

So here, though he does not use the exact words but uses a strategy by using non-equivalent pronouns/words as mentioned above to maintain the pragmatic sense of the source text in his text which is unique one.

4.1.6 Critical Comments

Looking to the overall discussion of the poem in relation to its target text at various levels such as at word level, above word level, grammatical level, textual level and pragmatic level, it can be said that Kamal frequently gives priority to translating the sense of the thought in the poem and prefers the sense-for-sense translation over word-for-word translation to preserve the real essence of source text in translation. He does so by using various strategies as mentioned in the discussion to overcome as much as possible the gap between the Urdu and the English language.

4.2 Analysis of Kamal's Translation *A Few Days More* of Faiz poem (“چند روز اور”)

4.2.1 Theoretical Components of Equivalence at Word Level

The theoretical components of Baker's theory which make it more significant than other theories are the various distinctions. One of them is equivalence at word level. It is the theoretical distinction between words and morphemes. It tries to give account of various elements of meaning that are morpheme(s) to help out by analyzing the translation at basic unit level (Baker, 2006, p.10). Baker also proposes other theoretical components to assess lexical meaning of a word or lexical unit which are distinguished to propositional meaning, expressive meaning, presupposed meaning, and evoked meaning.

4.2.1.1 Non-Equivalence at Word Level

Table 3; Non-equivalence at Word Level

Target Text(TT)	Source Text(ST)	Target Text(TT)	Source Text(TT)
to breathe	دم	Helpless	مفلس
This miasmic air		Tattered garment	قبا
This wolf-torment,	ستم	this	اب
This cobra-grief			
every day	گھڑی		

salvation	فریاد	Veiled	لیٹی
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In the very first line of the Urdu text, the word دم , which means “to breathe”, is translated to ‘to breathe this miasmic air’ . The phrase “this miasmic air” is an addition in TT which makes the meaning clearer for the target readers by adding modifiers of this miasmic”. Miamics means noxious, harmful, injurious which is a reference to suffering of the Muslims. So, here Kamal uses the strategy of addition without affecting the actual meaning of the ST.

“*This wolf-torment, This cobra-grief*” is the translation of the ST word ستم in no. line third which is again non-equivalent translation. ستم has many equivalent words such as cruelty , brutality, violence, inhumanness, etc. but he uses “wolf –torment and cobra-grief” to picture the longevity as well as the intensity of their suffering at the hands of Britishers and Hundus who are torturing the Muslims. Wolf and Cobra can torment and bring grief to Muslims but they cannot defeat them. One day they will overcome the wolf and cobra, and finally they will gain the ultimate end which is freedom.

In the third line of the poem the word معذور is translated to “helpless” though words such as “handicapped” which means “permanent physical or mental condition that makes it difficult or impossible to use a particular part of your body or your mind”. Kamal again gives priority to the word “helpless” over handicapped in the sense to convey the message that this condition of suffering is temporary and will vanish away soon and Muslims will achieve their freedom. So apparently, the word “helpless” is non-equivalent one as compared to handicapped but a better choice in relation to its situational context.

In line eight, Kamal uses non-equivalent words “beggar” in TT for مفلس and “tattered garment” for قبا instead of its literal words such as ‘poor’ and ‘clothes’ respectively. Kamal, as professional translator, chooses the words “beggar” and” “tatted garment” to maintain its real sense rather than the exact linguistic elements which change its meaning from language to language and context to context. In line ninth, گھڑی is translated as “every day” which is non-equivalent though there exists exact word for گھڑی

but according to the context, “every day” is more appropriate than the word like “moment” which carries across the meaning from ST to TT. Likewise, in eighth line of TT, the word “life” is used. Then, in next line the word “day” fits much in this slot as compared to the word “moment” in linguistics context. “Moment” is too shorter duration than “day”. Again, another word in the same line پیوند, which means “graft, inosculation or binding of two things together”, is translated as “new patch” which is non-equivalent to its ST along with a modifier “new” to the word “patch” to add more to the sufferings which were common to them since years at the hands of their adversaries. According to the Dictionary of Urdu, “Patch” is area of fabric used to repair a hole or cover a hole with a piece of material. So, keeping in view the linguistic context such as the “garment of beggar”, Kamal finds it more appropriate than its exact translation to maintain lexical cohesion such as garment-beggar-patch, graft etc.

Line tenth لیکن اب ظلم کی معیاد کے دن تھوڑے ہیں of ST and its translation is given below.

“But this epoch of barbaric cruelty

Is coming to an end”

Here in the above line ظلم is translated as “barbaric cruelty” by using a modifier “barbaric” but there is no such word in in ST. Hence, he uses the strategy of using unrelated words to add more to its expression without distorting its own meaning.

Be patient a little longer-

Our salvation is at hand.

ایک ذرا صبر کہ فریاد کے دن تھوڑے

In line eleventh of the poem, فریاد literally means “jeremiad , lamentation, Obtestation, redressing complaints, a redresser of grievances” but is translated by a non-equivalent word “salvation” which means according to Oxford Advanced Learner’s Dictionary: 1) (religious) “the state of being saved from the power of evil” 2) “a way of protecting somebody from danger, disaster, loss etc”. Here, a religious touch is given by using ‘salvation’ which shows that Muslims suffered a lot but now they will be protected from evil forces because Allah helps those who bear hardships as mentioned in ST by Faiz through words ایک ذرا صبر in the line given above to maintain expressiveness.

“Your beauty veiled by the dust

Of so many injustices”

یہ تیرے حسن سے لپٹی ہوئی آلام کی گرد

In the above line “لپٹی” is translated by non-equivalent word “veiled” instead of its exact translation such as glued, attached. The word “veiled” is not an equivalent one but it is metaphoric one unlike its literal translation by the aforementioned words which would have turned TT to prosaic text if used by Kamal, but he does not do so. So, a poetic taste is visible in the TT’s phrases.

“And the countless frustrations

Of my brief-lived youth.

اپنی دو روزہ جوانی کی شکستوں کا شمار

In the above line شکستوں is translated by more expressive word “frustrations” instead of its equivalent “*defeats*” which is an extreme form of obstruction/suppression which is related not only to physical obstruction but also to mental condition in which one tries to suppress his/her desires. To maintain the sense the words in the above line “اپنی دو روزہ جوانی”, he finds it the best choice in the target language to fill the gap of the expressiveness of the word “شکستوں” in Target text.

4.2.2 Theoretical Components of Equivalence at Above Word Level

Equivalence at above word level covers collocation and fixed expression which is a group of words. This level considers various stretches which are formed when different words are combined in a language. Most of the time, words occur in the company of other units (words) instead of staying alone. Such types of stretches are not made at random way but are linked under the domain of certain restriction to convey multiple meanings in different contexts. There are some restrictions in each language which never surrender to any exceptions but are followed under certain rules such as lexical patterning. Therefore, each pattern special attention when transferring it from one language to another under two pillars; one is collocation and idioms and another one is fixed expression (Baker, 2006, p.66).

4.2.1.1 Non-Equivalence Above Word Level

Table 4; Non-equivalence at Above Word Level

Target Text(TT)	Source Text(ST)	Target Text(TT)	Source Text(ST)
the trackless jungle	ظلم کی چھاؤں	Ashed-covered	بے سود تڑپ
Of oppression		contours of the heart	
Let us try to endure it	سہہ لیں، تڑپ لیں، رو لیں	The body on the	مایوس پکار
		torture's rack	

In line second, the phrase ظلم کی چھاؤں is translated as “the trackless jungle of oppression” instead of its literal translation as “the shadows of cruelty” (My own translation) is used to make it more concrete with help of the imagery “trackless jungle” which do not convey the true meaning as compared the former phrase. Though the phrase “trackless jungles” does not have any equivalent in the source text but it is chosen in the sense to convey the suffering of people for their independence at the hand of British and Hindus by using the word “oppression” which means “cruel and unfair treatment of people, especially by not giving them the same freedom rights as other people have them. So, this phrase is non-equivalent but more suitable translation as compared to its literal translation.

Ashed-covered contours of the heart.

دل کی بے سود تڑپ، جسم کی مایوس پکار

The body on the torture's rack

In the above line, there is the idiomatic expression بے سود تڑپ which is quite intricate to handle and cannot be transferred by its literal translation. Same is the case with the phrase مایوس پکار. Kama, as professional translator, knows the art of handling such complexities across Urdu and English languages. So he uses the strategy of using unrelated words to convey the sense of the two fixed expression as “Ashed-covered contours of the

heart” and “The body on the torture’s rack”, otherwise there is no way to transfer these expressions without loss to their sense. So, translation is done with great care for these phrases which is worthy to be appreciated.

4.2.3 Non-equivalence at Grammatical Level

Grammatical level is another distinction which covers the theoretical components of various notions such as time, number, gender, shape, visibility, intimacy, person, and proximity and so on. To report such experience through language, each language is using certain structures to express what happened or happen or will happen. But grammar gives it ease to make explicit notions of time, number, or gender.

4.2.3.1 Non-Equivalence at Grammatical Level

Table 4: Non-equivalence at Grammatical Level

Target Text Structure	Source Text Structure
2) We are constrained to breathe This miasmic air In the trackless jungle Of oppression.	(2) ظلم کی چھاؤں میں دم لینے پہ مجبور ہیں ہم
4) We know that suffering Is our ancestral heritage And we also know That we are helpless.	(4) اپنے اجداد کی میراث ہے معذور ہیں ہم

In second line, ہم in the source text is used at the end of the sentence but brought to start of the line for the reason that such structure is not possible in English language as compared to Urdu language, as a result, Kama has to follow English language structure. Even he does so to maintain the sense of the source text in the target text.

In the same way, in line fourth, the transition begins with “We” in the first clause and again “We” in the second clause which shows non-equivalence at grammatical level in comparison to its ST ہم which is used thrice to make it more inclusive and give a message that “We” are suffering as if it is legacy.

“*We* know that suffering

Is our ancestral heritage

And *we* also know

That we are helpless”

Captive bodies, chained emotion,	جسم پر قید ہے، جذبات پہ زنجیریں ہیں
Shackle minds, and strangled speech.	فکر محبوس ہے، گفتار پہ تعزیریں ہیں

In the above two lines, the poet used linking verbs ہے and ہیں in ST to link nouns and adjectives but in translation these linking verbs are omitted by Kamal and are used as noun phrases which consist of adjective noun structure such in the TT’s lines. He does so to make it concise, otherwise it would have lost its meaning such as “*body is imprisoned, emotions are in chains, mind are in shackles, speech is strangled*”. So he has changed the category of clause to noun phrase which conveys its sense better rather than its clausal translation. Vinay and Darbelnet named such translation as oblique translation.

“But this epoch of barbaric cruelty

Is coming to an end”

لیکن اب ظلم کی معیاد کے دن تھوڑے ہیں

Here in ST text, Faiz uses simple present tense ہیں but in the target text, Kamal uses present continuous tense “is coming” and removes the adverb اب and adds “this” in the target text to emphasis the struggle of Muslims.

Be patient a little longer-

اک ذرا صبر کہ فریاد کے دن تھوڑے ہیں

Our salvation is at hand.

In the above lines, Kamal has uses imperative sentence while in the source text, Faiz uses statement. Furthermore, he makes explicit the pronoun “our” which is implicit in TT to make it easier for target reader to whom it is addressing in translation.

“We have to bear it-but not like this” آج سہنا ہے، ہمیشہ تو نہیں سہنا ہے

Again, in line fifteenth of the translation as given above, Kamal uses “we” along with “have to” instead of “must”. “Must” as a modal auxiliary verb refers to subjective/ internal need, focus on personal will but “have to” refers to all of us, a collective effort and perseverance for longer time which shows solidarity and unity of Muslims who are struggling for their freedom.

4.2.4 Theoretical Components of Equivalence at Textual Level

At this level of equivalence at textual level, the components of a text such as clauses and sentences contribute to development of thematic and information structures of a text. it is helpful to understand the surface structure of ST and ST. Five devices of cohesion that link a text are reference, substitution, ellipsis, conjunction and lexical cohesion.

4.2.4 .1 Non-Equivalence at Textual Level

Table 5: Non-equivalence at Textual Level

This wolf-torment,	
This cobra-grief.	ستم
And Yet- in spite of all	ہمت
this	

In line third, “This(s)” is used as cohesive device in the phrase “This miasmic air, in the trackless jungle” which refers to the suffering of Muslims. According to Baker

(2006), such use of cohesive device adds to the thematic flow of the poem as whole, otherwise it would have lost its thematic flow.

لیکن اب ظلم کی معیاد کے دن تھوڑے ہیں “But this epoch of barbaric cruelty is coming to an end”

Here in the above line, ظلم اب is translated to “this epoch of barbaric cruelty” which is meant to maintain textual–thematic flow of the poem by using the word “this”. This refers to cruelty as discussed in the previous lines and the non-equivalent words such as “epoch of barbaric” are conveying message to the target reader that it is not a matter of years but of long period in which Muslims are subject to these violence and atrocities.

In line third, again he comes up with non-equivalent translation such as "Let us try to endure it" for the phrases سہہ لیں، تڑپ لیں، رو لیں. In the translation, he uses “it” as anaphoric reference to the second line of the TT which reflects the sufferings of the Muslim such;

“We are constrained to breathe

This miasmic air

In the trackless jungle

Of oppression.

So, Kama uses various cohesive devices, in particular anaphoric references, which are non-equivalents to the ST as can be seen in the above discussion but is more useful to bind together parts of the TT to create not only cohesion but also coherence as also stated by Wright and Hope (1996).

آج سہنا ہے، ہمیشہ تو نہیں سہنا ہے “We have to bear it-but not like this”

Looking to the above sentence at textual level, though, it is non-equivalent translation by using “we”, “it”, and “this”, but its Urdu exact equivalents are ہم، یہ، and یہ and respectively. The reason for using the words in the line is to maintain its connectivity to the previous line such as here “it” “The present is a burnt-out wilderness” but not forever like “this”. If he had done its literal translation it would not have connected the contents which are of prime importance to surface structure. So, Kamal uses certain techniques to knit together the text by introducing cohesive devices in the target text as given by Baker

(1992) in her theory. According to her, a translator in dealing the lexical items and grammatical structures at various levels views the text as a whole to catch the complete meaning of the source text. The collocational and grammatical phraseology can only give readily structure to readers but cannot knit together sentences and paragraphs into a whole body. To get a whole unified of structure like that of the source one, a translator has to follow the features of organization of the language in which he/she is involved. Such phenomena prompt him/her to adapt linguistic structure of the target language. Even he/she may go for non-equivalence by ignoring source text linguistic culture as stated “To achieve this, the translator will need to adjust certain features of source-text organization in line with preferred ways of organizing discourse in the target language” (Baker, 1992, p.122).

4.2.5 Theoretical Components of Equivalence at Pragmatic Level

Equivalence at pragmatic level is directed to find out the meaning in the text which is not generated by linguistics devices as such cohesive devices but are produced and manifested by participants in the communicative situation. Coherence and implicature are the two theoretical components which help to explore the question of making sense and also point out areas of difficulty in cross-culture communication.

4.2.5.1 Non-Equivalence at Pragmatic Level

The translation of line fourth is “We know that suffering

Is our ancestral heritage

And we also know

That we are helpless.

”اپنے اجداد کی میراث ہے معذور ہیں ہم“, which even lacks equivalent words in ST, is done to make explicit the pragmatic meaning of ST in TT. In translation, it is very difficult to transfer pragmatic sense in particular in poetry of Faiz but Kamal uses extra words to make clear the context of the TT by bringing the hidden meaning to surface structure. If he had not gone for such technique, it would not have carried across the intended message of the source text which is the sole purpose of the translation. Sometimes it happens that there is cohesion in text but lacks coherence. It is stated in Beaugrande and Dressler’s (1981) model of textuality and it is also used by Baker. If components such as cohesion, coherence,

intentionality, acceptability, situationality, intertextuality, and infromativity are found in “Communicative Occurrence”, then it is a text and if it lacks any of these features, then it is not a text which does not communicate anything. So, Kamal uses non-equivalent words to maintain coherence of the target text to maintain its communicative function as a whole.

And Yet- in spite of all this- (7) اپنی ہمت ہے کہ ہم پھر بھی جیئے جاتے ہیں
We go on living.

Here in the above ST line, ہمت is translated as “And Yet- in spite of all this-” to make clear the pragmatic sense of the word ہمت in the TT, Kamal is using additional words in particular the words “all this” which again refers to struggle and sufferings since decades. On the other hand, if he had translated it word for word, it would not have conveyed the intended message of the poem such “It is our dare/courage that still we living” (My Translation) which fails to maintain the pragmatic sense of the TT. So, he does so to avoid the loss of pragmatics in target text.

It is easier for a native speaker who is most probably aware of the struggle and the sufferings of Muslims in the subcontinent which they endured at that time to catch the pragmatic meaning of the poem, but for a non-native speaker, such as the English speaker, one may probably face problems to make sense of its intended meaning. To take care of the pragmatic loss in the TT, Kamal adds phrases, clauses, and sometimes goes to make explicit the implicit intertextuality of ST in its situational context in TT by additional words, which is a helpful strategy while translating such texts created by Faiz.

4.2.6 Critical Comments

The above analysis and discussion of non-equivalence at various levels across the texts determined that Kamal often gives priority to translating the sense of the thought in the poem and prefers the sense-for-sense translation over word-for-word translation to preserve source text in translation. He does so by using various strategies as mentioned in the discussion to overcome as much as possible the gap between the Urdu and the English language.

4.3 Analysis of Kamal’s Translation *Speak* of Faiz’s Poem (“بول”)

4.3.1 Equivalence at word level

The Components of Baker's theory which make it more significant than other theories are the various distinctions. One of them is equivalence at word level. It is the theoretical distinction between words and morphemes. It tries to give account of various elements of meaning that are morpheme(s) to help out by analyzing the translation at basic unit level (Baker, 2006, p.10). Baker also proposes other theoretical components to assess lexical meaning of a word or lexical unit which are distinguished to propositional meaning, expressive meaning, presupposed meaning, and evoked meaning.

4.3.1.1 Non-equivalence at Word Level

In the third line of the poem, the Urdu word تیرا is translated by non-equivalent word "this" to maintain sense of the source text instead of its literal translation "your". Again in the fourth line, the Urdu word "جان" is translated by the more comprehensive word that is "life" instead of its near equivalent words such as beloved, sweet heart, soul etc. to maintain its worth. So, here he uses the strategy of using a more general word instead of specific one as mentioned by Baker in her book *In Other Words* that a translator can assess the worth of word in a lexical set if he/she is aware of the semantic fields of both the source and target languages. Such knowledge gives an edge to translator to go for the appropriate choice and he/she can contrast the item in question with the source text's words.

Furthermore, if it is translated by its literal meaning, then it would be like this: "Your beloved is still yours" for ST; "بول کہ جان اب تک تیری ہے" which makes the meaning narrowed down to a "beloved". To maintain its grand theme that is to speak against the oppression and subjugation the tyrants. So, Kamal knows the worth of this word in Urdu and the value of its literal meaning in the target text.

In sixth line of the poem, سرخ is translated to hot-red, though exact equivalent for this word is "red" which is a color but here it does not refer to color but it to the highest intensity of temperature due which iron appears red. As an expert in translation, Kamal comes up with a strategy of adding a modifier to maintain the true quality of the ST word سرخ in TT by rendering it as "hot red", otherwise translation would have lost its true meaning.

In ninth line of the poem, موت is not used in its literal sense but it is meant to motivate the people to speak against oppression and against domination at the hands of their rulers, else they will get strengthened and the oppressed will suffer forever. So Kamal renders موت into different words such as “perishes” which means deceases, expires, dies etc. in the line “Before the body perishes- and atrophies” which means wastes, trashes in “Before the tongue atrophies” to maintain its broader sense instead of its specific equivalence that is death in its relation to the two words in the ST such as “جسم و زبان”.

In the fifth line of the poem ‘آبن گر کی دُکان’ is translated by single word “the smithy” skipping the exact word for دُکان which is ‘shop’ but it is recovered more appropriately by using the word ‘inside’ in the line such as ‘Look inside the smithy’. Thus, Kamal also uses strategy of skipping certain words to preserve brevity of target text which is a quality of literary text. Subsequently again, all of these are non-equivalents across source and target text but without this non-equivalence, it is not possible to transfer the kernel of the aforementioned words. Therefore, Kamal is adding, reducing or using different words instead of its exact translation to maintain forceful/expressiveness of ST words in TT (Baker 2011).

4.3.2.1 Non-equivalence at Above Word Level

At this level, the target text does not have any instances.

4.3.3 Theoretical Components of Equivalence at Grammatical Level

Another distinction which covers the theoretical components of various notions at grammatical level are time, number, gender, shape, visibility, intimacy, person and proximity and so on. To report such experience through language, each language uses certain structures to express what happened, or happen or will happen. But grammar gives it ease to make explicit the notions such as time, number, or gender.

4.3.3.1 Non-equivalence at Grammatical Level

Mostly, translation of the poem is done in the same tense as it is in ST but sometimes, the sequence is changed due to the difference between Urdu and English language which is Subject + Object + Verb and Subject + Verb + Object respectively. Similarly, it can be observed in the case of pronoun. In thirteenth line, جو میں بھی ہوں اور تم

sequence is changed to “You, I, and all of us.” The reason is difference between the languages. In the English language, when there are pronouns in subject position it should be written by following the pattern of : first of all, one should write down second person pronoun, then third person should be written and next put first person in last. So, Kamal follows the rules of the target text instead of following the exact pattern used by Faiz in the source text.

At grammatical level, there is non-equivalence across source text and target text. Line sixth of poem *سرخ ہے آہن* *تند ہیں شعلے*، is translated as “Leaping flames, red-hot iron”. In the ST, there are two clauses such as *سرخ ہے آہن* and *تند ہیں شعلے* along with linking verbs *ہے* and *ہیں* respectively are translated into two noun phrases “Leaping flames” and “red-hot iron” in target text. Again, Kamal goes for non-equivalence at grammatical level as mentioned in the previous lines to maintain sense and make text more poetic otherwise it would be prosaic transition. Kamal uses strategy of shifting from clausal level in ST to phrasal level as can be seen above to main the richness and beauty of ST in TT as much as possible. Vinay and Darbelnet (1965) labeled such shifts as Unit Shifts or Rank Shift.

In the poem, *لب آزاد ہیں تیرے* is the line in poetic version for the reason that *تیرے* is taken at end of line instead of in the beginning but in its translated version, Kamal reduces it into a simple structure by following the formal structure of Subject + Verb + Object that is “Your lips are free” instead of “lips are free yours” (My Translation) which looks odd and distorts the target text.

In the same way, in line seventh, Kamal comes up with simple translation instead poetic one as did in ST by Faiz, such as *کھلنے لگے قفلوں کے دبانے* which starts with verb *کھلنے لگے* and subject at end *دبانے کے قفلوں* in the line , “Padlocks open their jaws” even splits noun phrase *دبانے کے قفلوں* into “Padlocks” as subject and “jaws” to object in the TT. He does so to maintain the structural principles of English language otherwise it would appear “opening the jaws of padlock” which is vague in nature. So, to bring clarity in the target text, he has to follow the phrasal and clausal patterns of target text

4.3.4. Non-equivalence at Textual Level

The researcher could not find non-equivalence at Textual level

4.3.5.1 Non-equivalence at Pragmatic Level

The researcher could not observe any non-equivalence at this level.

4.3.6 Critical Comments

Kamal at times gives priority to translating the sense of the thought in the poem and prefers the sense-for-sense translation over word-for-word translation to preserve the real essence of source text in translation. He also follows the pattern of TT, therefore there are instances of non-equivalence at certain places in the poem. He does so not carelessly but using various strategies as mentioned in the discussion to overcome as much as possible the gap between the Urdu and the English language.

4.4 Analysis of Kamal's Translation *We will See* of Faiz's Poem ہم دیکھیں گے

4.4.1 Theoretical Components of Equivalence at Word Level

Baker's theory which make it more significant than other theories are the various distinctions through various theoretical components which guides a researcher to analyze translation. One of them is equivalence at word level. It makes distinction between words and morphemes. It also gives account of various elements of meaning that are morpheme(s) to help out by analyzing the translation at basic unit level (Baker, 2006, p.10). Baker also proposes other theoretical components to assess lexical meaning of a word or lexical unit which are categorized to propositional meaning, expressive meaning, presupposed meaning, and evoked meaning.

4.4.1.1 Non-equivalence at Word Level

Table no 6: Non-equivalence at Word Level

Colossal mountains	کوہ گراں
Wisps of Hay	روئی

Will explode	اڑ جائیں گے
Earth	دھرتی
Flash	بجلی
Sovereignty	راج

In the fourth line of the poem, اڑ is translated to “explode” instead of its literal translation to “fly” to keep sense of the line for the reason that mountains do not fly like birds that is why Kamal uses “explode” to transfer the evoked meaning of the ST word across TT.

In line fourth of poem the word رونی which has got exact equivalent “cotton” but it is translated by a phrase “Wisp of Hay” which is a non-equivalent one. If the word is translated by its exact equivalent, then it loses its essence. It would be like this “when colossal mountains will explode into cotton” which give oddness to translation. So, he uses “Wisp of Hay” to maintain the essence of source text. In the same way, in line no sixth, بجلی is translated with non-equivalent word “flash” rather than with its literal translation “electricity”. In line no four of the poem, راج is translated as “sovereignty” which is not exact equivalent as compared to “rule”, “government”, “kingship”. Kamal finds “sovereignty” as the best choice for reason that Muslim are struggling to get an independent state where they may live their life according to the religion Islam, that is why, he translates according to its linguistic and situational context which is made clearer further more by translating خلق خدا as the people. It means the people will be running the state whose sovereignty belong to only Allah.

Mostly in poetry, words are used in its associative sense unlike in prose for its propositional meaning as agreed by Baker in her book. In translating one language to another language, here it is translated from Urdu into English, due attention should be given

to its sense otherwise it may utterly change meaning of its translation. Due to these complexities, Kamal tries his best to transfer the essence of the text even he prefers non-equivalent words as discussed in above textual instances.

4.4.2 Theoretical Components of Non-equivalence at Above Word Level

Equivalence at above word level covers collocation and fixed expression which is a group of words. This level considers various stretches which are formed when different words combined in a language. Most of the time words occur in the company of other units (words) instead of staying alone. Such types of stretches are not made at random way but are linked under the domain of certain restrictions to convey multiple meanings in different contexts. There are some restrictions in each language which never surrender to any exceptions but are constructed under certain rules such as lexical patterning. It is mediated under two pillars of theoretical components when transferring from one language to another; one is collocation and idioms and another one is fixed expression.

4.4.2.1 Non-equivalence at Above Word Level

In this poem , various religious jargons, specific to Islam, are used by Faiz such as *انالحق* and *حرم صفا*, *كعبه*, *ارض خدا*, *لوح ازل*. While translating these aforesaid words into English, Kamal uses the words “the day ordained” for *لوح ازل* and *ارض خدا كے كعبه* is transferred as “this sacred world”, and *صفا مردود حرم* to “The destitute and despised”, *الله* as God and *خلق خدا* translated as “people” only. All the mentioned fixed expressions which are associated to Islam lack exact equivalence in TT that is why Kamal uses words which are more appropriate in its relation to ST words.

In translation, it is quite difficult to transfer cultural and religious words into another language. Here in ST text, Faiz uses the words as already mentioned in the previous paragraph to address the Muslims. Their secret book, the Holy Quran, is written in Arabic language. So Faiz takes words from Arabic to add more to its text. On the other hand, Kamal uses English as medium to recode the text but finds it difficult to translate so he comes up with non-equivalents word in TT for SS words such *لوح ازل*, *ارض خدا*, *كعبه*, *صفا*, *حرم*, *انالحق* which are specific to the religion Islam. While rendering these into English, Kamal uses words such as “the day ordained” for *لوح ازل*, “ارض خدا كے كعبه” as “this sacred world”, *صفا مردود حرم* to “The destitute and despised”, and *خلق خدا* translated as

“people” to maintain the sense of TT language but the word الله as “God” which specific Christianity and also used in Greek and Germanic languages which is domestication of the original word الله .

In line fifth of the poem, دھڑ دھڑ دھڑکے گی, which is an idiomatic phrase of Urdu language, is relocated by English idiomatic expression quake and throb to express more closely as possible the sense of the ST to TT readers that their tyranny and cruelty will be replaced by the success of Muslims. Quake and throb is an idiomatic expression which means strong sound along with trembling due. So, to maintain evokeness of the Urdu phrase دھڑ دھڑ دھڑکے گی, Kamal has used “quake and throb”

In line sixth of this poem, the words اہل حکم are translated by a single word “despot” which is again non-equivalence at above word level which carries a native connotation which is used for a ruler who uses power in cruel way.” اہل حکم is fixed expression restricted to Urdu language but used for those who are rulers having authority to control others and subjugate the people . Here, Kamal, by looking context of the ST as well as of the TT, finds “despots” more appropriate than other words.

In the same way, in sixth line of the poem colloquial words in source text کڑ کڑے which are onomatopoeic in nature are translated by “flashing” which is visual in nature as compared to its ST words which indicate again non-equivalence across the Texts. Kamal, as a skilled translator, uses the words according its collocation with word “Swords of lighting will flash-” literal translation is possible, but it would distort its sense not only of ST but makes vague its English translation.

In the seventh line of the poem, the phrase ارض خدا کے کعبہ which includes also proper nouns خدا and کعبہ are translated by unrelated general words such as “this sacred world” instead of its exact wording. Here in the translation “this” is used as a reference to subcontinent which is in the chains of the British Empire since decades. It will be brought back to sacred life where the rules and principles of Islam will prevail.

In the same way “ہم اہل صفا مردود حرم” by completely unrelated words in the form of “And we the destitute and despised”. Though ST word صفا refers to religious event at صفا a place at Makkah which is symbol of struggle and hardship in life which conveys that after a struggle Allah will give success as He (Allah) springs a spring at صفا for the mother of

Ismail (RA). So Kamal, instead of borrowing the word صفا as reference to that story at صفا, uses other unrelated words to convey message for the reason that English speakers mostly are non-Muslims who are not aware of this event which is domesticized translation.

4.4.3 Theoretical Components of Equivalence at Grammatical Level

Theoretical components of equivalence at grammatical level covers the components of time, number, gender, shape, visibility, intimacy, person and proximity and so on. To report such experience through language, each language uses certain structures to express what happened, or happen or will happen. But grammar gives it effortlessness to make explicit the notions such as time, number, or gender.

4.4.3.1 Non-equivalence at Grammatical Level

This poem has also some instances of non-equivalence at grammatical level such as in line third of the poem the line “وہ دن کے جس کا وعدہ ہے” is a clause but Kamal transfers it into noun phrase by using only three words that are “that promised day” here in this phrase “promised” is used as modifier to the word “Day”. In poetry, there is always brevity and conciseness, so Kamal makes concise in the TT by dropping clause into phrase of three words without affecting its real meaning and even added more beauty to the TT. The remaining part of TT is equivalent to its ST, so it does not need an analysis.

4.4.4 Theoretical Components of Equivalence at Textual Level

Theoretical Components of Equivalence at Textual Level has the components of text such as clauses, sentences which contribute to the development of thematic and information structures are used to analyze the surface structure. The five devices of cohesion that relates a text are: reference, substitution, ellipsis, conjunction and lexical cohesion.

4.4.4.1 Non-equivalence at Textual Level

The overall structure of the TT is linked together by using certain specific words such in the line third “that day” and again repeated in line five “The day”, in same in line seventh “The day”, and in line ninth the same textual glue of word “The day”. It knits whole translation with theme of struggle for independence and the independent day. Although textual linking is implicit in ST only once it is made explicit by using the words

in line third which are وہ دن but in the TT, Kamal uses the phrase “that day” frequently for the readers of TT that it refers to the Day of Independence for which they are yearning since decades.

Kamal, as translator, uses various strategies such as translation by paraphrasing, using unrelated words, sometime uses of specific religious words such God to maintain its textual flow, though there is loss in textual flow in relation to the ST, but as a whole, in the target text, he does his best to maintain it.

Baker(2006) writes that Charolles (1983 named ‘minimal coherence’ with supplemental coherence. He also mentioned another type of coherence; he named it explanatory coherence. It establishes continuity of senses and also justifies it (Baker 2006, p.235).

4.4.5 Theoretical Components of Equivalence at Pragmatic Level

Theoretical Components of Equivalence at Pragmatic Level is focused on find out meaning in the text which is not produced by linguistic devices as such cohesive markers but are formed and manifested by participants in the communicative situation. Coherence and implicature are the two theoretical components which help to realize the question of making sense and also point out areas of difficulty in cross-culture communication..

4.4.5.1 Non-equivalence at Pragmatic Level

The third line of the source text which is وہ دن کے جس کا وعدہ ہے is translated as that “promised day- That day ordained” to make explicit the pragmatic sense of the SS. The first one refers to struggle of the Muslims for the freedom and the second word is added to express their religious perspective that they(Muslims) believe that their freedom is predetermined by Allah Almighty in the words لوح ازل in the ST which is then re-contextualized in line no. eleventh and twelfth of the poem by using Arabic words the words اُٹھے گا انالحق and بس نام رہے گا اللہ کا ہم اہل صفا مردود حرم , جب ارض خدا کے کعبہ سے ‘ words اور راج کرے گی خلق خدا and ,کا نعرہ to continue thematic flow of the content . It is a firm belief of Muslims that all the suffering and sorrows of the world are bestowed to them by Allah almighty and that they should not be hopeless.

In source text, there are few pragmatic references. In line fifth, محکوموں intends to Muslims who are ruled by the Britishers, in line sixth اہل حکم those who implement their acts and rules, in line no. seventh کعبہ خدا کے which refers to Muslims in subcontinent who will one day get their sperate state and their sovereignty only belongs to Allah. In line no. eleventh گا اللہ کا connotates again to Islam, in line no. twelfth انالحق کا نعرہ and خلق خدا are also intended the supremacy of Allah. All these ST phrases carry implicit meaning and those readers who have knowledge of the context will get intended meaning but for target readers, it is quite difficult to elicit the exact implicit meaning in target language due difference in lexicons and even most of English readers lack background knowledge which hinders them to get pragmatics of TT . So Kamal tries his best to sustain its pragmatics in TT even if he fails to do so, he makes it implicit by using extra words such as “Of this sacred world” for جب ارض خدا کے کعبہ سے and “when the idols will be thrown out ” for سب بت اُٹھوائے جائیں گے .

4.4.6 Critical Comments

Based on the detailed analysis and discussion of the poem in relation to its target text at various levels, Kamal, as translator, uses various strategies such as translation by paraphrasing, using unrelated words, sometime uses of specific religious words such God to maintain its flow. The use non-equivalence at several places in the translation, is loss in flow in relation to the ST, but as a whole, in the target text, he does his best to maintain it.

4.5 Analysis of Kamal’s Translation Do Not Ask of Faiz’s

Poem (“پہلی سی محبت”)

4.5.1 Theoretical Components of Equivalence at Word Level

Baker’s theory which make it more significant than other theories are the various distinctions of this model. One of them is equivalence at word level. It is the theoretical distinction between words and morphemes. It gives interpretation of various elements of meaning that are morpheme(s) to help out by analyzing the translation at basic unit level (Baker, 2006, p.10). Baker also proposes other theoretical components to assess lexical meaning of a word or lexical unit which are distinguished to propositional meaning, expressive meaning, presupposed meaning, and evoked meaning.

4.5.1.1 Non-equivalence at Word Level

Table no. 6: Non-equivalence at Word Level

That past	پہلی سی	Universe	دنیا
		Desire	محبت
Thought	سمجھا تھا		
		Ruptures	راحتیں
This entire world	حیات		
		Human Flesh	جسم
Life	دہر		
		A river of gem	دلکش

In the very first line of the poem, the word پہلی is translated with non-equivalent word “past” instead of its exact translation “first” and سی is also rendered with non-equivalent one which “that”. Kamal also uses non-equivalent word “thought” for سمجھا تھا instead of understood in TT. Again, in the third line he comes up translation of non-equivalence “This entire world” for حیات which has an equivalent “life”. For دہر he used “life” instead of world. In line fourth line, صورت which means “appearance”, “face” or “physical form” which is concrete in nature but is translated with an abstract non-equivalent word “beauty” to make it more suitable in context of TT as further justified by using the words with it such as “Your beauty gave permanence, to colors of spring” so it is best choice as compared to the words with literal equivalence face.

The word دنیا is translated by a super ordinate “universe” which is too much bigger in its sense than its equivalent word “world” but he does so to support the metaphor “star” in the same line such as “your eyes were The only stars In the universe I thought” if universe is replaced with the word “world” it looks vague and inappropriate for the reason that world is smaller than stars. In line no. eighth, محبت is translated with non-equivalent word ‘desire’ instead of its exact translation ‘love’. In the source text, Faiz is considering

love secondary passion as compared to other afflictions, that's why, he uses "desire" to convey sense of ST in TT as much as possible.

A non-equivalent translation "Ruptures" which means burst, split, burst due happiness in this context rather than love, is used for راحتیں which has gotten its exact words in English such comfort, luxury, peace, harmony etc. The reason for using "rupture" instead of the exact translation is to add more to the theme which connotes extreme passion of struggle of freedom in Subcontinent. That is why "rupture" carries actual sense of ST across TT.

In twelfth line of the poem, جسم is rendered to "human flesh" instead of its exact equivalence "Body". It is translated with the "human flesh" words to carry across the intensity of their suffering as if butchers sell flesh of animals. Over again, in seventeenth line of the poem, دلکش which is abstracts in nature is translated by using a concrete metaphor such "river of gem" to add more to meaning of beauty of the beloved in TT and make it more poetic rather than by its literal translation.

So, Kamal hires these non-equivalent words in TT to add to poetic beauty, avoid loss of sense at certain occasion in TT, else if the exact equivalents are used in TT it would have altered what Faiz has implied in his ST.

4.5.2 Theoretical Components of Equivalence at Above Word Level

Equivalence at above word level covers collocation and fixed expression which is a group of words. This level considers various stretches which are formed when different words combined in a language. Most of the time words occur in the company of other units (words) instead staying alone. Such types of stretches are not made at random way but are linked under the domain of certain restrictions to convey multiple meanings in different contexts. There are some restrictions in each language which never surrender to any exceptions but are constructed under certain rules such as lexical patterning. It is mediated under two pillars of theoretical components when transferring from one language to another; one is collocation and idioms and another one is fixed expression.

4.5.2.1 Non-equivalence at Above Word Level

In third line of the poem, جھگڑا کیا ہے is rendered completely with unrelated words such as “did not matter” rather “what is fight”. If the exact words for جھگڑا کیا ہے is employed in TT then it will be like this “The sorrow of life” (is what fight)” which is a complete loss of meaning to its translation. In fourth line, بہاروں کو ثابت is rendered again with non-equivalent phrases “permanence To colors of spring” along with addition of “To colors” in translation of “بہاروں” to make it more explicit in TT. In same way again in line sixth of the TT , he is using metaphor “stars” for eyes to make it more elaborated for the ST phrases تیری آنکھوں کے are transferred as “And your eyes were The only stars” .

The idiomatic pattern in ST تقدیر نگوں is translated to “Destiny would, fever, be in my hands” by adding extra words “would, fever” to preserve the expressiveness of the idiomatic phrases of ST. Again, there are idiomatic patterns in line no. thirteenth which is خون میں نہلائے ہوئے . In the line لتھڑے ہوئے is transferred by using words “Throbbing between the layers” to keep its meaning in TT while خون میں نہلائے ہوئے transferred as “bathed in blood” which is an equivalent one for it. The word لتھڑے does not have exact word in English, that is why, Kamal uses strategy of paraphrasing the ST concept in TT to avoid loss in translation.

4.5.3 Theoretical Components of Equivalence at Grammatical Level

Theoretical components of equivalence at grammatical level covers the components of time, number, gender, shape, visibility, intimacy, person and proximity and so on. To report such experience through language, each language uses certain structures to express what happened, or happen or will happen. But grammar gives it effortlessness to make explicit the notions such as time, number, or gender.

4.5.3.1 Non-equivalence at Grammatical Level

In third, fourth and fifth lines of the ST, present tense is used such as صورت , غم ہے , رکھا کیا ہے and سے ہے respectively, but in TT, tense is shifted to past tense like “Did not matter”, “gave permanence”, and “eyes were”. The poem is referring to the past love of the lover for his beloved, as can be seen in second line of the poem wherein past tense is

used “میں نے سمجھا تھا کہ تو ہے تو درخشاں ہے حیات ”. When the poem develops further it switches to present tense to create more effect in the lines.

Kamal, in sixth line of his translation, uses first person pronoun “I” which is not available in its ST, such as *تو جو مل جائے تو تقدیر نگوں ہو جائے*, but in the TT, he uses “I” as can be seen in this TT’s line “If I could only make you mine Destiny would, forever, be In my hands.” In English, some time there is need to make it clear who is referring in the line, that is why, Kamal makes explicit the implicit pronouns and aspects as mentioned above in instances of non-equivalence.

4.5.4 Theoretical Components of Equivalence at Textual Level

At this level of equivalence at textual level, the components of a text such as clauses and sentences contribute to development of thematic and information structures of a text. it is helpful to study the surface structure of ST and ST. Five devices of cohesion that link a text are reference, substitution, ellipsis, conjunction and lexical cohesion.

4.5.4.1 Non-equivalence at Textual Level

In translation, it is difficult to carry across textual pattern, particularly in the translation of poetry. Here, Kamal uses various devices in TT to bind texture of the text. In the second line, he uses “when”, and uses “and” in the third and fifth lines to maintain a flow with previous idea, though there are no such ST words in the Urdu text.

Line no. seventh *یوں نہ تھا، میں نے فقط چاہا تھا یوں ہو جائے* is translated with non-equivalent clause “Now I know” only three unrelated words to its ST words. Kamal uses past tense to refer to past desires but in the seventh line, he switches to the present about love for beloved in comparison to that past love. A shift in the tense from past to present to relate what the lover had for his beloved and what the lover thinks now for the beloved which is continued in the remaining lines of both ST and TT which bridges its textual flow from the past love to current condition of the lover. Therefore, Kamal uses non-equivalence at grammatical level to maintain the sense of ST in TT.

The clause in line no. seventeenth of ST *مگر کیا کیجے* is translated with completely non-equivalent words such as “But now I know” to link the various parts of Text in to its other parts as he also does so in line seventh of the poem by translating it as “Now I Know”

As whole, Kamal at certain places in the TT has favored with non-equivalent words in translation as discussed above with evidences. He does so to maintain the textual connections of the TT, otherwise the target reader would find it difficult to read and the translation would lose its name as the text(translation of Faiz's poem).

4.5.5 Theoretical Components of Equivalence at Pragmatic Level

Theoretical components of equivalence at pragmatic level is focused on to find out meaning in the text which is not generated by linguistics devices as such cohesive devices but are produced and manifested by participants in the communicative situation. Coherence and implicature are the two theoretical components which help to explore the question of making sense and point out areas of difficulty in cross-culture communication (Baker, 2006).

4.5.5.1 Non-equivalence at Pragmatic Level

In this poem, Faiz embeds pragmatic references to readers such as in line no. tenth *آن گنت صدیوں کے تاریک بہیمانہ طلسم* which carries references to the sufferings of Muslims at the hands of the colonizers and Hindus. It also refers implicitly to the unfaithfulness of some muslims who stood with britishers and deceived their brothers as mentioned by Faiz by using words *بہیمانہ طلسم*. In the translation of line no. eleventh, he uses non-equivalent words such as "oppressive enigma of our lives" for *آن گنت صدیوں کے تاریک بہیمانہ طلسم* to elicit explanatory pragmatic of the source text in target text. As Baker (2006) cites Charolles's (1985) notion of 'minimal coherence' with supplemental coherence. He also mentions another type of coherence; he names it explanatory coherence. It sets up continuity of the senses and also justifies it (as cited in Baker 2011, p.235).

4.5.6 Critical Comments

Looking to the overall discussion of the poem in relation to its target text at various levels such as at word level, above word level, grammatical level, textual level and pragmatic level, it can be said that Kamal sometimes uses non-equivalence at these levels to preserve the real essence of source text in translation. He adapts various strategies as mentioned in the discussion to overcome the problems between the ST and TT.

4.6 Analysis of Kamal's Translation *Remembrance of Faiz's Poem* یاد

4.6.1 Theoretical Components of Equivalence at Word Level

The theoretical components of Baker's theory which make it more significant than other theories are the various distinctions. One of them is equivalence at word level. It is the theoretical distinction between words and morphemes. It tries to give account of various elements of meaning that are morpheme(s) to help out by analyzing the translation at basic unit level (Baker, 2006, p.10). Baker also proposes other theoretical components to assess lexical meaning of a word or lexical unit which are categorized to propositional meaning, expressive meaning, presupposed meaning, and evoked meaning

4.6.1.1 Non-equivalence at Word Level

Faiz uses a word لرزان in the first line of the poem to express his extensive love for his beloved. On the other hand, Kamal uses two words for لرزان such as "Quivers" and "now and then (adverb) trembles" at different places to maintain expressiveness of the word لرزان instead of its single word translation, that is, shiver or tremble.

In line no. fifth of the ST, for قریب, which means closeness, nearness, intimacy, is translated by using the words "very close- Closer than I am to myself" to add more to the expressiveness of the word in the TT which is non-equivalent one but adds to the meaning of TT. In the seventh line of the poem, قطره قطره, which means drops by drops is translated with non-equivalent word "softly" which means in soft way to add more to beautiful memory of the lover for his beloved. In line no. seventh, گر رہی ہے is translated as "descends" which means, according to Oxford Advanced Learner's Dictionary, "(literary) of night, darkness, a mood etc., to arrive and begin to affect somebody/something" instead of its propositional meaning "fall" to add further to poetic mood of the poem.

4.6.1 Theoretical Components of Equivalence at above Word Level

Equivalence at above word level covers collocation and fixed expression which is a group of words. This level considers various stretches which are formed when different words combined in a language. Most of the time words occur in the company of other units (words) instead staying alone. Such types of stretches are not made at random way but are linked under the domain of certain restrictions to convey multiple meanings in different contexts. There are some restrictions in each language which never surrender to any

exceptions but are constructed under certain rules such as lexical patterning. It is mediated under two pillars of theoretical components when transferring from one language to another; one is collocation and idioms and another one is fixed expression.

4.6.1.1 Non-equivalence at above Word Level

In line no. first of the poem, the phrase consists of three words اے جانِ جہاں is translated into a single noun “Love” and brought it into the beginning of the line which is meant to give more importance to اے جانِ جہاں and personified his beloved to جانِ جہاں which means the soul of world/universe. If the aforementioned translation is rendered which is word for word for the جانِ جہاں then it will be “the soul of world/universe quivers the shadow of your voice” which distorts the actual meaning, not only of the ST, but also of the TT.

In line no. third of the poem, خس و خاک, which means ‘splinter and dust’, are translated to “thorn-bushes” by Kamal to make clear the TT otherwise the use of splinter and dust distorts the meaning of the line. If the literal translation is done, then it will be “look there in midst of splinter and dust” which is contradictory to context of the desert. In desert, there are thorn and bushes of wild plants which fits to the translation of خس و خاک in the TT which shows excellency of Kamal in rendering Faiz’s poem into English.

In no. sixth of the poem, the verb phrases سلگتی ہوئی مدھم مدھم, which mean burning slowly and slowly, is translated by a beautiful word “smoldering” which adds more to the beauty of TT. Oxford Advanced Learner’s Dictionary explains this word as “to burn slowly without flame” which is one of best expressions of love for his/her lover.

In seventh line of the ST, دِلدارِ نظر کی شبنم is translated as “The dew of your benevolent eyes” is non-equivalent translation for the reason that for دِلدار Kamal uses benevolent which has no relation with دِلدار and نظر is translated as eyes instead of sight or glance which is again non-equivalent translation. For instance, if it is translated word for word, then it will be “Far away beyond the horizon, falls drop by drop the dew of beloved glance” which completely misrepresents the sense of the ST and even TT itself looks vague.

In ninth line of the poem, *دل کے رُخسار پہ اس وقت تیری یاد نے بات* is transferred by using unrelated words in the TT by Kamal such as “your memory brings such joy that I am deluded into thinking” which refers to the “Love”, Faiz has for his beloved which anaesthetized his memory . So again, Kamal gives preferences to sense for sense instead of word for word that “ this time your remembrance has put hand on the cheek of heart” (My Translation) which is meaningless. Other than this, the literal translation is unjust with both ST and TT.

4.6.3 Theoretical Components of Equivalence at Grammatical Level

Theoretical components of equivalence at grammatical level covers the components of time, number, gender, shape, visibility, intimacy, person and proximity and so on. To report such experience through language, each language uses certain structures to express what happened, or happen or will happen. But grammar gives it effortlessness to make explicit the notions such as time, number, or gender.

4.6.3.1 Non-equivalence at Grammatical Level

In source text, Faiz uses present tense and at the end, he switches to past tense in the last line. On the other hand, in the translation of the poem, Kamal follows the same tenses; present and past tense. So, here no non-equivalence is found across the source and target text.

4.6.4 Theoretical Components of Equivalence at Textual Level

At this level of equivalence, the components of text such as clauses, sentences which contribute to the development of thematic and information structures are used to analyze the surface structure. The five devices of cohesion that link a text are: reference, substitution, ellipsis, conjunction and lexical cohesion.

4.6.4.1 Non-equivalence at textual Level

In eighth line of the poem, the ST words *اس قدر پیار سے ائے جان جہاں* are translated by one word “love”. The same word “love” is used for the aforementioned source text in fifth and eighth line of target text to maintain the lexical connection which is content word of the theme.

4.6.5 Theoretical Components of Equivalence at Pragmatic Level

Equivalence at pragmatic level is directed to find out meaning in the text which is not generated by linguistic devices such as cohesive devices but are produced and manifested by participants in the communication situation. Coherence and implicature are the two theoretical components which help to explore the question of making sense and also point out areas of difficulty in cross-culture communication.

4.6.5.1 Non-equivalence at Pragmatic Level

In the whole poem, Faiz refers back to the sweet memories of his beloved by using various allusions as discussed in the above portion but in the last line, there is an intended message in ST as;

یوں گماں ہوتا ہے، گر چہ ہے ابھی صبح فراق
ڈھل گیا بجر کا دن، آ بھی گئی وصل کی رات

Here in the above line یوں گماں ہوتا ہے is an implicit reference to independence in subcontinent for separate state where lover will love his beloved and there will be no separation and they will stay together in their home such as by the ST words ڈھل گیا بجر کا دن. It was not so but it was a fancy (گماں). This implied pragmatic meaning is made explicit by using the non-equivalent words such as “the dreary morning has just begun” for the ST words صبح فراق to keep the pragmatics of the TT in comparison to its ST as it is given implicitly by Faiz in the above line.

4.6.6 Critical Comments

The overall discussion of the poem in relation to its target text at various levels such as at word level, above word level, grammatical level, textual level and pragmatic level, it can be said that Kamal is translating the sense of the ST, to preserve the real essence of source text in translation at the various levels. To reach equivalence in TT, he rendered non-equivalence in translation at certain places.

4.7 Analysis of Kamal’s Translation *Loneliness* of Faiz’s Poem (“تنہائی”)

4.7.1 Theoretical Components of Equivalence at word level

The theoretical components of Baker's theory make distinction between words and morphemes. It also gives account of various elements of meaning that are morpheme(s) to analyze the translation at basic unit level (Baker, 2006, p.10). Baker also proposes other theoretical components to assess lexical meaning of a word or lexical unit which are classified to propositional meaning, expressive meaning, presupposed meaning, and evoked meaning.

4.7.1.1 Non-Equivalence at Word Level

Kamal uses non-equivalents instead of exact equivalents in order to transform the sense and essence of the source text in target text. In the very first line of target text, he uses the word "dear" for the word "زار" with heart (دل) instead of its literal translation "afflicted, aggrieved, distressed heart" in order to highlight that the speaker of the target text is speaking to his own heart, considering it as an active interlocutor. In the second line, he uses the non-equivalent word "wanderer" means vagabond; who travels from place to place with no permanent place for the source text word "راہرو". The exact English equivalent for the Urdu word "راہرو" is "passerby", which means a person who is passing by a place, but he is going somewhere on a purpose. In contrary, non-equivalent word that is "wanderer", used by the translator signifies a person who has no purpose at all. So, the translator deliberately uses the word "wanderer" in order to intensify the emotions conveyed by the source text creator and to make certain the point that the person who is passing by the door has nothing to stop for.

Furthermore, in the third line, he uses the word "mist" for "غبار" which is not the exact equivalent and the word "evaporates" for "بکھرنے لگا" which has a completely different meaning. The purpose of using these non-equivalent words in line third is to objectify the feelings of loneliness of the ST writer at night and to give a more concrete image of the night because mist is something different than غبار, i.e., mist evokes a tactile image in the reader's mind, and so does the word "evaporates". So, it adds more to the beauty of the poem instead of its equivalents.

Moreover, non-equivalence is present in the line no. sixth where the translator uses the non-equivalent word "unfriendly" for the ST word "اجنبی". The exact equivalent of the

word “اجنبی” is “stranger” or “unfamiliar” but here, the translator uses the word “unfriendly” to express that the dust has obliterated the footprints quite brutally by purpose and the word “unfriendly” carries the word friend within it such as “un(friend)” to convey that they are same people but treating them as a unfriendly.

So all these examples of non-equivalence at word level signify that the translator has taken much liberty with the source text in order to intensify the ST writer’s feelings of loneliness and to present them in a more rational and presentable way in the TT as not only mentioned by Baker but also discussed by Antoine Berman (as cited in Munday, 2011) in deforming tendencies.

4.7.2 Theoretical Components of Equivalence at Above Word Level

Equivalence at above word level covers collocation and fixed expression which is a group of words. This level considers various stretches which are formed when different words combined in a language. Most of the time words occur in the company of other units (words) instead staying alone. Such types of stretches are not made at random way but are linked under the domain of certain restrictions to convey multiple meanings in different contexts. There are some restrictions in each language which never surrender to any exceptions but are constructed under certain rules such as lexical patterning. It is mediated under two pillars of theoretical components when transferring from one language to another; one is collocation and idioms and another one is fixed expression

4.7.2.1 Non-Equivalence at Above Word Level

In the TT of this poem, the translator uses many non-equivalents at above word level in order to maintain rhythm and transform the sense and essence of the source text. For example, in the third line of this poem, the translator uses the phrase “night is done” for the phrase “ڈھل چکی رات”. The writer could have used other phrases such as “night has passed” or “night is over” which are a little more appropriate and exact equivalents as compared to the phrase “night is done”, but he uses the phrase “night is done” because the word “done” sounds similar to the ST word “ڈھل”, which implies the desired destination is in the reach and the shackles of the darkness of oppression, of spirit and of speech have vanquished to the point of nothingness.

4.7.3 Theoretical Components of Equivalence at Grammatical Level

Theoretical components of equivalence at grammatical level is another distinction which covers the theoretical components of such as terms of various notions such as time, number, gender, shape, visibility, intimacy, person, and proximity and so on. To report such experience through language, each language is using certain structures to express what happened or happen or will happen. But grammar gives it effortlessness to make explicit the notions such as time, number, or gender.

4.7.3.1 Non-Equivalence at Grammatical Level

Just like the non-equivalents at word and above word levels, Kamal uses many non-equivalents at grammatical level to intensify the feelings of loneliness. Some instances are as follows.

In line no. fifth of the poem the word “راستہ” is singular while in the TT, its plural form is used, i.e. “paths”, in order to magnify the feelings of loneliness that it exists on such a large scale that not only one path, rather all the paths are sunk in despair. The word “راستہ” has no modifier while in the TT, the translator adds the modifier “solitary” with the word “paths”. The addition of this adjective actually adds to the intensity of the feelings of loneliness presented in the poem.

Similarly, in the seventh line, the word “اجنبی” is an adjective and so is its intended equivalent “unfriendly”, but in the line “and the unfriendly in dust”, the word “unfriendly” is used as a noun. It is because the translator intends to make the strangeness or unfriendliness of the dust more explicit and to depict it in the form of an explicit and active protagonist.

Apart from this, in the very last line of the poem, the translator translates the phrase “کوئی نہیں کوئی نہیں” as “no one ever”. Since unlike Urdu, there is no lexical reduplication in the English language. So, taking advantage of the structural difference between the ST and the TT, the translator uses the indefinite pronoun “no one” for the first “کوئی نہیں” while the adverb “ever” for the second indefinite pronoun “کوئی نہیں” in order to emphasize the timeless existence of the loneliness that one will never come to help him cope with his loneliness.

4.7.4 Theoretical Components of Equivalence at Textual Level

At this level of equivalence at textual level, the components of text such as clauses, sentences which contribute to development of thematic and information structures are helpful to study the surface structure. Five devices of cohesion that link a text are reference, substitution, ellipsis, conjunction and lexical cohesion.

4.7.4 .1 Non-Equivalence at Textual Level

In translating Faiz's "تنہائی", Kamal makes the use of non-equivalents at textual level at certain occasion to keep cohesion in the translation. As in the second line of TT, he adds the word "or", a conjunction to link this line with the previous line. Though there is no word like "یا" in the ST, but he uses this non-equivalent here to bring cohesion in the text. In the same way, in the fourth line, he adds the conjunction "and", though there is no conjunction like "اور" etc. in the ST. This conjunction binds the two sentences together and makes them the part of a well-connected text. Similarly, he adds the word "for" (means because) in the last line of his translation in order to create a cause-and-effect relation between the last and the penultimate lines, i.e. making the last line the cause and the penultimate line, the effect, and thus, making it a well-knitted text with the help of non-equivalent bonds in the form of conjunctions as mentioned in the TT.

4.7.5 Theoretical Components of Equivalence at Pragmatic Level

Equivalence at pragmatic level is used to find out intended meaning in the text which is not generated by linguistics devices as such cohesive devices but are produced and manifested by participants in the communicative situation. Coherence and implicature are the two theoretical components which help to explore the question of making sense and point out areas of difficulty in cross-culture communication.

4.7.5.1 Non-Equivalence at Pragmatic Level

Just like the non-equivalents at discourse level such as word-level, above word-level, etc., Kamal makes the use of non-equivalents at pragmatic level in order to transform the intended meaning of the ST into his TT. The best example of such non-equivalence is found in the fifth line of this poem where he uses the non-equivalent words "sunk in despair" for the ST words "ہر اک راہ گزار تک تک کے سو گئی". The word-for-word equivalent

of the ST can be “to sleep after searching every inch”, but as the intended meaning of “بر” is to be in the depths of despair about something or to be completely hopeless about something, that is why, Kamal makes the use of non-equivalent words in order to transform the actual intended meaning and pragmatic sense of the ST into TT.

Similarly, in the seventh line, he translates “بڑھا دو مئے و مینا و ایاغ” non-equivalently as “fill the cups and drink to the lees”. This translation is purely sense for sense translation and the translator, making use of the non-equivalent words, conveys the intended meaning of the ST. In addition, the translator adds the words “the bitter wine of loneliness” in order to express the intensity of the emotions of loneliness he is having. Apart from these examples, in the eighth line, he adds the words “dear heart!” for which there is no equivalent in the ST. Since the poem is about to end here, so, by using the non-equivalent words “dear heart!”, the translator considers his heart as an active interlocutor of the conversation and thus, makes us realize that he is actually talking to his own heart and not to someone else. Charolles(1985) named ‘minimal coherence’ with supplemental coherence. He also mentioned another type of coherence; he named it explanatory coherence. It establishes continuity of senses and also justifies it.

So, in the source text, Faiz uses supplemental coherence where source text reader can easily get its intended meaning but on the other hand, Kamal uses explanatory coherence to make explicit what was hidden for the reason that target reader could catch its essence by the gap exists between English and Urdu.

4.7.6 Critical Comments

Kamal repeatedly translates the sense of the poem in the target text. He focuses on sense for sense translation over word for word translations discussed above to preserve the real essence of source text in translation. He adopts various strategies as mentioned in the discussion to relocate the messages between Urdu and English texts.

4.8 Analysis of Kamal’s Translation Scene of Faiz’s Poem (“منظر”)

4.8.1 Theoretical Components of Equivalence at word level

The components of Baker's theory which make it more significant than other theories are the various theoretical distinctions. One of them is equivalence at word level. It is the theoretical distinction between words and morphemes. It tries to give account of various elements of meaning that are morpheme(s) to help out by analyzing the translation at basic unit level (Baker, 2006, p.10). Baker also proposes other theoretical components to assess lexical meaning of a word or lexical unit which are notable to propositional meaning, expressive meaning, presupposed meaning, and evoked meaning

4.8.1.1 Non-equivalence at Word level

Table no. 7: Non-equivalence at Word Level

TT words	ST words	TT words	SS words
Path	رېگزر	Soft	آسپته
Reveal	کھلا	bodice	بندِ قبا
Crouching	ٹھہرا	Goblet	شیشہ و جام
Decanter	صراحی	Emerged	بنا
Bent low	جھکی	Whispered	کہا
Breathed	کہا		

In the first line, the exact word for the word “رېگزر” is “passerby/traveler” which is not used in translation but is replaced with the word “path”. In same way in second line, the word “آسپته” is translated as “soft” throughout the translation of the poem. For bringing expressiveness to the translation, he is not using the literal meaning “slowly” but using non-equivalent to add aesthetic beauty to TT without destroying its meaning. In the same line, the word “کھلا” is translated as “reveal” which is the best choice in context where “moon” is used for beloved instead of “open”. This is also done for the same purpose as he does it for the word آسپته.

Similarly, the fourth line of the poem has a word “تھہرا” which is translated as “crouching” while the actual translation is “waiting or standing” but for the sake of soulfulness, the word is translated differently to add more to the beauty of poetry and make it more visual. As an imagist-poet Kamal uses images in the translation, therefore “شیشہ” of line ninth is translated as “goblet”. The word “goblet” is equivalent of “جام” and “شیشہ” is not translated to avoid reduplication. Kamal without affecting essence of ST and TT he uses the strategy of omission in the above-mentioned line.

In eleventh line the word “بنا” is translated as “emerged” instead of “made/formed” and مٹا to “dissolving” rather than “erase/rub out/remove” etc. which are again non-equivalents but more appropriate translation according situational and linguistic context of the TT as these words are referred to moon which is personification for beloved. In thirteenth line, the word “کہا” is translated as “whispered” which is done for the sake of maintaining the tone of the TT which adds more to softness and uniqueness of the beloved.

Line 14th has translation of “جھکی” as “bent low” the “low” is an adverb which adds more the verb to “bent” to express more love in intricate manner. Therefore, the word “جھکی” is properly paraphrased/explained by using non-equivalent words for making it clear. Similarly, line fourteenth has “کہا” which is translated as “breathed” a translation by using unrelated words instead of “said” which does not suits to this romantic context.

4.8.2 Theoretical Components of Equivalence at Above Word Level

Equivalence at above word level are divided into the theoretical components of collocation and fixed expression. This level considers various stretches which are formed when different words combined in a language. Most of the time words occur in the company of other units (words) instead staying alone. Such types of stretches are not made at random way but are linked under the domain of certain restriction to convey multiple meanings in different contexts. There are two pillars; one is collocation and idioms and another one is fixed expression.

4.8.2.1 Non-equivalence at Above the Word Level

In third line of the poem the fixed expression “بندِ قبا” is translated by “bodice”. It is a translation by using unrelated word. The target language has no equivalent for the word

“قبا”. Therefore, it is translated with the unrelated expression to avoid greater loss. The phrase “چپکے سے” in line no. fifth is translated as “for an instant” which again non-equivalent rendering by using strategy of unrelated words. It is done for the sake of expressiveness. In line no. twelfth of the poem, حرفِ وفا is rendered by non-equivalent words such “a few words of love” instead of “a word of faithfulness” the word “love” is more general than faithfulness, that is why, Kamal uses the word love by looking to zest of love of lover for his beloved.

حلقہٴ بام is used twice by Faiz in the first line and then in fourth . While translating حلقہٴ بام in line no one, he uses “hallow balcony” and in line fourth he comes up with “luminous balcony”, though both ST phrases are the same. He does so to elicit variation in expressive of meaning by using different words for the same source text words حلقہٴ بام.

4.8.3.1 Non-equivalence at Grammatical level

There is no non-equivalence in the grammatical structures. All the tenses and parts of speech are retained as it is in TT.

4.8.4 Theoretical Components of Equivalence at Textual Level

At this level of equivalence, the components of text such as clauses, sentences which contribute to development of thematic and information structures are explored to study the surface structure. Five devices of cohesion that link a text are reference, substitution, ellipsis, conjunction and lexical cohesion.

4.8.4.1 Non-equivalence at Textual Level

In the ST, Faiz uses lexical bundles to maintain cohesion in ST but it difficult to maintain textual pattern which helps out to continue thematic flow in TT. As a result, Kamal uses cohesive devices to maintain texture. Here in the TT, he uses conjunction “and” to link ideas of the lines as whole in line no. second and fifth though there is no word in ST for “and”. Furthermore, to make it connected, he is using lexical bundles in the TT such as “reveals” for کھلا in line no. second, “opening” for کھولے in line no. third, “emerging” for بنا and مٹا translated to “dissolving”. Most of them are non-equivalent though exact words are available in TT but Kamal gives preference to these non-equivalents to maintain textual structure of TT.

4.8.5 Critical Comments

It can be said on the basis of the discussion of the texts at various levels such as at word level, above word level, grammatical level, textual level and pragmatic level, it can be said that Kamal has focused on sense for sense translation over word for word translations to preserve the real essence of the source text in the translation. He goes through it by using various strategies as mentioned in the discussion to overcome as much as possible the gap between Urdu and English language to avoid loss in meaning.

4.9 Analysis of Kamal's Translation *The Leningrad Cemetery of Faiz* Poem (”لننگراڈ کا گورستان“)

4.9.1 Theoretical Components of Equivalence at Word Level

The theoretical components of Baker's theory which makes it more significant than other theories are the various distinctions. At word level, such a distinction is the theoretical distinction between words and morphemes. It tries to give account of various elements of meaning that are morpheme(s) to help out analyzing the translation at basic unit level (Baker, 2006, p.10). Baker also proposes theoretical components to assess lexical meaning of a word or lexical unit. It is distinguished to propositional meaning, expressive meaning, and presupposed meaning and evoked meaning

4.9.1.1 Non-equivalence at Word Level

In the very first line of the ST, the word ”سلاں“ is used twice but is translated only once as ”slabs“. The translator has used the strategy of omission. Kamal omits those expressions/words when the real message is not affected that is to avoid lexical reduplication as rule of the English language, he uses slabs instead two words in its relation to ST.

Table no 08: Non-equivalence at Word Level

TT words	ST words	TT word	SS words
Granite	زرد	Reminiscent	تازہ گرم
Petal	پھول	Young Heroes	بیٹے

Stars	غموں	Rosary	ہار
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Again, the first line, the word “زرد” is translated as “granite” which is translation by more evoke word. The word is not carrying the same evokeness when it is translated as “yellow” that is why granite is used instead of yellow.

In second line of the poem, “پھول” is replaced with “petal” instead of its exact translation flower. In line no. first of TT flower is used as superordinate which includes all flower but Kamal translates. Then in line second, he uses petal which is a hyponym of flower which refers to the heros who sacrificed their lives. For the sake of expressiveness, the word “بیٹے” is replaced non-equivalent words “young heroes”. It is paraphrasing with related words. If literal word “son” is used then it could not have carried across the same expressiveness. The word “غموں” is replaced with “stars” for the sake of expressiveness. It is translation by unrelated words for the exact word of “غم”, which is “grief”, could not carry the required expressiveness. Similarly, “ہار” is translated as “rosary”. It is translation by more neutral or less expressive word for the exact word of “ہار” seems to be not lexicalized.

4.9.2 Theoretical Components of Equivalence at Above Word Level

Equivalence at above word level covers collocation and fixed expression which is a group of words. This level considers various stretches which are formed when different words are combined in a language. Most of the time words occur in the company of other units (words) instead staying alone. Such type of stretches is not made at random way but are linked under the domain of certain restriction to convey multiple meanings in different contexts. There are some restrictions in each language which never surrender to any exceptions but are followed under certain rules such as lexical patterning. Its two pillars are; one is collocation and idioms another is fixed expression.

4.9.2.1 Non-equivalence at Above the word level

In first line of the poem the expression “تازہ گرم” is translated as “reminiscent” which reminds the sacrifices given by the hero. This is a translation with more neutral word than its literal translation such as “fresh hot” which is vague in English language for the reason that the expression is not lexicalized in the target language.

The last line of this stanza is paraphrased with unrelated words. The expression “غافل سونے والے کا” is replaced with “With its own parable” who are not aware of what is happening in their sounding which is perhaps the best expression for the concerned structure.

4.9.3 Theoretical Components of Equivalence at Grammatical Level

Grammatical level is another distinction which covers the theoretical components of such as terms of various notions such as time, number, gender, shape, visibility, intimacy, person and proximity and so on. Such experiences are conveyed in different languages using certain structure to express what has happened or happening or will happen. But grammar gives it ease to make explicit the notions such as time, number or gender.

4.9.3.1 Non-equivalence at Grammatical Equivalence

Almost all the parts of speech are retained in the TL as they are in SL. There is no change in the tense of ST and TT.

4.9.4 Theoretical Components of Equivalence at Textual Level

At this level of equivalence, the components of text such as clauses, sentences which contribute to development of thematic and information structures are analyzed to see the surface structure of the text. Five devices of cohesion that link a text are reference, substitution, ellipsis, conjunction, and lexical cohesion.

4.9.4.1 Non-equivalence at Textual Level

Faiz links the text by using the lexical bundle in ST. لہو and گل in line number one and then پھول and لہو is repeated in line no. second and third line respectively. In the same way, Kamal maintains in target text by using equivalent words in TT. So, both texts ST and TT are free of non-equivalence at Textual Level.

4.9.5 Theoretical Components of Equivalence at Pragmatic Level

Equivalence at pragmatic level is directed to find out meaning in the text which is not generated by linguistic devices as such cohesive devices but are produced and manifested by participants in the communication situation. Coherence and implicature are the two theoretical components which help to explore the question of making sense and also point out areas of difficulty in cross-culture communication.

4.9.5.1 Non-Equivalence at Pragmatic Level

(4) اپنے غموں کے ہار پرو کر

اماں اکیلی جاگ رہی ہے

Line no. four of the ST is semantically complex and it is intended to the life of Jesus Christ and Virgin Mary who suffered in their life at hands of their people as the title which is لنینگراڈ کا گورستان and its translation “The Leningrad Cemetery” itself refers to Roman Catholicism is made explicit by Kamal in the translation of the above line in the form of non-equivalence, even common name is made proper by capitalizing it as “Mother” as given in the below line.

“Only Mother is awake-

Massive, with her rosary of stars.

They sky bows down with her.

She is the sky.”

In this line, the word “rosary”, according to Advanced English Learner’s Dictionary, means a string of beads that are used by Roman Catholics for counting the prayers as they say them. So here, that why Kamal comes up with unrelated translation instead of its word for word such as bracelet of grief/sorrow to make explicit the intended meaning in TT.

4.9.6 Critical Comments

It has been found that Kamal uses certain strategies to carry across the core of source text into target. As evident from the above discussion, there are instances of non-equivalence such as at word level, above word level, grammatical level, textual level and

pragmatic level. He has rendered so by using various strategies as mentioned in the discussion to overcome as much as possible the gap between Urdu and English language.

4.10 Analysis of Kamal's Translation *The Gamble of Faiz's poem*

(”دونوں جہان تیری محبت میں ہار ک“)

4.10.1 Theoretical Components of Equivalence at Word Level

The theoretical components of Baker's theory which makes it more significant than other theories are the various distinctions. At word level, such a distinction is the theoretical distinction between words and morphemes. It tries to give account of various elements of meaning that are morpheme(s) to help out analyzing the translation at basic unit level (Baker, 2006, p.10). Baker also proposes theoretical components to assess lexical meaning of a word or lexical unit. It is distinguished to propositional meaning, expressive meaning, and presupposed meaning and evoked meaning

4.10.1.1 Non-equivalence at Word Level

ہار is the word in the very first line of the source text which is translated into the phrases such as “Defeated but proud”, and “having lost” instead of one word translation which is expanded it by using near synonyms and also adds “but proud”. It is done to express its evoked meaning in target language. In the same way “vouchsafed” is the translation of ملی which, according to Oxford Dictionary, means ‘to give, offer or tell something to someone, especially to give him a special advantage’. The use of this term instead of words such as ‘give or grant’ is also used to express its special grant but for few days. Translators wish to ensure that their translation should show congruence to register their prospective readers. So, to achieve such status, they go beyond the surface and exact choice to convey adequate understanding of the original text (Baker 2011, p.15). For these reasons, Kamal chooses near synonyms and sometimes adds new words which are not used by Faiz in ST for the sake of better understanding.

4.10.2 Theoretical Components of Equivalence at Above Word Level

Equivalence at above word level covers collocation and fixed expression which is a group of words. This level considers various stretches which are formed when different words combined in a language. Most of the time words occur in the company of other units

(words) instead staying alone. Such types of stretches are not made at random way but are linked under the domain of certain restrictions to convey multiple meanings in different contexts. There are some restrictions in each language which never surrender to any exceptions but are constructed under certain rules such as lexical patterning. It is mediated under two pillars of theoretical components when transferring from one language to another; one is collocation and idioms and another one is fixed expression.

4.10.2.1 Non-equivalence at Above Word Level

There are few instances of non-equivalence at above word level in the translation in its relation to its source text. In the second line of the source text, the phrase شبِ غم گزارِ ہے is translated as “in the desperate gamble of love” which is non-equivalent. Such expression is known as a selectional collocation which is difficult to transfer as it is in target text. For such sort of problems, one has to select words which show congruence with target text. Though there exist literal/exact words for each source word but distorts the actual meaning and reduces the strength of meaning. Its literal translation appears to be “sad night/ sorrow night/ grief night” (My own translation) which creates miscommunication in target text. In line no. eighth of the source text, غم روزگار is translated with non-equivalent words such as “the sorrows of this world”. The literal translation is “the sorrow of employment, profession. work”(My own translation) which lacks congruence to its source text meaning, that is why, Kamal comes up with different words for the source text’s phrase غم روزگار. It would have lost its essence if the word had been translated with its literal/exact. As a matter of such complexity, Kamal goes for using non-equivalent phrases which preserve sense of source text in target text.

4.10.3 Theoretical Components of Equivalence at Grammatical Level

Grammatical level is another distinction which covers the theoretical components of such as terms of various notions such as time, number, gender, shape, visibility, intimacy, person and proximity and so on. To report such experience through language, each language is using certain structures to express what happened, or happen or will happen.

4.10.3.1 Non-equivalence at Grammatical Level

Line no. second of the source text is structured in present continuous, that is وہ جا رہا ہے کوئی شبِ غم گزار کے, but is rendered in present simple tense that is “He makes his exit ...In the desperate gamble of love”. In the same way, there is shift from past indefinite to present indefinite tense. Source text is given in past indefinite that is کہ رُوٹھ گئے دن بہار کے rendered in present tense as “Spring mourns your going” to maintain parallelism with the previous line which is also given in present tense as can be seen “ the tavern is desolate and goblets sadder”. So, as matter of target language restriction, Kamal chooses non-equivalent structure at grammatical level in comparison to its source language structure without affecting its meaning. Another instance of non-equivalence at grammatical level can be seen in line no. four. Here, two clauses which are کہ تم کیا گئے and رُوٹھ گئے are blended to single one such “Spring mourns your going” in the target text. So, Kamal uses few words which reduce economy of source text words in target text without effecting its forcefulness which is a technique as also mentioned by Baker (2011).

4.10.4 Theoretical Components of Equivalence at Textual Level

At this level of equivalence at textual level, the components of text such as clauses, sentences which contribute to development of thematic and information structures are analyzed to study the surface structure. Five devices of cohesion that link a text are reference, substitution, ellipsis, conjunction and lexical cohesion.

4.10.4.1 Non-equivalence at Textual Level

Kama has translated the last two lines of this poem which are بُھولے سے مسکرا تو and دئے تھے وہ آج فیض مت پوچھ ولولے دلِ نا کردہ کار کے into a single one by following the formal structure of the target language, that is, S+V+O “You smiled at me today. In this line, Kamal uses the non-equivalent pronoun “You” for وہ to maintain cohesion in whole text as an anaphoric reference to very first line of the poem which is تیری, then in fourth line for the word تم translated to “your” as possessive adjective with the noun “going” in the line such as “ spring mourns your going” . In the same way in seventh line, the word تری to “your”. He does the same in line no. eight and in line no. nine. Kamal is using “You” for وہ which is non-equivalent one for sake of cohesion in the target text.

4.10.5 Theoretical Components of Equivalence at Pragmatic Level

Equivalence at pragmatic level is directed to find out meaning in the text which is not generated by linguistic devices as such cohesive devices but are produced and manifested by participants in the communicative situation. Coherence and implicature are the two theoretical components which help to explore the question of making sense and also point out areas of difficulty in cross-culture communication.

4.10.5.1 Non-equivalence at Pragmatic Level

“Defeated but proud” is the very beginning line in target text which is a shift in structure. It starts in the target text from verb and adding conjunction “but” to create contrast to express the implied meaning of the source text. Here, it is also implicated that he is defeated but still proud of what happened. The source text carries implied message that lover has lost in the game of love but still he is feeling proud of what he had received at the hands of their opponents. Also, to preserve the coherence in target text, Kamal uses the pronoun “me’ in the translation of the line no. ten such as:

“You smiled at me(this one) today,

In a such a manner

That my extinguished heart

Once again, the pronoun “me” is used to avoid vagueness in the target text. So, to carry across such message to the target language, it is necessary to use additional words to make expose the hidden intended message of the source text in the target text. So, Kamal uses the strategy of making explicit what is hidden in source text.

4.10.6 Critical Commentary

Keeping the overall discussion of the non-equivalent translation in consideration, in relation to its source text at various levels such as at word level, above word level, grammatical level, textual level and pragmatic level, it can be said that Kamal recurrently gives priority to translating the sense of the thought in the poem, focusing on the sense for sense translation over word for word translations, as discussed above by the researcher in detail, to preserve the real essence of source text in translation. For this purpose, he has

adapted various strategies as mentioned in the discussion to overcome the gap between Urdu and English texts as much as possible.

So, the analysis along with its discussion has reached to conclusion that Kamal has immersed his focus during translation on communicating the essence of the thought of the selected poems and has therefore compromised certain aspects at the various levels, dealing with non-equivalency, in his endure. The primacy remains on thought or idea of the poem in the target language, while the rest of considerations remain secondary.

4.11 Major Findings of the Study

After an extensive review of related literature and the analysis of the selected samples with the help of Baker's theory of equivalence, this research study deduces the following findings in relation to the research questions as stated in the chapter 2:

- 1) Kamal's translation of selected poems of Faiz has certain instances of non-equivalence at word level and above word as can be seen in chapter 4. Although there exist exact equivalents of the words and phrases in target text, but the translator uses non-equivalents. As a professional translator, he is quite aware of the depth of Faiz's poetry which is loaded with meaning. In order to carry across such in-depth meaning of ST to TT, he gives priority to non-equivalent words and expressions rather than their literal translation at certain places as can be seen in the data analysis section of this chapter.
- 2) Kamal comes with certain types of grammatical shifts in the TT in its relation to the ST. Such types of shifts have taken place at tense level; its various aspects such as number, voice and category which are subjected to non-equivalence for the reason of maintaining as much as possible the markeness of the ST in the TT. There are also some shifts at textual level at certain places in the translation so that to preserve cohesion of TT as stated by Baker in her book at Chapter 4. In the same way, while translating Faiz's selected poems into English, Kamal renders certain non-equivalence for the reason to avoid loss of intended meaning of ST in TT. For this purpose, he takes care to establish internal links amongst the ideas by knitting it sensibly which is known as coherence as discussed by the researcher in this chapter.
- 3) Kamal uses certain strategies in the translation, which were deduced by Baker from translated texts of other writers/translators (Baker, 1992) to tackle down problems of non-

equivalence at word level and above word level to match its original text. These strategies have helped the translator to choose words or phrases instead of selecting its literal words or phrases to reproduce the source text's meaning in the target text.

4) Similarly, it is deduced that Kamal, as a professional translator, has the competence to handle grammatical, textual, and pragmatic complicatedness between the source text and the target text. Such differences are dealt very carefully to translocate the original text of Faiz in a suitable manner into target text. Instances of such transfer have been found out by the researcher in the data analysis portion of this chapter at certain places. Due to grammatical and textual differences between Urdu and English, it is common to have non-equivalence in translation at the various levels. Kamal has used cohesive devices, in particular, the pronouns "this", "that", "we", and "it" etc. which refer back within text to create surface structure as well as coherence which is the deep meaning that resides in the undersurface.

5) It is also found in this research study that the choice of suitable equivalents in given context is linked to number of factors. These factors are, sometimes, linguistic, and sometimes extra-linguistic ones. This choice is not only dependent on the linguistic system(s) but also depends on the way both the writer of source text as well as the producer(translator) manipulate the linguistic systems as can be seen in Urdu and English texts created by Faiz and Kamal respectively in this chapter.

CHAPTER 5

CONCLUSION

In this research work, the researcher has analyzed Kamal's Translation of Faiz's selected poems with help of the theory proposed by Baker. In Chapter 2 of this work, the researcher has collected literature review related to translation studies and has also reviewed it from critical perspective to expose the gap on which this study is centered. Then, Chapter 3 throws light on the theory of equivalence for this very study and it also sheds light on its research methodology. After these structured parameters are discussed in Chapter 2, particularly in Chapter 3. The researcher, in chapter 4, has extensively analyzed and discussed the poems along with critical comments on the translation of Kamal in relation to its selected source texts of Faiz. This qualitative analysis, including its discussion of the translation, is carried out with the help of Baker's Theory of equivalence; the various levels at which the analysis is carried out are: 1) Word Level, 2) Above Word Level, 3) Grammatical Level, 3) Textual Level, and 4) Pragmatic Level. The researcher, while analyzing the translation, also has found out the strategies adopted by Kamal while translating selected poems of Faiz to English, as can be seen in Chapter 4.

5.1 Conclusion

In chapter 4 of this research study, the collected data is analyzed and discussed at greater length under light of Baker's theory of equivalence. Findings are drawn after the analysis of non-equivalence in Kamal's translation of the selected poems of Faiz.

Keeping in view all the discussions, analyses and findings, it is concluded that Kamal's translation of Faiz's selected poems has certain instances of non-equivalence at various levels such as word level, above word level, textual level and pragmatic level. As translation is a complex and intricate process which needs great expertise on behalf of the translator. It is not simply substitution of linguistic devices from one language to another language but it is a transfer of those linguistic vehicles which are structured in accordance with its own linguistic patterns marked with its specific potential meaning in a particular

occasion/context to another linguistic pattern(s) with the linguistic pattern that fits appropriately to source text's pattern, which is also supported by Sapir and Whorf in their linguistic and semantic Relativity (1956). Due to linguistic and semantic relativity, there are distinct linguistic patterns almost in all languages which express meanings that cannot be expressed/transferred easily into other languages (Hudson, 1996). Such linguistic and semantic gaps between Urdu and English languages compel a translator to go for non-equivalent choices instead of its exact ones. Such non-equivalence is inevitable across ST and TT which is used by the translator, Kamal, to maintain what is reflected by the ST's creator, Faiz. He has decided on for non-equivalence at word level, above word level, grammatical level, textual level and pragmatic level to preserve at utmost level the vastness of the selected poems of Faiz to recreate the meaning in the translation as much as possible. To do so, Kamal has used various strategies in his translation, as also proposed by Baker in her theory of equivalence for each problem to deal with. But at certain occasions, Kamal omission of words and patterns by using strategy of omission in the target text is unjust to the source text. In same way, Baker also stated that a translator may omit some words or pattern which is, again, not validation to source text and target text.

So, the data analysis, discussion, and findings under the theoretical framework of Baker's theory of equivalence that Kamal's translation of Faiz's poems has instances of non-equivalence at various levels at certain places. As a professional translator, Kamal recreates translation of the poems of Faiz wherein the selection of non-equivalence at these levels in translation is to maintain the true spirit of source text by using certain strategies.

5.2 Recommendations

This research study recommends the following suggestions which can be followed to serve translation studies:

- 1) By using the theory of Baker's equivalence, a researcher can compare two or more than two translations of the same source text to find out how each of them deals with source text and target from aspects by using various techniques and strategies.
- 2) Future researchers can go for evaluation of not only English-Urdu pair translation, but they can evaluate other languages such as Punjabi, Sindhi, Pashtu, Balouchi, Seraki

and other regional languages in relation to its English translations. Even these languages can be researched in pairs such as Punjabi-Pashtu, Balouchi-Punjabi, Seraki-Sindhi etc.

3) This research work has only analyzed one genre that is poetry. New researchers in translation may go for other genres such as dramas, novels, short stories, articles, and magazines, and religious or political works to evaluate its translations.

Briefly, future researchers need to work a lot in this nascent discipline, particularly in Pakistan, to appreciate and criticize translators to transfer languages within and across borders to survive in this aggressive global world.

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APPENDIX A

<p>The Morning of Freedom Translated by Daud Kamal</p> <p>1) This Stained light, this night-bitten dawn</p> <p>2) This is not the dawn we yearned for.</p> <p>This is not the dawn For which we set out so eagerly.</p> <p>4) Convinced that in the sky's sprawling wilderness</p> <p>We would one day discover The ultimate harbor of the stars</p> <p>5) Surely, this night's turgid sea – Sick with disillusionment – Will breathe its last On the inevitable shore.</p> <p>6) Surely, this shattered boat Of heart's agony Will somewhere find a refuge.</p> <p>7) Ah, the chaotic passion of young blood- Seductive, outstretched hands-</p>	<p style="text-align: right;">صبح آزادی فیض احمد فیض</p> <p>(1) یہ داغ داغ اُجالا یہ شب گزیدہ سحر</p> <p>(2) وہ انتظار تھا جسکا یہ وہ سحر تو نہیں</p> <p>یہ وہ سحر تو نہیں جسکی آرزو لیکر</p> <p>(3) چلے تھے یار کہ مل جایگی کہیں نہ کہیں</p> <p>(4) فلک کے دشت میں تاروں کی آخری منزل</p> <p>(5) کہیں تو ہوگا شبِ سست موج کا ساحل</p> <p>(6) کہیں تو جا کے ملیگا سفینہ دلِ غم</p> <p>(7) جوان لہو کی پُراسرار شاہراہوں سے</p>
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<p>Inconclusive, tantalizing loves-</p> <p>8) And the thousands and the one temptation On the road. (Translation by unrelated words)</p> <p>9) Even though all the treasures Of love and beauty Were within our grasp.</p> <p>11) But more irresistible than all these Was the lure of the promised morning- Her lustrous face</p> <p>12) Even though all the treasures Of love and beauty Were within our grasp.</p> <p>13) Ah, the enchanting witchcraft of desire- The aching rapture of our quest.</p>	<p>8) چلے جو یار تو دامن پہ کتے ہاتھ پڑے</p> <p>9) دیارِ حسن کی بیصبر خوابگاہوں سے</p> <p>10) پُکارتی رہیں باپیں بدن بلاتے رہے</p> <p>11) بہت عزیز تھی لیکن رخِ سحر کی لگن</p> <p>12) بہت قریں تھا حسینانِ نور کا دامن</p> <p>13) سبک سبک تھی تمنا دبی دبی تھی تھکن</p>
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<p>14) They say that darkness Has been once and for all severed from light</p> <p>15) They say that The long-dreamt-of goal has finally been achieved.</p> <p>16) But who has poisoned the bubbling fountain Of our tragic joy?</p> <p>17) Why does mendacity thrive and why is percipience crushed?</p> <p>18) Nerves like torn fishnets beyond repair. Eyes no more than pebbles stuck in the mud. Hearts --- dry driftwood --- on fire. (using images)</p> <p>19) Indeed, there is no cure For the fatal disease of separation.</p> <p>20) No one knows from where The morning breeze came</p>	<p>14) سنا ہے ہو بھی چکا ہے فراقِ ظلمت و نور</p> <p>15) سنا ہے ہو بھی چکا ہے وصالِ منزل و گام</p> <p>16) بدل چکا ہے بہت اہلِ درد کا دستور</p> <p>17) نشاطِ وصلِ حلال و عذابِ ہجرِ حرام</p> <p>18) جگر کی آگ، نظر کی اُمنگ، دل کی جلن</p> <p>19) کسی پہ چارۂ ہجراں کا کچھ اثر ہی نہیں</p> <p>20) کہاں سے آی نگارِ صبا کدھر کو گئی</p>
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<p>And where it went.</p> <p>21) The earthen lamp on the windowsill Shrugs its head in dismay.</p> <p>22) The night is as oppressive as ever.</p> <p>23) The time for the emancipation Of enslaves hearts and minds Has not come as yet.</p> <p>24) Continue your epic journey. This is not your destination. This is not dawn.</p>	<p>(21) ابھی چراغ سر رہ کو کچھ خبر ہی نہیں</p> <p>(22) ابھی گرانی شب میں کمی نہیں آئی</p> <p>(23) نجات دیدہ و دل کی گھڑی نہیں آئی</p> <p>(24) چلے چلو کے وہ منزل ابھی نہیں آئی</p>
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<p>A Few Days More Translated By Daud Kamal</p> <p>1) A few days more- My love- Only a few days more.</p> <p>2) We are constrained to breathe This miasmic air In the trackless jungle Of oppression.</p> <p>3) Let us try to endure it A little longer- This wolf-torment, This cobra- grief.</p> <p>4) We know that suffering Is our ancestral heritage And we also know That we are helpless.</p> <p>5) Captive bodies, chained emotions,</p> <p>6) Shackled minds, and strangled speech.</p> <p>7) And yet-in spite of all this- We go on living.</p> <p>8) Life is like the tattered garment Of a beggar</p> <p>9) On which, every day, a new patch Of pain is stitched.</p> <p>10) But this epoch of barbaric cruelty Is coming to an end.</p> <p>11) Be patient a little longer- Our salvation is at hand.</p>	<p>چند روز اور - فیض احمد فیض</p> <p>(1) چند روز اور مری جان! فقط چند ہی روز</p> <p>(2) ظلم کی چھاؤں میں دم لینے پہ مجبور ہیں ہم</p> <p>(3) اور کچھ دیر ستم سہہ لیں، تڑپ لیں، رو لیں</p> <p>(4) اپنے اجداد کی میراث ہے معذور ہیں ہم</p> <p>(5) جسم پر قید ہے، جذبات پہ زنجیریں ہیں</p> <p>(6) فکر محبوس ہے، گفتار پہ تعزیریں ہیں</p> <p>(7) اپنی ہمت ہے کہ ہم پھر بھی جیئے جاتے ہیں</p> <p>(8) زندگی کیا کسی مفلس کی قبا ہے جس میں</p> <p>(9) ہر گھڑی درد کے بیوند لگے جاتے ہیں</p> <p>(10) لیکن اب ظلم کی معیاد کے دن تھوڑے ہیں</p> <p>(11) اک ذرا صبر کہ فریاد کے دن تھوڑے ہیں</p>
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12) The present is a burnt-out wilderness:	(12) عرصہ دہر کی جھلسی ہوئی ویرانی میں
13) We have to live - but not like this.	(13) ہم کو رہنا ہے پہ یوں ہی تو نہیں رہنا ہے
14) The diabolic, cold blooded tyranny Of Our persecutors-	(14) اجنبی ہاتھوں کا بے نام گراں بار ستم
15) We have to bear it – but not like this.	(15) آج سہنا ہے، ہمیشہ تو نہیں سہنا ہے
16) Your beauty veiled by the dust Of so many injustices	(16) یہ تیرے حسن سے لپٹی ہوئی آلام کی گرد
17) And the countless frustrations Of my brief-lived youth.	(17) اپنی دو روزہ جوانی کی شکستوں کا شمار
18) Moonlit nights- Brittle mirror of ice- Sterility of desire- Withering aerial roots- Ash-covered contours of the heart.	(18) چاندنی راتوں کا بیکار دبکتا ہوا درد
19) The body on the torturer's rack.	(19) دل کی بے سود تڑپ، جسم کی مایوس پکار
20) A few days more- My love- Only a few days.	(20) چند روز اور مری جان فقط چند ہی روز

<p>We Will See Translated By Daud Kamal</p> <p>1) We will see.</p> <p>2) Certainly, we will see, too, will see</p> <p>3) That promised day- That day ordained</p> <p>4) When these colossal mountains Of tyranny and oppression Will explode Into wisps of hay-</p> <p>5) The day when earth Under our feet Will quake and throb</p> <p>6) And over The heads of despots Swords of lighting Will flash-</p> <p>7) The day When all the idols Will be thrown out Of this sacred world</p> <p>8) And we The destitute and despised Will-at last-be granted respect.</p> <p>9) The day when crowns Will be tossed</p>	<p>(3) ہم دیکھیں گے - فیض احمد فیض</p> <p>(1) ہم دیکھیں گے</p> <p>(2) لازم ہے کہ ہم بھی دیکھیں گے</p> <p>(3) وہ دن کے جس کا وعدہ ہے جو لوح ازل پہ لکھا ہے ہم دیکھیں گے</p> <p>(4) جب ظلم و ستم کے کوہ گراں روئی کی طرح اُڑ جائیں گے</p> <p>(5) ہم محکوموں کے پاؤں تلے یہ دھرتی دھڑ دھڑ دھڑکے گی</p> <p>(6) اور اہل حکم کے سر اوپر جب بجلی کڑ کڑ کڑکے گی ہم دیکھیں گے</p> <p>(7) جب ارض خدا کے کعبہ سے سب بت اُٹھوائے جائیں گے</p> <p>(8) ہم اہل صفا مردودِ حرم مسند پر بٹھلائے جائیں گے</p> <p>(9) سب تاج اُچھالے جائیں گے</p>
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Into the air	
10) And all the thrones Utterly destroyed.	(10) سب تخت گرائے جائیں گے
11) Only the name of God Will remain Who is absent- Both the seen And seer.	(11) بس نام رہے گا اللہ کا جو غائب بھی ہے حاضر بھی جو منظر بھی ہے ناظر بھی
12)The cry: "I am truth" Will rend the skies	(12) اُٹھے گا انالحق کا نعرہ
13) Which means You, I, and all of us.	(13) جو میں بھی ہوں اور تم بھی ہو
14) And sovereignty Will belong the people	(14) اور راج کرے گی خلق خدا
15) Which means You, I, and all of us.	(15) جو میں بھی ہوں اور تم بھی ہو ہم دیکھیں گے
16) Certainly, we will see, too, will see We will see.	(16) لازم ہے کہ ہم بھی دیکھیں گے ہم دیکھیں گے

<p>Speak Translated by Daud Kamal</p>	<p>بول فیض احمد فیض</p>
1) Speak-your lips are free.	(1) بول، کے لب آزاد ہیں تیرے
2) Speak- your tongue is still yours.	(2) بول، زباں اب تک تیری ہے
3) This magnificent body Is still yours.	(3) تیرا ستواں جسم ہے تیرا
4) Speak-your life is still yours.	(4) بول کہ جاں اب تک تیری ہے
5) Look inside the smithy-	(5) دیکھ کہ آہن گر کی دُکاں میں
6) Leaping flames, red-hot iron.	(6) تند ہیں شعلے، سرخ ہے آہن
7) Padlocks open their jaws.	(7) کھلنے لگے قفلوں کے دبانے
8) Chains disintegrate.	(8) پھیلا ہر اک زنجیر کا دامن
9) Speak-there is little time But it is enough. Time is enough	(9) بول یہ تھوڑا وقت بہت ہے
10) Before the body perishes- Before the tongue atrophies.	(10) جسم و زباں کی موت سے پہلے
11) Speak-truth still lives.	(11) بول، کہ سچ زندہ ہے اب تک
12) Say what you have to say.	(12) بول، جو کچھ کہنا ہے کہہ لے

<p>Do Not Ask Translated by Daud Kamal</p> <p>1) Donot ask me For that past love</p> <p>2) When I thought You alone illumined This entire world</p> <p>3) And because of you The sorrows of life Did not matter.</p> <p>4) I thought Your beauty gave permanence To colors of spring</p> <p>5) And your eyes were The only stars In the universe. I thought</p> <p>6) If I could only make you mine Destiny would, fover, be In my hands.</p> <p>7) Now I know</p> <p>8) There are afflictions Which have nothing to do with desire</p> <p>9) Raptures Which have nothing to do with love.</p> <p>10) On the dark loom of centuries</p> <p>11) Woven into Silk, damask, and goldcloth Is the oppressive enigma Of our lives.</p>	<p>پہلی سی محبت - فیض احمد فیض</p> <p>(1) مجھ سے پہلی سی محبت میرے محبوب نہ مانگ</p> <p>میں نے سمجھا تھا کہ تو ہے تو درخشاں ہے حیات (2)</p> <p>(3) تیرا غم ہے تو غم دہر کا جھگڑا کیا ہے</p> <p>(4) تیری صورت سے ہے عالم میں بہاروں کو ثبات</p> <p>(5) تیری آنکھوں کے سوا دنیا میں رکھا کیا ہے</p> <p>(6) تو جو مل جائے تو تقدیر نگوں ہو جائے</p> <p>(7) یوں نہ تھا، میں نے فقط چاہا تھا یوں ہو جائے</p> <p>(8) اور بھی دکھ ہیں زمانے میں محبت کے سوا</p> <p>(9) راحتیں اور بھی ہیں وصل کی راحت کے سوا</p> <p>(10) اُن گنت صدیوں کے تاریک بہیمانہ طلسم</p> <p>(11) ریشم و اطلس و کمخاب میں بنو ائے ہوئے</p>
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<p>12) Everywhere- In the alleys and bazaars- Human flesh is being sold-</p> <p>13) Throbbing between the layers of dust- Bathed in blood.</p> <p>14) The furnace of poverty and disease Disgorges body after body-</p> <p>15) Skipped the translation of 14 and 15 lines 16)</p> <p>17) Your beauty is still A river of gems But now I know</p> <p>18) There are afflictions Which have nothing to do with desire</p> <p>19) Raptures Which have nothing to do with love.</p> <p>20) My love, do not ask me...</p>	<p>12) جا بجا بکتے ہوئے کوچہ و بازار میں جسم</p> <p>13) خاک میں لٹھڑے ہوئے خون میں نہلانے ہوئے</p> <p>14) جسم نکلے ہوئے امراض کے تنوروں سے</p> <p>15) پیپ بہتی ہوئی گلتے ہوئے ناسوروں سے</p> <p>16) لوٹ جاتی ہے ادھر کو بھی نظر کیا کیجے</p> <p>17) اب بھی دلکش ہے تیرا حسن مگر کیا کیجے</p> <p>18) اور بھی دکھ ہیں زمانے میں محبت کے سوا</p> <p>19) راحتیں اور بھی ہیں وصل کی راحت کے سوا</p> <p>مجھ سے پہلی سی محبت میرے محبوب نہ مانگ (20)</p>
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<p>Remembrance Translated by Daud Kamal</p> <p>Love 1) In this desert of solitude</p> <p>2) Quivers the shadow of your voice And now and then trembles Before me</p>	<p>یاد - فیض احمد فیض</p> <p>1) دشتِ تنہائی میں اے جانِ جہاں لرزاں ہیں</p> <p>2) تیری آواز کے سائے، تیرے ہونٹوں کے سراب</p>
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<p>The mirage of your lips.</p> <p>3) Look there In the midst of those thorn-bushes</p> <p>4) Blooms in all its splendour The rose and jasmine of your beauty.</p> <p>5) Love, From somewhere very close- Closer than I am to myself Rises the warmth of your breath</p> <p>6) Smouldering in its own fragrance.</p> <p>7) And far away beyond the horizon Descends softly The dew of your benevolent eyes.</p> <p>8) Love, Your memory bring such joy That I am deluded into thinking</p> <p>9) That there never was any separation And that the night of union is already here Even though the dreary morning has just begun.</p>	<p>(3) دشتِ تنہائی میں دوری کے خس و خاک تلے</p> <p>(4) کھل رہے ہیں تیرے پہلو کے سمن اور گلاب</p> <p>(5) اُٹھ رہی ہے کہیں قربت سے تیری سانس کی آنچ</p> <p>(6) اپنی خوشبو میں سلگتی ہوئی مدھم مدھم</p> <p>(7) دور - اُفق پار، چمکتی ہوئی قطرہ قطرہ گر رہی ہے کسی دِلدار نظر کی شبِ بنم</p> <p>(8) اِس قدر پیار سے ائے جان جہاں رکھا ہے دِل کے رُخسار پہ اِس وقت تیری یاد نے بات</p> <p>(9) یوں گماں ہوتا ہے، گر چہ ہے ابھی صبح فراق ڈھل گیا بجر کا دن، آ بھی گئی وصل کی رات</p>
<p>Loneliness Translated by Daud Kamal</p> <p>1) There is someone at the door, dear heart! Nay, there is none...</p>	<p>4 تنہائی - فیض احمد فیض</p> <p>(1) پھر کوئی آیا دِل زار ! نہیں کوئی نہیں</p>

<p>2) Or might be a wanderer... He will go hence, plodding his weary way.</p> <p>3) Night is done And evaporates in thin air the starry mist.</p> <p>4) In palaces quiver the sleeping lamps Hanging by their chains of gold.</p> <p>5) The solitary paths are sunk in despair</p> <p>6) And the unfriendly in dust Has obliterated the footprints.</p> <p>7) Fill the cups and drink to the lees The bitter wine of loneliness.</p> <p>8) Lock up your slumberless doors, dear heart!</p> <p>9) For, now no one will ever come here.</p>	<p>(2) راہرو ہوگا کہیں اور چلا جائیگا</p> <p>(3) ڈھل چکی رات، بکھرنے لگا تاروں کا غبار</p> <p>(4) لڑکھڑانے لگے ایوانوں میں خوابیدہ چراغ</p> <p>(5) سو گئی راستہ تک تک کے ہر اک راہگزار</p> <p>(6) اجنبی خاک نے دھندلا دیے قدموں کے سراغ</p> <p>(7) گل کرو شمعیں، بڑھا دو مئے و مینا و ایاغ</p> <p>(8) اپنے بے خواب کواڑوں کو مقفل کر لو</p> <p>(9) اب یہاں کوئی نہیں کوئی نہیں آئیگا</p>
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<p>Scene Translated By Daud Kamal</p> <p>1) Path, shadows, trees, destination, door, hallow balcony.</p> <p>2) And on the balcony the moon reveals her bosom...softly.</p> <p>3) Like someone opening her bodice...softly</p> <p>4) Under the luminous balcony</p>	<p>منظر - فیض احمد فیض</p> <p>(1) رہگزر، سائے، شجر، منزل و در، حلقہ بام</p> <p>(2) بام پر سینہ مہتاب کھلا، آسپتہ</p> <p>(3) جس طرح کھولے کوئی بند قبا آہستہ</p> <p>(4) حلقہ بام تلے، سایوں کا ٹھہرا ہوا نیل</p>
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<p>The crouching blue of shadows. Lake of blue.</p> <p>5) And in the lake the bubble of leaf Floated for an instant,</p> <p>6) Shuddered and burst into the air....softly.</p> <p>7) Very softly, very lightly, the cool colour of wine</p> <p>8) Cascaded into my glass...softly.</p> <p>9) Goblet, decanter, the rose of your hands.</p> <p>10) Far away like the image of dream</p> <p>11) Emerging of itself and then dissolving...softly.</p> <p>12) The heart repeated a few words of love...softly.</p> <p>13) You whispered "softly!"</p> <p>14) The moon bent low and breathed: "A little more softly!"</p>	<p>نیل کی جھیل</p> <p>جھیل میں چپکے سے تیرا، کسی پتے کا (5) حباب</p> <p>(6) ایک پل تیرا، چلا، پھوٹ گیا آہستہ</p> <p>(7) بہت آہستہ، بہت ہلکا خنک رنگِ شراب</p> <p>(8) میرے شیشے میں ڈھلا آہستہ</p> <p>شیشہ و جام، صراحی، تیرے ہاتھوں کے (9) گلاب</p> <p>(10) جس طرح دور کسی خواب کا نقش</p> <p>(11) آپ ہی آپ بنا اور مٹا آہستہ</p> <p>(12) دل نے دہرایا کوئی حرفِ وفا آہستہ</p> <p>(13) تم نے کہا، آہستہ</p> <p>(14) چاند نے جھک کے کہا اور ذرا آہستہ</p>
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<p>The Leningrad Cemetery Translated by Daud Kamal</p> <p>1) On the cold granite slabs A sprinkling of flowers Reminiscent of blood.</p> <p>2) There are no names</p>	<p>لنینگراڈ کا گورستان فیض احمد فیض</p> <p>(1) سرد سلوں پر، زرد سلوں پر تازہ گرم لہو کی صورت گل دستوں کے چھینٹے ہیں</p>
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<p>On the headstones But every petal is engraved With its own parable.</p> <p>3) The young heroes sleep Transfigured to the roots Of their hair.</p> <p>4) Only Mother is awake- Massive, with her rosary of stars. The sky bows down with her. She is the sky.</p>	<p>2) کتنے سب بے نام ہیں لیکن ہر اک پھول پہ نام لکھا ہے غافل سونے والے کا</p> <p>3) اپنے فرض سے فارغ ہو کر کی تان کے چادر اپنے سارے بیٹے خواب میں ہیں</p> <p>4) اپنے غموں کے ہار پرو کر اماں اکیلی جاگ رہی ہے</p>
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<p>The Gamble of Love</p> <p>Defeated but proud He makes his exit Having lost both the worlds In the desperate gamble of love.</p> <p>The tavern is desolate And the goblets sadder Than a barren mountain-ridge. Spring mourns your going.</p> <p>I have been vouchsafed But one brief interlude of forbidden pleasure. Don't preach to me about The infinite mercy of God.</p>	<p>دونوں جہان تیری محبت میں ہار کے</p> <p>1 دونوں جہان تیری محبت میں ہار کے</p> <p>2 وہ جا رہا ہے کوئی شبِ غم گزار کے</p> <p>3 ویراں ہے میکدہ، خم و ساغر اداس ہیں</p> <p>4 تم کیا گئے کہ رُوٹھ گئے دن بہار کے</p> <p>5 اک فرصتِ گناہ ملی وہ بھی چار دن</p> <p>6 دیکھے ہیں ہم نے حوصلے پروردگار کے</p>
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<p>Life has alienated me From even From even the memory of your love. More entrancing than even you Are the sorrows of this world.</p> <p>You smiled at me today In a such a manner That my extinguished heart Once again blossomed me into life.</p>	<p>7 دنیا نے تری یاد سے بیگانہ کر دیا</p> <p>8 تجھ سے بھی دلفریب ہیں غم روزگار کے</p> <p>9 بھولے سے مسکرا تو دئے تھے وہ آج فیض</p> <p>10 مت پوچھ ولولے دلِ نا کردہ کار کے</p> <p>(فیض احمد فیض)</p> <p>(نقش فریادی)</p>
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