

## Evaluating Poetic Translations: A Comparative Analysis of Selected English Translations of Rahman Baba

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### Abstract:

The study aims to undertake a comparative analysis of two English translations of Rahman Baba, the poet of Pakhtoons. The basic aim of the research is to ascertain the degree to which each translation has done justice to Rahman Baba's work. The research is primarily qualitative in nature. An in-depth analysis of five randomly chosen poems (out of Jens Enevoldsen's selection) has been carried out. The analysis has basically been done in the light of Dastjerdi et al model of translating poetry. All the poems have been analyzed on two levels: textual level and extra textual level in accordance with the model. Additionally L. Venuti's two types of translation strategies: domestication vs foreignization have been looked at in the translations... The results show that Jens Enevoldsen (albeit with good intention) has tried to smooth out the text by using target text oriented translation to make it more accessible to the intended Western reader by using domestication strategies. He has sacrificed the essence of Rahman Baba's poetry. Robert Sampson and Momin Khan, on the other hand have tried to help the non-native reader to imagine a culturally different space and time by using foreignization strategies. While both translations could not preserve the form of the text. In Jen Enevoldsen's translation the content has also been compromised.

**Key words:** Domestication strategies, Pakhtoons, target-text oriented translation.

### 1. INTRODUCTION:

1.1: Rahman Baba: The Poet of Pakhtoons: Rahman Baba is uncontroversially the most popular and representative poet of the Pakhtoons. When the first British envoy, a statesman and historian, Elphinstone visited Kabul in 1808 he wrote that Rahman Baba was "the most popular of all poets" (1815).

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C.E.Badef writes,” Rahman Baba is the loving poet of Pakhtoons and his verses are taken by heart by every child, old, female and male. No one of Pashtun nation is such who is not aware of the verses of Rahman Baba”. In Foreword to Jens Enevoldson’s translation, Professor G.J Pareshan Khattak beautifully sums up the place of Rahman Baba in Pakhtoon culture:

“Love of Rahman Baba is in the blood of every Pashtun. His advice is binding, his decisions are final. When a couplet is cited in Jirga, heads bow down and arguments are settled. When a Rubayi is sung at a majlis (concert), souls are stirred and limbs move. Owing to the popularity of Rahman Baba many foreigners have attempted to translate Rahman Baba’s work in English .These include Bergard Don, H.G Raverty, Plowden, Enevoldsen, Benawa and Robert Sampson and Momin Khan.

1.2 A Brief Introduction of the Translators:

1.2.a :Jens Enevoldsen (1992-1991) He came to Pakistan in 1958.He taught European history at the university of Peshawar, and was a volunteer researcher at the Pushto Academy. In cooperation with the Pushto Academy, Enevoldson along with Lorens Hedlund, he started the mobile Pushto Literature service, travelling to villages throughout KPK. He was known by his Pashto name, Ghulam-e-Isa (servant of Jesus). He spoke Pushto fluently.it was his genuine love for the Pushto’s and their literature that led Enevoldson to translate books in Pushto.

Robert Sampson and Momin Khan: Robert Sampson taught English at Edwards College Peshawar, KPK Momin Khanna native speaker of Pushto also taught English at Edwards College Peshawar, KPK.

1.3 The intended outcome of Translations:

1.3. A: Jens Enevoldson was very humble about the intended outcome of the translation. In a note to Pathan readers in his translation he wrote that he “dreaded the moment” when the book would be in their hands. Furthermore he wrote: “The most I could hope for was to explain in an international language – and not in period English-what Rahman has meant to me. For this reason I ought to have called this book My Rahman Baba. This is what it is, not more, not less.”

1.3. B: Robert Sampson and Momin Khan: In an interview with BBC they claimed that they wanted to make Rahman Baba’s poetry available to the entire world. Robert Sampson hoped that” the translation will lead to a more widespread awareness and appreciation of a poetry that has a deep influence on Pashtun life”

1.4: Translation and the issues of equivalence and translatability:

1.4. A: Translation: Translation has been variously defined as a process (the act of translating) or a product (the translated text). (J.Munday, 2001) The Russo-American structuralism Roman Jakobson suggested there kinds of translation in his paper, On Linguistic Aspects of Translation:

. Intralingual translation (within one language i.e. rewording or paraphrase)

. Interlingual (between two languages)

. Intersemiotic (between two sign systems)

1.4. B: The General issue of translatability: Translation typically involves taking a message from the source text and converting it into a target text. Since languages are but a reflection of the culture in which they are used, literary critics have been skeptical about the fact whether the differences that separate languages and cultures can be gapped through the bridge of translation. There are theorists that believe languages to be representing different realities for example Edward Sapir and Benjamin Lee Whorf (Whorf: 1956)

“Languages are not nomenclatures, that the concepts...of one language may differ radically from those of another...each language articulates or organizes the world differently. Languages do not simply name existing categories, they articulate their own.”(Culler 1976:21-22)

At the other end of the spectrum we see an optimistic approach “The question of translatability is taken into account by linguists they analyze specific translation problems and subsequently describe the methods that translators have developed to solve them. This optimism emanates to a certain degree from a theory of language that is communicative of meaning not constitutive of it, conceived along empiricist lines as referential. (Venuti, 2004, p 112)

1.4. C: The issue of translatability in poetry and the different approaches to translation:

Although in practice poetry has been translated worldwide but in theory there are varied opinions about translatability of poetry. Roman Jakobson believed that poetry is “by definition untranslatable” Robert Frost defined poetry as “that which is lost in translation” As matter of fact in poetry the form is almost as important as the content: Poetry represent writing in its most compact, condensed and heightened form, in which the language is predominantly connotation rather than denotation and in which content and form are inseparably linked. Poetry is also informed by a” musical mode” Raffel: 1991:95)

Nida postulated: “Anything which can be said in one language can be said in another, unless the form is an essential element of the message”

There are two basic type of approaches to the problems involved in translating poetry. The pragmatic and the theoretical. The pragmatic approach is followed by most practicing translators. The pragmatic approach is based on recognizing the impediments to translation of a poetic text then trying to determine whether the problems encountered are surmountable or not and then trying to formulate methods to surmount the problems. As W.S.Merwin states that translation is “It is an impossible but necessary process, there is no perfect way to do it, and much of

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it must be found for each particular poem as we go” ( Weissbort 1989:139)

The theoretical approach accounts for the convolutions that are part of translating poetic text. Jones (1989) proposed an empirical model of the processes involved in translation. Jones (1989) proposes three stages of translation:

- a. The understanding stage ( close analysis of the source text)
- b. Interpretation stage ( the translator analyses each aspect of the text with reference to source and target text)
- c. The creation stage ( the target text is created as an “artefact that can be valid in target culture terms”)

As a matter of fact a poetic text functions at two levels simultaneously: semantic and stylistic. Some scholars consider poetic translation to be successful only if the style has been conveyed together with content (Boase-Beier 1995:184)

#### **Research Objective:**

To compare and contrast two English translations of Rahman Baba’s poetry with an aim to ascertain the degree of representativeness of each translation.

#### **RESEARCH QUESTIONS:**

To what extent has Jens Enevoldson’s “The Nightingale of Peshawar” and Robert Sampson and Momin Khan’s “The Poetry of Rahman Baba: Poet of Pukhtuns” done justice to the poetry of Rahman Baba?

#### **2. Literature review:**

The difficulties associated with translating poetry has led to the development of various theoretical models for translating poetry. One such influential model is that of Lefebvre(1975) In his book ,Translating Poetry :Seven Strategies and able print” He distinguishes seven strategies of translating poetry: phonemic translation(reproducing the sound in the target language) ,literal translation \*(word-for-word), metrical translation(reproducing the source language meter), verse to prose translation(distorting the sense ,communicative value and syntax of the source text) ,rhymed translation: (translating the rhyme of the original poem in the target language) ,blank free verse translation(finding the proper equivalence in the target language) ,interpretation and imitation(form is changed and the translator produces a poem of his/her own) Lefebvre(1975) strategies are concerning the form of the poetical text. Robert De insulations and comprehension of the source text.

So, basically there were models focusing on either form or content, Dastjerdi et al in their article, “Translating poetry: Towards a Practical Model for Translation analysis and assessment of poetic discourse” They proposed a product-oriented model for the analysis of poetic text. There are two stages of analysis: in the first stage the textual level is assessed, under three major headings: music, rhyme, and tropes.

At this stage two poems are compared and contrasted in terms of words, images, stanzas, tone and literary devices. At the extra-textual level the two poems are compared in terms of their cultural frameworks. At this level culture specific terms

are examined to check whether they have been preserved or not in the target text.

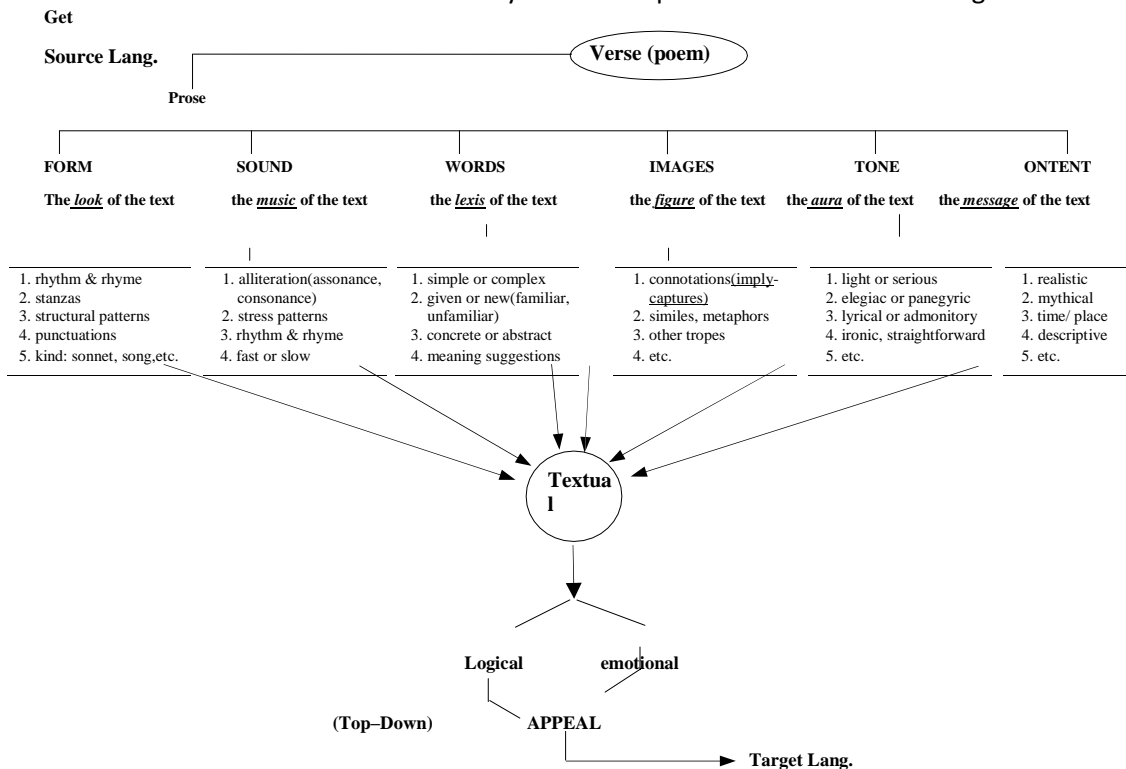


Figure 1. A Tentative Model of Poetic Translation Analysis and Assessment: Textual Level

The current study uses Dastjerdi et al framework to compare and contrast two translated versions of Rahman Baba’s poems with the Pushto source text.

An important aspect of translation analysis is to observe whether the given text is target text oriented or not. The basis of this idea was provided by a German translator Friedrich Schleiermacher (1813) in his seminal paper “Different Methods on Translating”: “either the translator leaves the writer alone as much as possible and moves the reader towards the writer or he leaves the reader alone as much as possible and moves the writer towards the reader” (Schleiermacher, 1813/1992, p.41-2, In Munday 2001, p.28). Drawing on Schleiermacher’s work Venuti (1995: 19-20) described two kinds of translation strategies: domestication and foerignization. Domestication “refers to an ethnocentric reduction of the foreign text to target language cultural values, bring the author back home”. Venuti considers the foerignization method to be “an ethno deviant pressure on target language cultural values to register the linguistic and cultural differences of the foreign text, sending the reader abroad” Venuti (1995:19-20)

In the process of domestication the source text loses its essence. The current study also aims to investigate the uses of domestication and foerignization strategies in the translation.

### 3. Methodology

In accordance with the aim of the study, two English translations of Rahman Baba's poems will be compared and contrasted with the original Pushto text.

The analysis would be carried out in two stages. In the first stage the analysis would be product oriented (dealing with the "objects" two translations) both the translations will be analyzed at textual and extra textual level.

The second stage of the research will be process oriented (looking for processes employed by translators. The main focus would be on discerning two types of strategies: domestication, foerignization (Venuti 1995)

Jens Enveldson's translation would be referred to as T1, Robert Sampson and Momin Khan's translation would be referred to as T2 and the original Pushto text of Rahman Baba would be referred to as ST.

The following two poems (ghazals) selected randomly from Jens Enevoldsen's "The Nightingale of Peshawar" will be analyzed. Rahman Baba has not given titles to the ghazals as it is not the poetic tradition but both the translators have entitled the poems on the basis of the major theme in each ghazal. The page number from both translations have been given:

1. TT1: (2) Love Divine p.37 vs TT2 (7) The World of Love p.105

#### A Brief introduction to the Ghazal:

The poet says that if anyone seeks a friend in this world, it (true love) is the friend, it is the ornament of the world. Thoughts of my beloved's braids encircle my heart just like a snake coils around a treasure. God has created the world out of love .it (love) is the father of all creatures the task of love surpasses everything else, its pursuit is above all tasks. The nightingale would not have loved the flower, had it known that it was but a thorn. There is no chance of coming to the world a second time, if anyone wishes to count life; the measure is water-bubble. Think of Maj noon when you look at Rahman, he is equally in love.

#### 3.1.1. Stage 1: PRODUCT ORIENTED ANALYSIS IN THE LIGHT OF DASTJERDI'S MODEL:

This model functions at two levels: textual and extra-textual.

ANALYSIS AT TEXTUAL LEVEL: incorporates three main headings:

Music, Rhyme, Troops.

Rahman Baba's poetry is in the form of "ghazals" The ghazal is a string of couplets, each line being of equal length and the rhyme in the first couplet running through the second line of all the following couplets. In Pushto prosody

the pattern is made by stress usually recurring on every fourth syllable. The musical quality of the “ghazals” is of utmost importance as Enevoldsen rightly puts it, “The ghazals are therefore not primarily composed to be read but to be sung and heard .....The audience actually joins in as soon as it senses from the cadence and rhyme of the ghazal –what comes next-and finishes the poem like a chorus. In this setting Rahman’s miracle happened and Peshawar -and the Pathan nation – had got its nightingale, for:

They’re singing, dancing, laughing every hour  
To Rahman’s tune, the young ones of Peshawar. “

Pushto and English belong to two very different families of languages and mimicking the rhyming patterns or meter without manipulating the meaning is a very difficult if not impossible task. Both translations have not even attempted to preserve the form. In the,” introduction to translation” the T2 translators explicitly mention this shortcoming of the translation “ in the pursuit of meaning rather than form there has been no attempt to mimic either the rhyme or meter of the original” They confessed that this led to loss of “the most alluring features of the text” but it was an unsurmountable impediment because” English does not lend itself to the intricate rhyming patterns of Pushto poetry” In S1 translation although the translator has not explicitly mentioned the shortcoming of the translation but the form has not been preserved.

Following is a quick glance at what has been sacrificed in the process of translation:

Table 1. Textual Analysis: Alliteration in Source and Target Texts

| Poem1 | Type of alliteration | Target Text :1 | Source Text Pushto:                                      | Target text:2 | No. of cases in Pushto | No. of cases in TT1 | No. of cases in TT2 |
|-------|----------------------|----------------|--|---------------|------------------------|---------------------|---------------------|
|       | Assonance            | None           | /a/ “yaar”<br>“maar” “plaar”<br>“singhaar”<br>“daa”      |               | 35                     | 0                   | 0                   |
|       | consonance           | None           | /d/ “da” “day”<br>“khudai”/r/<br>“kaar” “waar”<br>“yaar” |               | 20                     | 0                   | 0                   |

The vowel /aa/ has been used to create assonance in the Pushto text .in words like ,” yaar ” , jahaan”, “da” , “singhaar”, “khayaal” , “maar”, “plaar””waar” etc. the vowels /da/ is just once case of consonance in words like: “day” , “da”

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Table 2. Rhyme Scheme in the source and target texts.

The rhyme in the first couplet runs through the second lines of all the following couplets. This rhyming scheme has not been preserved in both the translations. TT1 has formulated its own rhyming scheme where the ghazal form which consists of couplets has been converted into stanzas. With two rhyming couplets in each stanza with the following rhyming scheme: AABB, ABB, ABB, ABB, ABB, ABB, ABB.

If in the world a friend you seek  
A strong supporter of the weak  
This is your friend  
There is no other friend”

The translator has ended up manipulating the content in his quest to satisfy the rhyme. In the above opening couplet Rahman Baba does not talk about” supporter of the weak” The Pushto text simply states: “ka sok yar pa jahan ghwaray yar day da

Yar day da ka da jahan singhar day da”

TT2, preserves the content while neglecting the form:

“If anyone seeks a friend in this world-this is his friend

Is this the friend, or is this the world’s adornment”

TT2 no effort has been made to mimic the rhyme or to do a blank/free verse translation. The translators have rendered literal translation (word

Table 2. Rhyme Scheme in Source and Target Texts

|  | Pushto ST             | TT1                                | TT2 | No. of rhymed words in Pushto ST | No. of rhymed words in TT1 | No. of rhymed words in TT2 |
|--|-----------------------|------------------------------------|-----|----------------------------------|----------------------------|----------------------------|
| Couplet 1 of ST/ Stanza no.1 of TT1      | “day daa<br>“day da”” | Seek, week.<br>Friend,<br>friend   |     | 2                                | 4                          |                            |
| Couplet no.2 of ST / stanza no.2 of TT1  | “day daa”             | Heart, mart.<br>Vain, chain        |     | 1                                | 4                          |                            |
| Couplet no.3 of ST / stanza no. 3 of TT1 | “day daa”             | Love, of.<br>Be, He.               |     |                                  |                            |                            |
| Couplet no.3 of ST/ Stanza no. 3 of TT1  | “day da”              | Is, His.<br>Task, ask.             |     |                                  |                            |                            |
| Couplet no. 4 of ST/ stanza no. 4        | “day da”              | Woo, knew.<br>Concealed,<br>shield |     |                                  |                            |                            |



|                                |          |                                |  |  |  |  |
|--------------------------------|----------|--------------------------------|--|--|--|--|
| Couplet no.5 of ST/Stanza no.5 | “day da” | Retrieves, leaves. Spurn, turn |  |  |  |  |
| Couplet no. 6 of ST            | “day da” |                                |  |  |  |  |
| Couplet no. 7 of ST            | “day da” |                                |  |  |  |  |
|                                | “day da” |                                |  |  |  |  |

Tropes (literary devices)

The poem uses a Simile.

Rahman Baba uses the simile of a snake coiled around the treasure to describe the thoughts of his beloved’s braids around his heart. So the braids of the beloved are compared to the coils of a snake whereas the poets has compared his heart to a treasure.

“Khayal da zulfo zama tur zra chapair sha  
Ya tur ganja chapair shaway maar day da”

In TT1 the translator has misinterpreted the idea: “Dreams of her locks have ringed my heart,

As if a snake has ringed the mart,  
You dream in vain,  
Of any sweeter chain”

Rahman Baba has not talked about dreaming in vain of any sweeter chains. In TT2 the translators have conveyed the message properly: “Thoughts of her braids have encircled my heart’

As a snake coiled around treasure.”

In the fifth couplet, Rahman Baba has used a reference from Persian mythology; according to which the nightingale sings because it is in love with the flower the two are regarded as lovers, the thorn which might hurt the nightingale is the simile for the risk involved in true love.

TT1 describes this mythological reference in the part,” Notes to the Poem” but TT2 does not mention it in the glossary. There is an allusion to Majnun: the classic lover of Arabic poetry. Both TT1 and TT2 explain this allusion. In the last couplet

### 3.2 EXTRA-TEXTUAL ANALYSIS:

At this level coherence and implicate are examined and “cultural aspects of the text are analyzed” Translation usually takes place in socio-cultural context. Toury (1995, p. 56) postulates that translation is an activity which “inevitably involves at

least two languages and two cultural traditions, i.e. . . . At least two sets of norm systems at each level” culture and language are inseparable so much so that “meaning transference is impossible without transference of cultural concepts. Therefore, the translator is to introduce such values and concepts rather than replace them with target language ones” (Javaherian 1992) Translation is not simply a matter of decoding the message in the source text and encoding it in the target text, it involves two cultures.

The poem under analysis belongs too Pakhtoon culture and the text contains various culturally bound elements. Words are simple and familiar yet there are cultural implications that need to be explained

Here. In the third couplet of the ghazal the poet says:

“Da jahan day khudai la ishqa paida karay  
Da jumla-o-makhloqato plaar day da”

This couplet is inspired by a hadith –e –zaeef ( a weak oral tradition , an alleged narration of the Prophet( P.B.U.H) which is wrongly associated with him but has culturally become prevalent among the masses) It says that Allah (s.w.t) revealed to the Prophet “ I was a hidden treasure , then I desired that I should be recognized , so for my recognition I created all creatures “ ( Al-bani Nasr ud din , silsila ahadeeth zaefa wal maozoaa , Vol.1 , p.166)

Rahman Baba, getting his inspiration from this particular narration is saying that God created the world out of love (the desire to be known) and that love is thus the father of all creations because all creatures came into being out of God’s desire to be recognized.

TT1 the translate being a devout Christian interprets the couplet in the light of his Christian beliefs: The ingrained concept of Trinity caused him to do the following translation:

God made this universe from love  
For Him to be the Father of  
There cannot be  
Another such as Him”

Here the TT1 translator is saying that God created the world out of love so that He could be the Father of it. The translation is sincere but the perspectival position of the translator has forced him to make this choice and to describe God as the Father of all creatures.

In TT2 the couplet is translated as:” God has created the world out of Love;  
It is the father of all creatures”

In this translation the semantic and pragmatic content has been preserved.

In the sixth couplet Rahman Baba says: Bya ratlul da day jahan ta bul war nishta

Bul war nishta, bul war nishta, bul

war nishta

In TT1 the translator says: This earthly life no one retrieves

He entered once and once he leaves

So do not spurn

Your first and only turn”

These lines are indeed beautiful in their own right but they are attributing things to Rahman Baba that he did not say.

In TT2 the translation is: “There is no coming into the world a second time;

No second time- this is your turn”

A faithful translation would have repeated “no second time” thrice .Rahman baba, in the source text repeated the phrase to emphasize its significance. It is a prevalent practice in Pakhtoon culture that they repeat things that are imp [portent.

#### 4. PROCESS ORIENTED ANALYSIS OF TT1 AND TT2:

The next stage is to account for the strategies used by translators in their translations. The main aim was to find out which translation strategies have been used by the translators; whether the strategies fall in the realm of domestication strategies or foreignization strategies in the light of the typology of translation strategies by Venuti( 1995 : 19- 20)

The poem entitled ,Love Divine” by TT1 translator and “The world of Love” by TT2 translator does not have culturally bound terms ,with which most of Rahman Baba’s poetry is suffused. There was only one instance in TT1 where the translator described God as a Father, thus imposing (albeit unintentionally) his own culture on the text. In TT2 in the fifth couplet the word “bulbul” is retained in the TT2 to give it a flavor of ST, in TT1 the word “bulbul” is translated as nightingale. Hence it can be said that there is a trace of foreignization. In TT2 no evidence of domestication strategies could be found.

Introduction to poem no.2:

TT1: Poem no 14: Edifice to Love p. 65 vs TT2: Poem no 30: The Building of Love p.151

#### **A Brief Introduction to the Poem**

Though the kings built palaces, I laid the foundations of the building of love. Which king’s name is remembered the way Majnoon and Farhad’s names are remembered .Love is such a pir and teacher for lover that there is no such pir and teacher. It is the miracle of love that makes one “ghaus”, one “kutub” and another “autad”The activities in the world are transitory, how can anyone have faith in them. The worldly pursuits are like a shadow that moves with the sun’s rays; neither pausing nor standing still in any place. It was not faithful to any king. It has not fulfilled the dreams of anyone. All the people have been left with their

desires unfulfilled; nobody has even said a prayer on their behalf. Go Rahman from this cruel world towards your Lord, crying for help.

Product oriented analysis in the light of Destrji 's model.

Textual analysis: Music 'Rhyme, Tropos

Music: The source text there is use of alliteration. The vowel /aa/ is creating assonance throughout the ghazal in words like "badshaahano", "abaad", "maa", "bunyaad", "badshaah", "farhaad", "wafaa", "heechaa", "chaa", "duaa", "daad", "furyaad" etc.

In the eighth and ninth and tenth couplet there's assonance created with the vowel sound /o/ in w

ords such as : "Namrood", "wo", "Firauon", "sho", "oh", "aolaaad".

In the fifth couplet we can observe the presence of consonance created with the use of the consonant /d/ in the fifth couplet the sound /d/ is repeated five times: "da", "deny", "dee", and "iatimad". In the eighth couplet the sound /k/ is repeated seven times: "ka", "kiqabad" etc.

Table 2. Textual Analysis: Alliteration in Source and Target Texts

| Couplets                        | Types of Alliteration | Source Text Pushto  | TT1  | TT2  | No. of cases in Source Text | No. of cases in TT1 | No. of cases in TT2 |
|---------------------------------|-----------------------|---|------|------|-----------------------------|---------------------|---------------------|
| Runs throughout the poem        | Assonance             | /aa/<br>"badshahaano", "abaad", "maa", "bunyaad", "badshaah", "farhaad", "wafaa", "heechaa", "chaa", "duaa", "daad", "furyaad" etc. | None | None | 44                          | 0                   | 0                   |
| Second couplet                  | Assonance             | /u/ as in book<br>"noom", "koom",   | None | None | 3                           | 0                   | 0                   |
| Eighth, ninth and tenth couplet | Assonance             | /o/<br>"wo", "sho", "oh", "aolaaad"   | None | None | 7                           | 0                   | 0                   |
| Fifth couplet                   | Consonance            | /d/<br>"da", "dunya", "dee", "iatimad"  | None | None | 5                           | 0                   | 0                   |

Rhyme: As mentioned before Rahman Baba's ghazal's are all written in classical Pushto poetry style. Couplets are stringed together, each line of the couplet being of equal length and the rhyme in the first couplet runs through the second line of all the following couplets. TT1 translator has changed the ghazal into a poem with

4 lined stanzas with the following rhyme scheme: ABAB , ABAB ,ABAB , ABAB , ABAB,AA. TT2 translators however did not attempt to render a poetic translation.

Table 4: Rhyme Scheme in Source and Target Texts

|   | Pushto source text    | TT1                                    | TT2  | No. of rhymed words in Pushto ST | No. of rhymed words in TT1 | No. of rhymed words in TT2 |
|---|-----------------------|--|------|----------------------------------|----------------------------|----------------------------|
| Couplet no.1 of ST /Stanza no.1 of TT1      | “abaad”<br>,”bunyaad” | Grand, sand<br>Edifice , is            | ---- | 2                                | 4                          | 0                          |
| Couplet no.2/stanza 2 of TT1.               | “farhaad”             | Exist, this<br>Plaints, saints         | ---- | 1                                | 4                          | 0                          |
| Couplet no.3 of ST/Stanza3 of TT1           | “ustaad”              | Aid, shade<br>Doubt/out                | ---- | 1                                | 4                          | 0                          |
| Couplet no. 3 of ST/stanza 4 of TT1         | “autaad”              | Qobad/Shadad<br>Faithfulness,<br>place | ---- | 1                                | 4                          | 0                          |
| Couplet no. 4 of ST/Stanza 5 of TT1         | Iatimaad”             | Them,<br>requiem.<br>Away, say         | ---- | 1                                | 4                          | 0                          |
| Couplet no.5 of ST / closing couplet of TT1 | Instead               | Time, sublime                          | ---- | 1                                | 2                          | 0                          |
| Couplet no. 6 of ST                         | “kaiqbad”             |  | ---- | 1                                |                            | 0                          |
| Couplet no.7 of ST                          | “shdaad”              |  | ---- | 1                                |                            | 0                          |
| Couplet no.7 of ST                          | “namuraad”            |  | ---- | 1                                |                            | 0                          |
| Couplet no.8 of ST                          | “aulaad”              |  | ---- | 1                                |                            | 0                          |
| Couplet no.9 of ST                          | “faryaad”             |  | ---- | 1                                |                            | 0                          |

Tropos (literary devices):

In this poems the words are simple and straightforward and literary devices such as personification and metaphors etc. have not been utilized. Nonetheless, there are Allusion to literary and historic characters for instance, Majnoon, Farhad from the past. And kings that have been explained in the glossary and notes by both the translators.

Extra Textual Analysis:

Implications and the treatment of culture-bound elements will be analyzed.

In the poem Rahman Baba has alluded to legendary kings of Persia as examples of worldly vanity. Also there are allusions to evil kings from Islamic tradition, who rebelled against God: Firaun, Namrood, and Shadaad. All these have been explained by both translators.

In the ninth couplet Rahman Baba says: "Na cha khatum Na dua warpasay okral  
Ka away aal, ka yay ayaal wo, ka aulaad.

The TT1 the translator has translated it as: And not a single requiem  
Would those, who followed, after say.

TT1 translator translated "khatum, dua" as "requiem" Khatum is a ritual in Islamic culture in which the Holy Quran is recited by the relatives for the repose of the soul of the deceased; praying to God to show mercy to the departed soul. TT1 translator used a somewhat similar concept from Christian tradition. Requiem in Roman Catholic Church is mass for the souls of the dead. The requiem (though serves the same purpose in Western culture) is different in spirit from a "khatum and dua".

TT2 translator has rendered the following translation:

None have prayer or Quran recited on their behalf;  
Neither by offspring, family or descendants.

In this version the intended cultural message has been transferred faithfully. However, the TT2 translators have not explained the concept of "khatum" in the glossary of cultural terms.

Process oriented analysis: a search for domestication vs foreignization strategies. In the third stanza the word "pir" is a cultural specific term, both TT1 and TT2 translators used foreignization technique while dealing with this word and did not try to translate it in English but gave an explanation of it in the glossary as: "a spiritual guide"

#### LIMITATION OF THE STUDY:

The size of the sample is small (only two poems) because of restriction on time. However, the sample has distinctive characteristics which establishes its adequacy. Special care has been taken in the selection of the poems; both the poems have qualities which are representative of the poetry of Rahman Babes the results achieved can be generalized.

#### SIGNIFICANCE OF THE STUDY:

The study can help translators who want to translate poetry to avoid the pitfalls than can result in misrepresenting the poet or distorting the poet's message.

Results AND DISCUSSION: The analysis of the poems suggests that TT1 translator tried to render a poetic translation; the result was undoubtedly a beautiful poetry in its own right but the content of Rahman Baba's poetry has

been manipulated significantly to achieve this end. Besides TT1 translator mostly used domestication techniques to make the text accessible to the Western readers –as the culturally specific term “khatum” has been translated as “requiem”- this has led to the loss of semantic content. Rahman Baba’s poetry has a “rich Eastern feel to it” that has been lost in the process of translation.

TT1 translator has actually written his “personal” interpretation of the poems of Rahman Baba; instead of simply presenting the Western reader with Rahman Baba’s message and letting the reader perform the job of interpretation. TT1 translator pointed to this quality( or shortcoming) of his translation himself in a note to Pathan readers .He said that in the book he has written what Rahman Baba meant to him “ For this reason I ought perhaps to have called this book My Rahman Baba”

TT1 translators completely sacrificed the form of the poem but they were able preserve the message .They used foreignization techniques and helped the readers imagine a culturally different time and space to appreciate the poetry of Rahman Baba in a better way.

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## APPENDIX

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|--|---------------|--|
| Poem no.2: TT1 :”Love divine” p.37   | Pushto:<br>ST | Poem no.7:TT2:”The World of Love” p.105  |
| <p>If in the world you seek<br/>A strong supporter of the week<br/>This is your friend<br/>There is no other friend</p> <p>Dreams of her locks have ringed my heart<br/>As if a snake has ringed the mart<br/>You dream in vain<br/>Of any sweeter chain</p> <p>God made this universe from love<br/>For Him to be the Father of<br/>There cannot be<br/>Another as He</p> <p>What duty more exquisite is<br/>Than loving with a love like His?<br/>A better task<br/>No one could ever ask</p> <p>No nightingale would ever woo<br/>A flower sweet, if then it knew<br/>That it concealed<br/>A thorn behind its shield<br/>This earthly life no one retrieves<br/>He enters once and once he leaves<br/>So do not spurn<br/>Your first and only turn</p> |               | <p>If anyone seeks a friend in this world-this is his friend<br/>Is this the friend, or is this the world’s adornment?</p> <p>Thoughts of her braids have encircled my heart,<br/>As a snake coiled around treasure.</p> <p>God has created this world out of love;<br/>It is the father of all creatures.</p> <p>In the world there is no task as preeminent as love;<br/>Its pursuit is above all other labors.</p> <p>No bulbul would have loved the flower<br/>If it knew it was no flower, but a thorn<br/>There is no coming into the world a second time;<br/>No second time-this is your turn.<br/>Look to see how long a bubble lasts;<br/>If anyone is counting life, then this is its measure.<br/>Look are RAHMAN while thinking of Majnun;<br/>He is equally miserable in his love for you.</p> |
| Poem:14:TT1:”Edifice to love’s. 65   |               |  |
| <p>A king may build a palace grand<br/>I raise to love my edifice<br/>His name is written in the sand<br/>The name Mjnun immortal is</p>   |               | <p>Though kings fashioned palaces<br/>I have laid the foundations of the buildings of love<br/>Which king’s name is remembered</p>   |



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|--|---|
| <p>A pir like Love does not exist<br/>His teachings ever meets my plaints<br/>The miracle of love is this<br/>The common people become saints</p> <p>The world may offer timely aids<br/>But vanishing it is, no doubt<br/>As restless as the mountain shade<br/>It moves and moves and passes out</p> <p>Jamshed, Bahman, and Key Qobad<br/>Are witness to its faithlessness<br/>With Faraoah, Nimrod and Shadad<br/>It gave no one a resting place</p> <p>Fulfillment found none of them<br/>Short of their goal they passed away<br/>And not a single requiem<br/>Would those who followed after say</p> <p>RAHMAN from such a sad and cruel<br/>time<br/>Flee to the justice of your Lord<br/>sublime!</p> | <p>as fondly<br/>As the names of Majnun and Farhad?</p> <p>Love is such a pir and teacher for the<br/>lover;<br/>To which no pir or lover can<br/>compare.</p> <p>All this is the miracle of love;<br/>That makes one a saint, one a qutb,<br/>and another autad.</p> <p>All the activities of the world are<br/>temporary;<br/>How can anyone have faith in such<br/>pursuits?</p> <p>Like a shadow that moves with the<br/>sun's rays;<br/>Neither pausing nor standing still in<br/>any place.</p> <p>So it was capricious with all;<br/>Whether Jamshed, Bahman or Quad.</p> <p>Whether Jamshed, Bahman or Quad,<br/>Namrood, Pharaoh or Shadad.<br/>It has not fulfilled the dreams of<br/>any;<br/>All have fallen short of their goal.<br/>None have prayer or Quran recited<br/>on their behalf;<br/>Neither by offspring, family or<br/>descendants.<br/>RAHMAN 'flee from the cruelty of<br/>this era;<br/>To my Lord, crying for help.</p> |
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