Cross Cultural Translation and Translatability of Poetry

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Abstract

Translation is as old as human history. We can get access to the culture as well as literature of other nations through the channel. Translation is a very creative skill, but its modes differ according to the purposes it has to serve. Translating literature of any other language makes heavy demands on the translator. Literary translation is one of the types of translation. Translation of poetry has been a chimera for the translators since ages. Due to its unique structure and appeal, translatability of poetry has been a hot issue of translation studies. This issue becomes even severe when a ST and TT are from different socio-cultural backgrounds. Poetry is highly creative genre where poet's personal lexicon plays an important role. Translating poetic diction and personal lexicon of the poets across cultures is a herculean task. This paper aims at analyzing the problems in dealing with this task, especially in symbolic poetry. The purpose of the study is to analyze the quality of translation by various translators on the basis of the degree of translatability, that how far these translations are accurate in depicting the poet's message more effectively on lexical and thematic levels.Poly system theory of Evan Zohar and Toury has provided the theoretical background. The study has three independent variables; translations by different translators (having different Socio-cultural background).Lexical and syntactic choices and Treatment of allusions. (Pragmatic awareness about the poet and the poem).There is one dependent variable; Truthful Translation nearer to the original thought. Translation Quality Assessment (TQA) Model that applies socio-semiotic approach developed by Julianne House (1976) is used. It is found that not all types of poetry are difficult to translate, but some highly symbolic or subjective types are difficult only in the absence of proper socio-pragmatic knowledge. It will also help further researchers to analyze the problems faced in order to maintain the standard of equivalence, reliability, and entertainment in translated work that is drawn out of a great piece of original art.

Keywords: Translation, Issue of Translatability, Untranslatability of Poetry, Issue of Equivalence, Polysystem Theory

INTRODUCTION

Man has an unquenchable thirst to unveil the unknown. This impulse has driven him to the shores across the globe. A foreign language is a key that unfolds the literary treasure house of any nation and this is the only key that fits in says Hashmi (1986). Translation is a means to journey across spatio temporal boundaries. The picture complicates if it is not only a literary translation but also a translation of poetry. Poetic language as we know is different from prose not only in the use of meter and rhythm but also in another way that is the use of poetic deviations. The poets who are with a cause behind their work have a personal lexicon. This proves to be like a difficult choice for any translator as the apparent simplicity of expression often proves to be deceptive. A translator in order to be truthful to the original must have a command not only the two languages but also two cultures.

Translation is done for information, scientific knowledge and pleasure. This last end is met in literary translation. Literary translation is one of those activities which have enjoyed a paradoxical status among the leagues of other fields of knowledge. It was once considered a slavish activity and translator was not given the status of an artist and now is thought an equally creative work as the original creation. This is where the task of a translator becomes difficult. If he tries to capture the verbal reciprocals he may lose the essence and if he tries to get the essence may lose some exact meaning. This is why translation of poetry needs not only lexical expertise but also pragmatic expertise on the part of the translator because pragmatics is the real discipline that should be learnt before starting a literary translation of some poet. Sometimes we have human feelings which are common to us all this becomes the easiest part of any writer's work to readdress in any other language. The reason once again is universality of human sentiments. The language of poetry is difficult to translate as it cannot capture the beauty created by this deviation. This deviation is directly related with the personal lexicon of the poet. The world he creates in his work has subjectivity at its roots most of the times. This builds the context of the thing created. Poets are such a sensitive artist that they cannot remain aloof of their surroundings. Although it is considered a great qualification of any literary work of art if it stands the test of the time and becomes universal by getting objectivity yet the original can be

enjoyed in translation best if we know the context well. Especially in the case when we have poets with some purpose or agenda behind delicacy of poetic rendering of their thought. Faiz Ahmad Faiz's poetry has been translated by many both native and nonnative translators the current study probes through those areas which take stock of these translations from the general pragmatics point of view. Pragmatics as we know is the study of what speaker or the writer means or in other words the study of invisible meaning by recognizing what is meant even when it is not said or written. For this we have to depend a lot upon those areas which provide us some insight into that particular writer or speaker's meaning. This is to understand how more is always being communicated than is said. the best criteria to check the standard of any literary translation is its equivalence with the original and as close as possible to the underlying message of the writer/ poet's original thought which is no transference of the essence of the original message which is not there in words but even then is still there.

THE PURPOSE OF THE STUDY

The purpose of the current study is to analyze the quality of translations by various translators. On the basis of the standard of translation it will be seen that who has been more accurate in depicting the poet's message more effectively on lexical and thematic levels. This will help to decide whether poetry is really untranslatable or only some special type of poetry is difficult to translate. The translators selected here belong to different socio-cultural, religion -political and ideological fronts. Their translations may reflect this effect. It is often felt that translations lost some of the juices of the original text. No doubt it is a very demanding job on the part of a translator to recreate the original thought. He has to plunge deep into both lexicon-syntactic and grammatical choices along with awareness of pragmatic reality. This study will try to understand that what makes these efforts towards a faithful translation successful and what are their weak points which take the translators away from the real essence of the original text. Pseudo translations deprive the reader from the real pragmatic part of the original work. It will also help further researchers to ensure the standards of equivalence, reliability and entertainment drawn out of a good translation of a poetic work.

SIGNIFICANCE OF THE STUDY

Translatability of poetry has been a hot issue as it is often said that 'something is lost 'while translating poetry. The researcher believes that it is the pragmatic part of the poetic message

that is lost if translator is trying to render only superficial meaning. Pragmatics as we know is the study of what speaker or the writer means or in other words the study of invisible meaning by recognizing what is meant even when it is not said or written. For this we have to depend upon a lot of those areas provide us with some insight into the real message of the poet. These allusions help us to understand how more is always being communicated that is said. The real test of the standard of any literary translation is its success in coming as closer as possible to the underlying message of the original poet's thought which is not there in words but is still present there. This work will help to work out some way to analyze this issue.

Variables
Independent Variables
The study has three independent variables:
- Translations by different translators (having different Socio-cultural background)
- The lexical and syntactic choices of these translators.
- Treatment of allusions. (Pragmatic Knowledge of the poet and poem).

Dependent Variable
The study has only one dependent variable that is a truthful translation nearer to the original.

Sample Size
Two poems have been selected of Faiz Ahmad Faiz
- Meray Pass Raho, translated by Shoab Hashmi, Noami Lazard, Victor Gourdon Kiernan
- Yaad translated by Kiernan, Husain, Agha, Seth, Kumar and Rehman

Two poems of Parveen Shaakir
- Hum sab aik torah se Dr Faustus hen
- Aik Pegham

Significance of the Sample Selected
Faiz Ahmad Faiz (1911-84) was one of the most prominent Pakistani poets who won unparalleled global acclaim. Faiz's poetry has been translated by many native and non- native translators. He symbolized all that is humane, dignified, refined, brave and challenging and patriotic in Pakistani society. His poetry reflects his intellectual resentment and resistance against an unjust and archaic social order which he rejects on rational grounds as anti- human; yet it has no bitterness. He remained loving and loveable, respected and respectful during his life and even after. Faiz's poetry articulates the aspirations, anguish, pain and suffering of not only the people of Pakistan but that of the whole world, as well as their unremitting resolve to create a better and just society. His was the voice of sanity, for he sought peace in a troubled world.

The selected sample is a depiction of different periods of Faiz 'life, related with his different poetic periods. These poems are often translated for their unique appeal both aesthetic and thematic value and importance we had certain parameters at the very onset of the study that meaning is often distorted when someone translates the work of another language especially of cultural expressions. Translation becomes unfaithful if it is only on the level of lexemes and syntax without having pragmatic knowledge of the poet's owns life and the time of creation of that particular piece of poetry. There are certain dominant streams found in his poetry. (Appendix-1)

Parveen Shakir's (1952-94) poetry depicts initial feelings of a teenage girl who falls in love and experiences a blend of acceptance, rejections, disappointments, and anguish of being forlorn. The later part of the poetess's life experiences changed this initial overwhelming passion into sagacity and a mellowness that changed her view about life and its realities. All this is present in her later poetry. The selected two poems are from these two parts of her life.

The Selection of Parveen Shakir's Poems is done due to their lighter subject and treatment. This was done to give equal chance to a famous female poetess to be read in translation.

RESEARCH QUESTIONS
- Does pragmatic awareness makes translation effective?
- To which extent different translators have proved successful in translation and if not what are the reasons?
- Is poetry translatable?

Elaboration of the Research Question
The current study has a hypothesis that poetry is difficult to translate. It is so because meaning is often distorted when someone translates the work of a language and culture to another language and culture both on the level of lexemes and syntax. This is due to cultural expressions that are difficult to transfer from SLT to TLT. These seem to pose problem. But situation becomes more difficult if it is the translation of poetry which requires additional things to take care of. These are stylistic devices used, poetic form employed, figures of speech used, and retention of musicality and rhythm of poetic verse. If poetry is symbolic it adds to the problem of untranslatability if the translator is not able to understand the personal lexicon of the poet.

The poet's biography tells us about various periods of the poet's life, his poetry should be read keeping in view the context in which it was written. (Appendix-F) One has to correlate poet's life's different periods with his creative output in order to understand the underlying reality .To be better placed we need pragmatic knowledge to judge the degree of allusions which take the reader away from reality or towards reality. This conceptual paper will tell us how different people have interpreted Faiz's message. As far as Parveen Shakir is concerned these two poems belong to two distinct periods of her life. (Appendix-G) This would be a comparative cum descriptive study.

RESEARCH DESIGN
The current study has an introduction comprising the purpose, the background and significance of the study. This leads us to our research question. This is to be studied after selection of an appropriate sample. This sample would be analyzed on the basis of our purpose of the study. Then the conclusion would be drawn.

WHAT IS TRANSLATION?
Translation involves "the consideration of a language in its entirety, together with its most subjective messages, through an examination of common situations and a multiplication of contacts that need clarifying" (Bassnett, 1988).Translation is the communication of written text from one language into another. Although the terms translation and interpretation are often used interchangeably, by strict definition, translation refers to the written language, and interpretation to the spoken word. Translation is the action of interpretation of the meaning of a text, and subsequent production of an equivalent text, also called a translation, that communicates the same message in another language. The text to be translated is called the source text, and the language it is to be translated into is called the target language. Khomeijani

Farahani (2000) has suggested a framework for an acceptable and systematic analysis of works of translation. The criteria are as follows:

1. Word for word translation
2. Sentence for sentence translation
3. Conceptual translation (pragmatic part)
4. Formal loyalty to poetic expression

Some Possible Problems in Translating Poetry

There are four types of major problems while translating poetry, these are linguistic, literacy, aesthetic and socio cultural says Suryaswinata (1982).

- Linguistic Problems can be grouped as those of semantic (figures of speech and collocations) nature and syntactic (deviation from the norms). As far as semantic equivalents are concerned these are difficult to reciprocate exactly yet we can have near equivalents. For syntactic problems it can be said that these are intentionally done to create for grounded effect. The only way to deal with this type is to find the underlying deep structure as says Newmark (1981). This needs a reconstruction by the translator of the verses.
- Literary or Aesthetic Problems The delicacy of form has to go inside with the lexical selection and word order. This creates aesthetic effect. This is the most difficult thing to transfer in TT. It depends on poetic structure (Newmark, 1981) such as metaphors; sound, rhyme, rhythm assonance, onomatopoeia etc are difficult to match.
- Poetic Structure Poetic structures also create an important effect; this is why it is important to retain this structure.
- Metaphorical Expressions Metaphors create synaesthetic effect along with other SDs. These should be retained otherwise beauty will be lost. Newmark (1981) suggests seven ways. Such as to reproduce the same image, replace image with that common in TC, replace it with a smile, modify the metaphor, and translate it as it is, give its sense in an appropriate way, keep as close as possible to the original
- Musical effect through sound Rhyme and Rhythm along with assonance, onomatopoeia must be retained (Newmark, 1981). He emphasizes the importance of sound in crating poetic effect and considers it the most difficult part to retain.
- Socio-cultural Problems Edward Said (1994) describes four major cultural categories such as ideas, behavior, product, and ecology which are socio cultural norms very difficult to translate. Belief, cultural values, and institutions come in a broader term ideas, while customs and habits form behavior. Art, music and artifacts come under products of a culture and finally ecology depicts geographical features of the surroundings. So in translation these factors are also important to retain.
- In literal translation, a translator does unit-to-unit translation. The translation unit may range from word to larger units such as phrase or clause. But in literary translation super ordinates are used which embody essence of the lower ranks Said (1994) has explained well along with Newmark (1981).The writer does not assert that one procedure is superior to the others. It depends on the situation. Considering the aesthetic and expressive functions a poem is carrying, a translator should try to find the cultural equivalent or the nearest equivalent (synonym) first before trying the other procedures

Things to be kept in mind while Translating Poetry

Translation of poetry is a highly demanding activity. The plant must spring again from its seed, or it will bear no flower(Basnett & A. Lefevere 2001).There are certain things to be kept in mind while translating poetry, these are as follows,

- Literary text is translated differently than non- literary.
- Literary texts belong to the world of imagination. So the writer's thoughts and emotions must also be kept in mind while translating.
- Literary texts are about persons and non- literary ones are about objects.
- The translator must have enough knowledge of both languages to translate faithfully.
- It is important to keep the original essence of the source text.
- The translator should also ensure that the translated version also gets the same status as the original text had. The target reader should also enjoy it the way source reader did.

Issue of Equivalence in Translating Poetry

Equivalence is of different types as total equivalence (Albrecht 1973); functional equivalence (Jager, 1973); equivalence in difference (Jakobson, 1966); retention (maintenance) of translation invariance on the content level (Kade 1968); equality of textual effect (Koller, 1972)' illusionist vs. anti-illusionist translation (Levy, 1969); closest natural equivalent (Nida, 1964); formal correspondence vs. dynamic equivalence (Nida, 1964)(one way of defining a DE translation is to describe it as 'the closest natural equivalent to the source-language message'. This type of definition contains three terms: 1) equivalent, which points toward the source-language message, 2) natural, which points toward the receptor language and 3) closest, which binds the two orientations together on the basis of the highest degree of approximation); stylistic equivalence (Popovic,1976); functional invariance (Roganova,1971); communicative equivalence (Reiss, 1976); pragmatic appropriateness of translation (Kopczynski, 1980); text-pragmatic equivalence (all the above citations are quoted from Wilss, 1980).

Issue of Translatability

The problem of converting a truthful account in TL becomes very difficult. This is the issue of translatability .According to J.C. Catford (2000) it is of two different types, linguistic translatability and Cultural translatability where no grammatical or stylistic equivalence are required. Popovic(1988) also describes two types of untranslatability situations first is when linguistic element cannot be replaced second is when linguistic expression of the original cannot find any equivalent in the target language and culture (quoted in Bassnet,1988).

Models of assessment of Translations

We have different types of models of assessment of the quality of translations. Pragmatic models are one of them developed Koller (1974) and Reiss (1968, 1971a, b, 1973). Malcolm Williams divides Translation Quality Assessment Models into two main types:

1. Models with a quantitative dimension, such as SEPT (1979) and Sical (1986), and
2. Models with non-quantitative, textological dimension such as Nord (1991) and House (1997).

House has divided all efforts to build an assessment model into three classes:
1. The pre-linguistic studies, when no definite model was made.
2. Psycholinguistic studies, w hen effects of translation were measured by readers 'response
3. The source text based studies, which are based on linguistic criteria to explain ST and TT

House proposed her model as TQA (Translation Quality Assessment) model (1976, 1997).

TQA- (Translation Quality Assessment) model

Julianne House (1976, 1997) proposed her TQA (Translation Quality Assessment) model with the premise that the real worth of a translated work lies in the transference of meaning. The term 'meaning' is multi-dimensional one basically has three important sides; Semantic, pragmatic, and textual which have to be kept in

mind while translating a written text. The end result of any translation is getting functional equivalence. For this both linguistic and contextual context is kept in mind. According to her we often find two types of mismatches overtly erroneous error and covertly erroneous error. House classified translations into two group's namely overt translations and covert translations. All types of texts fall within the range of these two categories,

In Overt translation the reader of the target text is not in direct communication with the translator but it is based on SL and culture. It is a simple translation in which the cultural identity is retained. It is further divided into two types Overt Historically-linked and Overt Timeless translations (House, 1976). This type of translation is not same as the target text but looks like a translation. Overt translation group includes religious, political and literary genres.

In Covert translation, a translation looks like an original text not a translated work. It is "a translation which enjoys the status of being an original source text in the target culture" as says Munday (2001). It does not look like a translation but original one after modifications made by the translator according to the TT. Moreover in covert translations we need a Cultural Filter. Covert translation group includes scientific, journalistic, travelogues, business circulars.

Harris Hermansyah Setiajid (2003) considers House's model to be rooted in Halliday's systemic Functional linguistics where context is given central importance both in ST and TT while translating any text. This model concentrates on register and genre analysis. This is based on socio-semiotic approach reinforcing ideational, interpersonal and pragmatic meaning.

METHOD

For this paper two poems by Faiz and two poems of Parveen Shaakir have been analyzed by TQA. The researcher has selected linguistic model. Contrastive analysis of translations by different English translators is made. Translation Quality Assessment (TQA) Model is used that applies socio-semiotic approach. (House,1976,1997).The quality is assessed on the basis of the following major levels proposed in the model:

- Lexical analysis: among lexemes' long noun based adjectival and verb phrases particularly Personated Urdu phrases are chosen.
- Syntactical analysis: length of the phrase or verse is intact or not.
- Lyrical analysis: transfer of musicality; loss of aesthetic value.
- Pragmatic and socio-semiotic analysis: It would be based on pragmatic analysis of the poems following these points by studying
- Certain steps are taken as follows as per the requirement of this model;
- A register analysis of Source text – that is literary language used in Urdu.
- A description of source text genre_ that is poetry in this case.
- A statement of function of source text_ that is aesthetic pleasure in this case.
- An equal treatment to the TT_ that is literary English in poetic forms in this case.
- A comparison is drawn_ both versions are compared in this case, (original and translated)

- A categorization of errors into covertly erroneous or overtly erroneous_ comparison and discussion in this case to point out in-equivalence and all errors are overt as categorized by house. This is translation of poetry that is one literary genre so errors are of overt type especially of style variation.

A. Types of errors are divided into five subcategories
- Wrong translations: This consists of those mistakes which comprise complete distortion of meaning.
- Not translated: This comprises those words/expressions which are not translated either because of translator's negligence or not being able to translate.
- Deficiencies in translation: This means that there exists a little distortion of meaning, partial transference of meaning or not complete faithfulness to ST but not so severe.
- Creative translations: Here, the translator has translated the ST somehow freely by adding some extra words/information or so which were not necessary.
- Breach of SL and TL system: This is concerned with deviations due to the difference in the SL and TL norms and syntactic limitations. These two contribute towards stylistic deviations in translated work.

B. Different translations are compared. The translators are divided into two groups;
- Group-1- Bilingual Translators having Urdu as L1-They had command over SLT. (Hashmi, Hussian, Aagha, Rehman). These translators have complete knowledge of social as well as linguistic norms of the ST.
- Group-2- Bilingual Translators having command over TL norms. (V.G.Kiernan, N.Lazard, V. Seth, Kumar). These translators can further be divided into two groups one having complete ignorance of ST's cultural and pragmatic norms and language both.(V.G.Kiernan, N.Lazard) and the other having some idea of the cultural norms and pragmatics.(V Seth, S. Kumar).

PROVIDING STATEMENT OF QUALITY
The above mentioned translators are further divided into two groups. This is to check whether poets can translate better than prose translators or it makes no difference.

Group-1- The Poet Translators– The Poets who know Stylistic Devices of poetry as being poets themselves (V.G. Kiernan, Hashmi, Hussian, Agha, and Rehman).

Group -2 The Prose Translators—Translators who were not poets by themselves but translated poetry. (Lazard, Seth).

Conclusion
Conclusion is drawn on the basis of the findings.

DATA ANALYSIS, FINDINGS AND DISCUSSION
Sample 1; Meray Paas Raho (Appendix-A).
This is a highly deceptive poem written by Faiz Ahmad Faiz which apparently looks like a desire of communion but in fact it is a requiem. It was written with the background tragedy of civil war that was going on in the country at that time. As a result of a military coup sudden changes occurred in the political scene. These changes brought about great distress for the progressive poets like Faiz which were expressed through his poetry.

The data has been tabulated. These tables 1-12(Appendix-E) show the lexical choices of the poets while translating these poems. Our criterion is wrong translation, not translated, deficiency in translation, creative translation and breach in SLT and TLT.

The table-1 (Appendix-E) shows lexical choices of Hashmi and the findings according to the above mentioned grid. It shows that Hashmi has translated with very simple words selection. This selection shows that he has given more importance to the meaning than style or ornamentation. His choice of TT lexemes is not as powerful as is the original text.

The table-2 (Appendix-E) shows lexical choices of Lazard and the findings according to the above mentioned grid. It shows that Lazard has selected very appropriate words which not only convey the meanings but also the delicacy of thought. Although she is not aware of our typical culture even then she has grasped the symbolic meaning. She has been more creative

The table-3 (Appendix-E) shows the lexical choices of Kiernan. He himself was a poet so he has given more importance to the essence. His selected diction is simple but elegant

Summary of the Findings of the lexical, Lyrical and syntactic Analysis of Sample -1
The table-4 (Appendix-E) shows the lyrical and syntactic choices of these translators that different translators have translated the same poem in their different styles. All of them have tried to keep their translations as close to the original as possible. The translation of Kiernan(Table-4) shows more lyrical quality as he is poet himself while Lazard(Table-4) shows a better understanding of the stylistic devices. Hashmi's translations (Table-4) are not as lyrical as they are accurate. His understanding of the source culture has helped him. The important thing to note here is that nobody has tried to go beneath the symbolic meanings or translate in figurative language. All three translations are verbal. The words selection of all three translators depicts superficial meaning of the poem .They have selected those words which convey the essence of the original words.

Discussion on Sample-1
After analyzing the lexical, syntactic and lyrical choices of all the poets it can be decided now that Hashmi's lexical choices are literal while Lazard has a better comprehension of the in visible meanings. She has tried to choose those lexical items and syntactic forms which can create more emphatic effect. Whereas Kiernan's lexical choices are more powerful than his syntactic constructions. The reason may be Lazard has translated it after discussion with the poet himself who guided her to those hidden areas of the poetic form which lie behind the apparent words. As far as the syntactic construction is concerned the original tense is present but in Urdu we mix present with near future and near past, "chalay"',raho"," taknay lagay" ,"na banay"etc which in English have been translated in Present Indefinite ,and progressive with perfect here and there to show the syntactical difference in two languages. The use of context and co-text of the translation by Hashmi is literal, while that of Lazard is aesthetic, and that of Kiernan is prosaic. References are aptly used by all three to the same object "raat", which has been personified and then the whole poem acquires the form of a long sustained metaphor. Inference which one draws is anticipatory. As far as presuppositions are concerned poetry can be enjoyed only when the reader has the sense of the whole scenario and the poet assumes his reader to be the listener of that shared experience. Anaphoric references have successfully maintained this cooperation. Speech act used by the all three is imperative in the form of a request. As far as linguistic politeness is concerned, ideas about this vary from culture to culture, so in eastern culture beloved is given an exalted place. So Hashmi's translation shows

this reverence where as Lazard and Kiernan's translations show a comparatively intimate frankness, near to the Faiz's style. Cohesion has been created by a common subject, and all the metaphors used to depict misery create coherence. This element is more effective in Lazard than others. The preferred structure is that of a monologue, rather a dramatic monologue where one can visualize the context on the basis of linguistic data. All three have maintained this feature but as the genre used by Faiz is Nazam, they have used Free verse.

Sample-2 (Appendix-B)
This is a lighter poem by the same poet which celebrates his memories of imprisonment. The loneliness and the experience of a golden time kept the spirits of the poet up. This is clearly depicted through deeply involved sentiment expressed in the poem.

Summary of the Findings and Analysis of sample-2 –Yaad
This delicate stanza shows a very simple treatment to a universal theme – lost love's remembrance- a soothing experience. Even then we can see in the above table that everyone has translated it in his own style. Our model of analysis based on wrong translation, partial translation, lost, creative translation and breach of ST-TT shows very little serious differences. Simile and a long sustained metaphor used were retained by the translators.

Kiernan's translation shows (Table-5) the lexical choices of Kiernan. He has made use of word" like" to serve the purpose, of comparison.

Same is the case with Imdad Hussain (Table-6) who has used very idiomatic expression. Whereas Kumar (Table-7) has used verbal equivalents which have conveyed only a partial meaning . Therefore the delicacy of thought is not expressed well in the translation fully.

Aagha Shahid Ali (Table-8) has made his own choices other than the poet. He has not used idiomatic expression but have relied on simple word to word rendering of meanings. Rehman (Table-9) has used very delicate poetic expression so the sense has been conveyed very forcefully. He has translated it good.

Seth has used very prose like expression and very simple diction. His expression has become very flat due to this straight forward use of words (Table -10).

The lexical choices coincide with syntactic structures as used by each as shown in the table-11(Appendix-E). Speech act used indirect and more spherically declarative by all. Being a highly subjective experience apparently the stanza has been translated in the same vain. All the metaphors are woven together to knit the unity of the expression. So it can be said that more or less all of them have been quite successful in getting closer to the original verses composed by the poet himself.(The table-11 Appendix-E)

Discussion on Sample .2
This stanza shows those human sentiments which we as being sentiment beings share on equal level so is very beautifully been described by all the translators . Apparently addressed to beloved this in fact was a nostalgic feeling during exile, but as the translators have maintained the surface meaning they have been successful even then. Linguistic context of the words reinforces the effect of metaphors used earlier. Deictical markers are used by all the translators to refer back and forth in the context of the poem. This short stanza has nothing to convey symbolically so almost all the translators have successfully translated it without much loss or gain of meaning. It proves our hypothesis that simple poetry is easier to translate even without being aware of the personal life experiences of the poet . More over this stanza was in a very

simple Urdu which was easier to comprehend and therefore easier to transfer in the target language. Most of the translators were of the same Cultural background it also proved to be an added help. These translators were poets themselves so they translated it in the target language without any difficulty.

Findings and Analysis of sample -3 and 4

- Sample -3 Humsab Dr Faustus hen by Parween Shakir and
- Sample -4 Aik Pegham by Perveen Shakir

Parveen Shakir (1952–1994), is considered to be the poetess of delicate human emotions. Highly feminine in her style she gave vent to the feelings of love and dejection in love as a young girl feels in a patriarchic society. She celebrates loves' jubilation when returned and also laments when deserted. She enjoyed unsurpassed love and fame throughout the Urdu language readers not only in her life but even after her death. She introduced a new style in Urdu poetry she is the author of Khushboo, Sad-Barg, Khud-Kalami, and Mah-e-Tamam.

Aalamgir Hashmi has translated her poetry in English who himself is a poet of good repute. He is not only a poet but also a critic this is why his translations have been selected for this study. The purpose behind studying the translations of Shakir is to see that whether a poetic genre in which she is an expert can be translated in any other language provides same aesthetic pleasure or not. These poems are by Pareen Shakir who was the first most popular female poetess of Pakistan. The poem and its translation mirror each other; the translator belonged to the same part of the world so was familiar with the language of the poetess. He has translated it literally, word by word rendering. The important thing to note here is that the poem is in free verse so the restrictions of form were not applicable at it. This is why he has very comfortably translated the poem. More over its theme was universal human theme which everyone can readily understand.

Discussion on sample-3and 4

The table-12 (Appendix-E) shows that that type of poetry that conveys human sentiments and universal emotions is easier to translate the lexical choices are easy to make and if form is a free verse then it becomes easier to translate it in any target language. (It was English in this study).

Perveen Shakir's poetry is dealing with basic human sentiments this is why very easy to understand. Moreover her genre of poetic form is very easy to translate as she often uses free verse and ghazals. This reinforces the thesis of this study that poetry is translatable in certain types. The problem comes with the use of figurative language and symbolic meaning.

The comparison shown in the table-12 (Appendix-E) that Hashmi has very simply translated the poems in their free verse style by translating them line wise. It seems that word to word translation serves the purpose of such simple thoughts.

To sum up the whole study we can readdress our basic premise that whether poetry is translatable or not depends upon the level of awareness of the translator's contextual knowledge along with command over two languages.(SL and TL) .The study of what speaker means or speaker meaning is called pragmatics. The study of invisible meaning is pragmatics this is how we recognize what is meant even when it is not said or written .We have to depend upon a lot of shared assumptions and expectations when they try to communicate. Our mutual

cultural, lexical, social and biographical knowledge helps to construct this meaning. So context plays an important role in the understanding of some literary work.

There are different kinds of contexts, the linguistic context or the co-text. The co-text of a word is set of other words used in the same phrase or sentence. The surrounding co-text has a strong affect of what we think the word probably means. We normally do this on the basis of linguistic context whether a word is used as a subject object or verb in the syntactic structure. Generally we decide on the basis of physical context not real but present in the mind, on the basis of which we interpret a word. Our understanding of what we read much depends on this physical context processing particularly the time and place in which we get that linguistic expression. So in order to understand the message of the poet we have to get the knowledge of its context. Deixis are also important if we do not know the physical context of the speaker or the writer we cannot interpret some very simple words like here there it that etc. there are certain words which are called are called deictical markers play an important role in understanding meaning. Central deifies, person deixis, special diexis, temporal deifies pointing to the time, non-central deistical markers, social deifies and personal diexis are all important. Same is the case with reference.

In deixis words refer to something but in fact words do not refer, these are people who refer. We have to define reference as an act by which a speaker or writer uses language to enable listeners or readers to understand the message. To perform an act of reference we use proper nouns having its unique reference. As a translator, we have to identify the range of reference of each lexical item only then we can understand the message of the poet.

A successful act of reference depends upon the reader's ability to understand and recognize what the writer wants to say rather than on dictionary meanings. The additional information used by the listener/reader to create a connection between what is said and what is meant is known as inference. This is success of a good translator that he makes a sense and a translates it to convey his inference. During this process we usually make distinction between new referent and referring back to previous things. This referring back is called the anaphora and the former is antecedent anaphora is can be defined as a subsequent reference to an already introduced referent. The connection between anaphora and incident is established by using a pronoun or proform. This is very important to mark while translating a piece of poetry as it has often inverted structure of its verses. We design our linguistic message on the basis of large scale supposition that the reader already knows what we are intending to say. Some assumptions which a speaker or writer assumes are true or known by the reader or listener are presuppositions. A poet often assumes that his reader already knows his intentions. This shared knowledge is what makes translation difficult for a foreign translator. The texts have certain structure that depends on the factors quite different from the structures in single sentence. These are called cohesion are cohesive ties are needed to fill in lots of gaps that exists in the text. We have to create meaningful connection that is not actually expressed by the words and sentences. So all this makes clear that pragmatics along with linguistics plays an important role in understanding poetry as well as its translation.

CONCLUSION

The task of translating poetry requires more expertise than prose. This study tried to explore those things which make efforts of translating poetry successful and those weak points which take the reader away from the original text. It was done by evaluating poems of different types by two poets. One was a poet philosopher while the other was a poet of human sentiments. Different translations were selected by different translators who were both native as well nonnative. Their works were evaluated to decide which translator has been successful in

converting the personal lexicon of the poets into his translated work. For this the researcher selected Faiz Ahmad Faiz's translations in English, and Parveen Shakir's two poems. The TQA was used to analyze the quality of translations. It had certain steps namely, a register analysis of the Source text that is in this case was literary language used in Urdu poetry,

A description of source text genre that is poetry. A statement of function of source text was determined that was to provide aesthetic pleasure in this case.

The same procedure was done to categorize the TT that was literary English in poetic forms in this case. After wards versions, original poetry and translated works were compared and contrasted. This was done with help of a grid of categorization. This grid categorized of errors to point out in-equivalence. This grid was based on five types of subcategories. Firstly; wrong translations to point ou those mistakes which result in complete distortion of meaning. Secondly;

Those parts of the original which were not translated this pointed out those words/expressions which are not translated either because of translator's negligence or not being able to translate.

Thirdly; deficiencies in translation were checked to categorize the degree of untranslatability. This ranged from a little distortion of meaning, partial transference of meaning or not complete faithfulness to ST but not so severe.

Fourthly; creativity in translations was checked that how far the translator has translated the ST somehow freely by adding some extra words/information or so which were not necessary. Fifthly and finally any breach of TL system and SL system was studied to highlight deviation of the TL norms or syntactic choices. All this helped in lexical, syntactical, lyrical and pragmatic and socio-semiotic analysis.

The sample size was limited to two poems of each poet. The selected sample was a depiction of different periods of poet's life, related with his/her different poetic periods. These poems were often translated for their unique appeal. They have both aesthetic and thematic value. As it was assumed that human sentiments of love, dejection and betrayal which are universal are readily felt by everyone. So the poetry which shows such themes was easier to translate. Whereas those poets who have some hidden message underlying their poetry are difficult to translate. This was proved by the translated work of Parween Shakir which dealt with basic human feelings of love and dejection. These were very easily translated this was not the case with Faiz's poem Meray Pass Raho. Only that translator who was well aware of the background could translate successfully. It was translated by Shoab Hashmi, Noami Lazard, Kiernan All translated it differently. These three translators were chosen with the presumption that whether a native (Shoab Hashmi) translator who can understand the poet's message can translate it better than others (Kiernan and Lazard) who were non natives. Here one important thing should be mentioned that one of the translators was Noami Lazard who was non native but she translated well because Faiz himself guided her by providing all the necessary details about the poems. This proved the hypothesis of the study that context plays an important role in understanding the hidden meaning of the poem. Third translator Kiernan seemed not as effective because he did literal translation most of the time.

Faiz as a poet is both modern as well as classical. He is modern in thought but classical in selection of diction and genre of expression. His dominant themes are anti- imperialism, progressiveness and struggle against dogmatism. He used poetry as an expression of his thought to provoke masses. Faiz's very alive soul which was aware of all the contemporary crises of his day got its vent in his famous ghazals and nazams symbolically. His beloved was his motherland most of the time which apparently is taken for some human beloved. His deep philosophy underlies his deceptively romantic and simple poems. This is why it becomes very difficult to translate his similes, epithets, symbols allegories and personifications.

As far as Yaad is concerned, it was translated by five different translators Kiernan, Husain, Aagha, Seth, Kumar, and Rehman. All were almost equal in depicting the essence of the original as it was a simple poem related with human sentiments. So it can be concluded that translation is a difficult art. It requires excellent command of both the languages. Translating poetry is even more difficult. English translations by the native Urdu speakers fill socio-cultural and semantic gaps. It is observed that Non-natives lack vitality of the literary and linguistic equivalence. This is why native Urdu speakers cannot enjoy English translations. Even then translations are significant to spread the poet's message of compassion for humanism, peace, justice, and harmony worldwide.

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