

A Study on Cultural and Emotional Sensitivities: With Special Emphasis on Dynamic Equivalence in the Translation of Noshi Gillani's Poetry

Aiman Imran¹, Mahnoor Khan², Laiba Mazhar³, Ayesha Ali⁴ and Savaira Muzammil⁵

<https://doi.org/10.62345/jads.2024.13.3.103>

Abstract

Translation is the ability to convey information from one language to another with the ability to meet the linguistic and cultural specifics of the target language. The effect of this approach on the translation of cultural references and emotional connotations in the selected poems of Noshi Gillani has also been examined in this study. The principle of dynamic is used to translate the meaning and receiving impact of the source text for the target audience in the target language. However, translating the Urdu poetry to English is not possible without problems such as conveying cultural symbols, idioms, and emotions. Translation has a significant role in bridging linguistic and cultural gaps that allow readers to appreciate the literary works of different writers. Employing the qualitative research strategy, the study provides a detailed breakdown, analysis and discussion of the selected poems in both the Urdu version and the English translation. The theoretical underpinnings have their foundation in Eugene Nida's theory of dynamic equivalence together with the advantages and disadvantages of the theory. The study shows that, although a dynamic approach preserves the transfer of meaning and readability, it sacrifices cultural and emotional context that is innate to Pakistani Urdu poetry. The paper finds that while translating, the translators of the future should compromise on the equivalents of meaning with the originality of the cultural and poetic figures; therefore, the cooperation of linguists with speakers of the poetic word should be encouraged and valued.

Keywords: Translation, Dynamic Equivalence, Poetry, Cultural Context.

Introduction

Translation is the process of converting text or speech from one language into another while preserving the meaning, tone, and context of the original content. A translator must have a strong command of both the source languages and target languages and must know the cultural nuances and idiomatic expressions. While translating, translated content must resonate with the audience in the target language just as effectively as it does in the source language so that the intended message and emotions are not lost. Effective translation requires consideration of context, ensuring that the translated text remains true to its original purpose, whether for literature, technical

¹Scholar, Department of English, Abdul Wali Khan University, Mardan.

Corresponding Author Email: aimanimranci@gmail.com

²Scholar, Department of English, Abdul Wali Khan University, Mardan. Email: mahnoorkhan0987@gmail.com

³Scholar, Department of English, Abdul Wali Khan University, Mardan.

Email: muhammadarhamjh3291@gmail.com

⁴Scholar, Department of English, Abdul Wali Khan University, Mardan. Email: ali.ayeshamansoor@gmail.com

⁵Scholar, Department of English, Islamia college Peshawar. Email: savaira1039@gmail.com



documents, or everyday conversation. Translation studies is a field that deals with the study of translation. Translation studies emerged in the second half of the 20th century. Translation studies aim to understand the processes involved in translation, the strategies used by translators and the impact of translation on the target culture, influenced by linguistics, literature and cultural studies (Bassnett, 2014).

Early translation theories were associated with religious text, such as the translation of the Bible and Saint Jerome's Latin translation, the Vulgate, which aims to prioritize the sense of text over word-for-word translation (Munday, 2001). The global flow of information and cultural exchange critiques translation in modern times. Advances in technology, specifically the advent of the internet and computer-assisted translation tools, have revolutionized the field, making translation more accessible and efficient while raising new ethical and quality-related challenges (Cronin, 2013).

The Renaissance period was known for having an interest in classical texts that focused on fidelity to the original text. The Enlightenment introduced ideas of rationality and clarity, influencing translators to adopt methods that favoured clear and accessible translations (Venuti, 2017). The translation was considered as an intellectual task which aims to make classical and scholarly works more accessible. Martin Luther (1483-1546) translated the Bible into German, which emphasized translating the vernacular language to make religious texts accessible to the local people. The rise of rationalist thoughts influenced translation theory in the 17th and 18th centuries. John Dryden (1631-1700) mentioned three types of translation that is metaphrase (word - for - word), paraphrase (sense-for-sense) and imitation (a free adaptation). Alexander Fraser Tytler (1747-1913), in his *Essay on the Principles of Translation* (1791), mentioned the three fundamental principles of translation, stating that the translation should give a complete transcript of the ideas of the original work, the style and manner of writing should be of the same character with that of the original and the translation should have all the ease of the original composition.

The Romanticism period (19th century and Early 20th Century) brought more focus on the individuality of the translator and the creative aspects of translation. The early 20th century introduced linguistic theories that influenced translation, such as structuralism and formalism (Lefevere, 1992). Friedrich Schleiermacher (1768-1834) claimed that the translator brings the author to the reader or brings the reader to the author, which also encourages readers to engage with the original culture's unique aspects. In recent decades, translation theory has embraced postcolonial, feminist and deconstructivist perspectives that view translation as a political and ethical act. Gayatri Chakravorty has mentioned the traditional Eurocentric approaches to translation, which emphasized the importance of Translating marginalized voices and maintaining cultural specificity.

Translation is a complex process. Translating poetry is a challenging task, especially from Urdu to English. It is a nuanced process, as it involves transferring meaning and preserving the emotional depth, rhythm, and cultural essence of the original text. At the same time, Jacobson (1960) claims that poetry is, by definition, untranslatable. Translation of poetry can be successful if both style and content are transferred (Connally, 1991). Urdu poetry includes metaphors, idiomatic expressions, wordplay, and culturally specific references that sometimes don't have direct English equivalents. The translator must, therefore, balance fidelity to the source material with the need to make the poetry resonate with English-speaking audiences, requiring creative adaptations while maintaining the spirit and beauty of the original. When translating poetry from Urdu to English, sense-to-sense translation is more effective than word-to-word translation. Sense-to-sense translation helps the reader to convey the underlying meaning and emotions rather than sticking

rigidly to the literal words. Word-to-word translation may disrupt the rhythm and rhyme of poetry, which are essential elements in poetry or may cause a loss of artistic quality of poetry; therefore, sense-to-sense translation helps maintain the poetic essence, which involves considering the structure and style of poetry. Poetry is deeply rooted in the cultural and historical context of the language in which it is written. Sense-to-sense translation allows translators to adopt cultural essence and references by making sense to the target audience. Poetry aims to evoke emotions in the readers; therefore, sense-to-sense translation recreates the emotional impact of the original text.

Significance of the Study

The study is important because the analysis of Noshi Gillani's poetry with reference to Nida's (1964) translation theory is monumental because of its capability to enhance the understanding of Pakistan's literature to international readers. Nida's theory, especially the concept of dynamic translation, is prominent in the significance of translating the meaning and purpose of an original text in a manner that is culturally appropriate to the target language, as opposed to the concept of formal equivalence, which is usually used to translate directly from one language to another. Hence, following the translation theory of Nida, the objective of this research is to analyze the impact and quality of the existing translations and further suggest measures that will also help to forward the presentation of Gillani's messages to an audience other than the Urdu-speaking one more substantively. Thus, the spirit of the works remains unaffected. Moreover, this study is essential in as much as it is beneficial to the discourses of translation studies and world literature which include Pakistani literature. This research can be used to show how other Pakistani literary works can be translated, thus easing cross-cultural relations and creating more discursive space for the analysis of more works in global literary studies. This study enlightens on the fact and necessity of Cultural and Linguistic framing in translating Noshi Gillani's by bringing into notice controversy, conflict, and transformation in today's globalised world of literature.

Research Objectives

- To explore ways in which dynamic equivalence affects the translation of cultural references in Noshi Gillani's poetry.
- To find out the challenges the translators face in maintaining emotional nuances while achieving dynamic equivalence in Gillani's poetry.

Research Questions

- How does dynamic equivalence affect the translation of cultural references in Noshi Gillani's poetry?
- What challenges do translators face in maintaining emotional nuances while achieving dynamic equivalence in Gillani's poetry?

Literature Review

Vermeer (1970) developed the Skopos theory, according to which the purpose (skopos) of the translation determines the translation strategy, which focuses on the intended function of the target text and emphasizes the importance of the translator's decisions based on the context and purpose of the translation. Descriptive Translation Studies, presented by Toury (1995), states describing and analyzing translations as they occur in real life is better than prescribing how they should be done. This theory examines translated texts within their cultural and historical context to understand the conventions and norms of translations. Initial norms refer to the translator's choice

between adhering to the source text or the target culture and acceptable vs. Adequate translation. Similarly, Zohar (1990) presented Polysystem Theory that views translation as part of a more extensive literary system that interacts with other systems, such as literature, culture and language. Translated literature has a central or peripheral position within a literary system that influences how translations are produced and received, which shapes literary and cultural studies. The cultural turn which emerged in the late 20th century in translation studies focuses on the role of culture in translation. Bassnett and Lefevere (1990) state that translation is not merely a linguistic process but also a cultural one. Bassnett's (1980) book *Translation Studies* remains influential in incorporating cultural studies into translation studies and is considered a seminal text in the field. The cultural turn focuses on the fact that power, ideology and cultural context influence translation. Postcolonial translation theory highlights that colonialism has an impact on translation practices. The translation is used as a tool of colonial domination and explores the ways to resist and decolonize translation practices. Spivak (1993) focuses more on the significance of acknowledging the voices of marginalized cultures and resisting the homogenizing effects of translations. The Feminist translation theory was developed in the 1980s and 1990s that explores the relationships between gender and translation. It advocates for translations that challenge patriarchal norms and critiques the traditional male-dominated translation practices. Flotow (1997) used translation as a tool for feminist activism.

Foreignization and domestication are translation strategies that were introduced by Venuti (1995). Domestication is making the text more similar to the target audience by minimizing the cultural differences, and foreignization is the retaining of the elements of the source culture to highlight its foreignness. Venuti (1995) advocates foreignization to promote cultural diversity. The same concept is explained by Schleiermacher (1813), viewing that fidelity is sticking closely to the source text and free translation prioritizes the overall meaning and readability over a strict, literal translation. Friedrich emphasized that the translator could either bring the reader to the text (foreignization) or bring the text to the reader (domestication).

Equivalence is a fundamental concept which shows the relationship between source and target texts. Jacobson and Nida explained the idea of equivalence. Jacobson (1959), in his essay "On Linguistic Aspects of Translation," states that there are three types of translation: intralingual (within the same language), interlingual (between languages) and intersemiotic (between sign languages). Nida's (1964) work in Bible translation led to the development of the concepts of formal equivalence (literal translation) and dynamic equivalence (sense-for-sense translation). Nida and Taber (1969) state that dynamic equivalence refers to the idea that a translation should have the same effect on the target audience as the original does on its audience. Dynamic equivalence is concerned with the impact of translation on the target audience, which aims to evoke the same response as the source text. Formal equivalence is concerned with the form and content of the original text. Eugene (1964), in his book "Toward a Science of Translating," emphasized the importance of translation to evoke the same response in the readers as the original text.

Catford (1965) introduced the concepts of translatability and untranslatability. Translatability refers to the capacity of a text to be translated into another language and preserving its meaning. Untranslatability occurs when a word, phrase or concept in one language cannot be directly expressed in another language. Faithfulness and transparency are also elements of translation. Faithfulness is the extent to which a translation accurately represents the meaning and form of the source text. Transparency is the belief that a translation should read as if it were originally written in the target language, with the translator being invisible. Venuti (1995) states that the translator should remain invisible, creating translations that appear as original texts. Roman Jakobson (1959)

states that while translating, some nuances and cultural references may be lost, and the translators should also introduce new interpretations and creativity. The deconstructivist approach, associated with Derrida (1985), questions the idea of fixed meaning in both source and target texts, exploring that how meaning is constructed and the inherent instability of language, thus emphasizing the creative and interpretative role of the translator.

Toury (1978) states that translation is a kind of activity which involves at least two languages and two cultural traditions whereby the translator rewrites an original text into a different language. Similarly, Newmark (1988) defined translation as a craft in which the translator tries to replace a written message in one language with the same message in another language.

Essential terms in translation theories are Source Language (SL), the original language of the text being translated. Target Language (TL) is the language into which the text is translated. Literal translation (LT) is a word-for-word translation that closely follows the source text. Free Translation focuses on conveying the overall meaning rather than adhering strictly to the source text's words. Interlingual translation is the translation of text between two different languages, and intralingual translation is the rewording or paraphrasing within the same language. Intersemiotic translation is the translation of verbal signs into non-verbal sign systems (e. g., adapting a novel into a film).

Translation theories involve source-oriented text and target-oriented text. A Source-oriented translation preserves the structure, meaning, and style of the original text, and a target-oriented translation prioritizes the readability and cultural context of the target language audience (Venuti, 1995). Friedrich Schleiermacher (1813), mentioned two methods of translation: moving readers towards the author (source-oriented) or loving the author towards the reader (target-oriented) that emphasized the fidelity to the source text and adaptation to the target culture. In source-oriented translation, the accuracy and faithfulness of the original text are paramount, such as legal, religious, or technical translations (Newark, 1988). Source-oriented translation aims to maintain the original text, often at the expense of naturalness in the target language (Nida, 1964). Source-oriented translation may lead to unnatural text, which is difficult to understand for target language readers. Venuti (2008) states that the rigidity in adhering to the source text's structure can result in awkward or overly literal translations that do not effectively communicate the original message.

The target-oriented translation, also called communicative translation, prioritizes the naturalness and readability of the translation for the target audience. This approach allows the readers for greater flexibility in translating idioms, cultural references, and stylistic elements to make the text more relatable and engaging for the target audience (House, 1977). This method is also used in literary translations, advertising and other contexts which aims to create a connection with the reader. The translator adapts cultural references, idiomatic expressions, and tone of the original text to suit the cultural and linguistic expectations of the target audience (Toury, 1995). In literary translations, a target-oriented approach is more favoured to ensure that the translation resonates with the target audience. A source-oriented approach is more preferred to maintain accuracy and precision (Munday, 2001).

Translation is simply a process of changing text from one language into another. Translation aims to convey the meaning, text, tone and nuances of the original language (source language) into the target language. Equivalence is, therefore, the need between source languages and target languages, which emphasizes that the translator must maintain the integrity of the original text. There are many types of translations including literary translation, technical translation and audiovisual translation. Each type of translation has its specific strategies and skills. Literary translation is concerned with translating works of fiction, poetry and drama, and the translator pays excellent attention to artistic elements such as style, rhythm and cultural connotations (Lefevere,

1992). According to Byrne (2006), technical translation refers to the translation of specialized texts, particularly those in fields like engineering, medicine, or technology, that require precise terminology and knowledge of the subject matter. Technical translation states that complex terms and concepts are correctly translated for specific audiences, such as professionals or consumers in a technical field. The translator must be proficient in the target language and must have in-depth knowledge of the subject matter. According to Díaz-Cintas (2009), audiovisual translation involves the translation of audiovisual content such as films, television shows, and video games, where both verbal and non-verbal elements play vital roles. It deals with conveying meaning through spoken language, text and image and involves both linguistic and visual senses of the audience.

Research Methodology

The nature of the research is a qualitative method, and for the data analysis, the close reading technique was used. In literary studies qualitative method is used for the analysis of poetry because it allows for an in-depth examination of the language, structure and meaning that are directly observed in the text. According to Sandelowski (2000), qualitative research focuses on providing a comprehensive summary of events or experiences as they are without distorting the original meaning. The qualitative method is of great importance in applied research because the goal of the study is to stay close to the data and interpret the data based on the original language. The qualitative method is used in translating Noshi Gilani's poetry as the research aims to understand how the meaning of the original text is translated into another language without distorting its cultural or linguistic essence. The researcher used a qualitative method, and the data was collected through the close reading of selected poems by Gillani (1964). Among a collection of many poems, the research selected seven poems by Noshi Gillani. The poems chosen for the analysis were *The Breeze Rewrites*, *Can Someone Bring Me My Entire Being*, *You Know Only Dreams*, *Insight*, *A Change of Season*, *The Prisoner Breathes*, and *I Say Nothing Anywhere*.

Data Collection and Analysis Procedure

The data is collected in the following steps. Close reading and textual analysis of both original Urdu poetry and its English-translated version. Close reading of poetry is a fundamental method in literary research. The New Criticism theory states that close reading allows for a deep, unbiased analysis of literary texts (Richards, 1929). Then, the data obtained from the original text was compared to the translated versions. Making a detailed annotation that focuses on whether the original meaning or emotional effect is preserved or not. By labelling the specific lines and phrases that show the applications of dynamic equivalence in translation, the last step was summarizing the findings by explaining how translations of Noshi Gillani's poetry capture the original meaning and emotional depth. Close reading of the selected poems from Gillani's (1964) collection of poems.

Theoretical Frameworks

The writer analyzed Noshi Gillani's poetry through the lens of Nida's (1964) concept of dynamic equivalence. According to Nida (1964), dynamic equivalence aims to provide the meaning of a source text in the target language and the social impact that the target audience and formal equivalence aims to achieve literal translation of the texts in form and structure. The study explores that Noshi Gillani's poetry is full of metaphors and references to either cultural or emotional aspects of life.

Analysis and Discussions

Key points of analysis include:

1. **Cultural Nuances:** Words like breeze or seasons can ring a very different bell in the ears of a person who grew up speaking Urdu than they do in the ears of an English speaker who learns Urdu as a foreign language.
 2. **Symbolism and Metaphors:** While translating, such elements as the seasons, which signify types of love or stages in life, are less rich in meaning.
 3. **Tone and Ambiguity:** Precisely, the emotional and the ambiguously poetic aspects are usually flattened down and translated, including aspects of mystics and spirituality.
 4. **Religious and Mystical Undertones:** Several references to Islamic mysticism in Gillani's poetry, particularly on the themes of fate and divine vision, are virtually untranslatable into English.
 5. **Emotional Depth:** The feeling is heavier when offered in Urdu full of metaphors compared to the English version, which seems rather simplistic.
 6. **Imagery of Captivity and Resistance:** While concepts of imprisonment and rebellion like in the poem "This Prisoner Breathes," can be translated quite successfully, it was mentioned that explicit metaphorical connotations are sometimes sacrificed.
- In general, dynamic equivalence is beneficial in maintaining the sense of originality. However, it does not perform as well in offering the cultural, passionate, and symbolic resonance of Urdu poetry.

Analysis

In translating Noshi Gillani's Urdu poetry into English, dynamic equivalence is used to convey the essence of the original meaning while maintaining fluidity and readability in the target language. However, the translation also encounters challenges when rendering cultural references and nuanced poetic expressions. Here's an analysis of how dynamic equivalence affects specific cultural and poetic elements:

The Breeze Rewrites

1. Cultural Nuances

"ہوا کو لکھنا جو آگیا ہے" translated as "the breeze has learnt to write" means that the breeze has learned how to write. While this may be quite clear and nearly epitomises the metaphorical value espoused in the Urdu language, there is more to it. In Urdu, the implication of "ہوا" (the breeze) has a connotation to do with fate or change because breeze is a part of nature and easily changeable. Might be the phrase also had a mystical connotation in Urdu slightly less in English version of the phrase.

"خزاں کو بہار لکھ دے" translated as *write autumn as spring* this is because when one reads (or writes) autumn as the context suggests spring, then it becomes "rewrite autumn as the spring". The translator does that avoiding the loss of opposed images of autumn and spring which express either transformation or redefinition. However, in the Urdu language, the literal meanings of "خزاں" (autumn) includes a far more nuanced and complex cultural significance with reference to decline and loss and "بہار" (Spring) symbolizes hope). These, connected with the emotional connotations of the society's division of seasons, are very difficult to give perfectly, although the contrast translates into English.

2. Symbolism and Metaphors

The phrase "محببتوں میں گزرنے والی رتوں کو ناپائیدار لکھ دے" (It writes the passing seasons of the love as fleeting) is translated by the translator as Love, portrayed as weakness. Here, the metaphor of seasons (رتوں – times or seasons) depicting stages of love is discarded and replaced by weakness that might not carry the same context but fits the analogy because the main message to send across is that even if something seems weak and could easily be injured, it is as invincible as anything why we cannot fall out of love easily. Although the instability in love is preserved in the target text compared with the source text, the poetic meaning associated with the change of seasons that was read in the source text as the transience of life is missing.

3. Tone and Ambiguity

It translates; "ہوا کی مرضی کہ وصل موسم میں ہجر کو حصہ دار لکھ دے" (the breeze can make separation a partner in union) into "Thus coming together is described as moving apart." The murder changes the simulacral imaginable immediately after the Urdu version with the sexual undertones of "ہو" (waqt plus times), associating the emotion of "وصل" (union) and "ہجر" (separation) involved in Sufi poetics where absence can equal presence. This transfers is much simpler, the literal sense of coming together and moving apart is lost but so is the magical.

"ہوا کی مرضی کہ وصل موسم میں ہجر کو حصہ دار لکھ دے" کا معارضہ "Coming together is described as moving apart." Except that the latter reads more like 'Coming together is described in moving apart.' The Urdu version to play with the homonyms of "صل" (Sweet) and "وصل" meaning union is crucial in Sufi poetry In which physical separation results in spiritual reunion Similarly the term "ہجر" meaning separation. This tension is less pronounced in the translation; 'coming together' and 'moving apart' are much more direct but there is a slightly less of the magical about it.

4. Religious and Mystical Undertones

Urdu poetry, especially Noshi Gillani's, often contains subtle spiritual and philosophical undertones, drawing from Islamic mysticism and cultural traditions. For example, the image of "ہوا کو لکھنا سکھانے والو" (those who teach the breeze to write) in Urdu might be interpreted in a broader, metaphorical sense, perhaps referring to forces of fate or destiny. In English, "Oh all you who teach the breeze to write" retains the literal call but misses the cultural or mystical resonance, where "teaching the breeze" might imply attempting to control fate or nature.

5. Personification and Agency

Personification is used throughout both versions as the narrative turns the breeze into agent who is capable of 'writing' reality. But even in the Urdu translation, the phrase "ہوا کو لکھنا جو آگیا ہے" that has been translated back as 'to write the wind that has come' puts a more power in the breeze and the change that has come-forth. In English, the repetition translates into 'Now the breeze has learnt to write,' which only describe the occurrence without the passion or force of the reversal of power relations in the original.

6. Emotional Depth

The translative Urdu version is more charged, where the breeze is force of change, as well as of destruction that can blow out lights and distort the time (for example, "سحر کو بے اعتبار لکھ دے" – write dawn as untrustworthy). English translation reduces these emotions, at times it may strip the figurative essence of Urdu allowing for a translation that does not fully essence of metaphors – for

instance “extinguish our lanterns” instead of despair or hopelessness which is embedded in Urdu sentiment.

Can someone bring me my entire being?

In case of this translation from Urdu, the biggest task is not knowledge of the distinct words and phrases but the tone in which the poem is written. The translator employs the concept of dynamic equivalence with an aim to paying particular attention to the meaning of the poems and at the same time fit for the English readers. Let’s explore how this approach affects different aspects of the translation:

1. Cultural and Symbolic References

In Urdu “مرا بھرپور سراپا” term is translated as “my entire being”. Essentially, the meaning stays the same, but the Urdu word “بھرپور” is packed with a lot more emotional charge and refers to the valency, richness, and vitality of the thing it is used to describe; English translation of the word is far more ‘polite’.

In “مرا صحرا لادے” (restore me to the desert), two opposite qualities; the sea and the desert, are used to depict opposite qualities. In the context of Urdu language prominent abovementioned keywords embodied both geographical loci and psychological or existential vectors. The translation of words into English may cause loss of most aspects of the meaning sometimes the authors use the symbols and the simple words metaphorically, for example the desert may symbolize loneliness, calmness, or home.

2. Nostalgia and Loss

Here, “میرے بچپن، میرے جگنو، میری گڑیا لادے” (My childhood, my firefly, my doll) arouses a sort of philosophy of the Urdu language as a symbol of childhood, firefly, doll etc. are tremendously innocent and simple in the actuality as well as in metaphors. The translation “my childhood, my firefly, my doll” will give the same meaning but the emotion and cultural relation of the word don’t seem to be felt by an English reader. These objects are not just those toys that once captured our childhood ; they represent the innocence that has vanished.

3. Emotional Tone and Poetic Devices

The refrain of لادے (bring me, give me) at the end of every stanza in Urdu gives the poem a rhythm of wantonness, or lust. Just like the imperative form of the verb “bring me” and “restore me” in English the difference in structure and word choice do not have the same rhythmic quality as the Greek.

“میرے بازو، میری آنکھیں، مرا چہرہ لادے” (my arms, my eyes, my face) becomes "My arms, my eyes, my face" in English. The translation is accurate but less evocative than the original, where the Urdu version gives a sense of longing for the self that once was, deeply rooted in the body and identity. The repetition in Urdu heightens the emotional plea, which in English becomes more straightforward and less lyrical.

4. Existential Imagery

The powerful existential dilemma in “میرا کشتی جاں تو بھنور میں ہے کئی برسوں سے” (my life has been a boat in a whirlpool for so long) can be easily understood by people in other parts of the world by saying “My life has been a boat in a whirlpool for so long.” But the whirlpool and the ‘کشتی جاں’

in Urdu more suggestively denotes imprisonment or entrapment in some overall flow, something the English try to translate, but lose the heated negative connotations of the Urdu.

The last cry of the soul, 'اے خدا اب تو ڈبو دے یا کنارہ لادے' (O God, please let it sink or drift back to the desert) has a pleading to final push kind of feel in English. However, in Urdu, the appeal to God is a sort of passion and religiosity which would perhaps not be immediately understandable to the ordinary reader of an American or British paper. This conflict of surrendering to fate or seeking closure in the context of Urdu writing is however richer.

5. Ambiguity and Open-Endedness

The line (کوئی چہرہ تو مرے شہر میں ایسا لادے) "Of finding one face among the many in my city." Although the general message remains the same, the sense of a desire that seems almost impossible of coming true, the longing for one person – whose eyes can "penetrate through me" – is more vague and passionate in the Urdu language. This desire is translated more prosaically into the straightforward, tangible dispatch we have this yearning through a loss of the ethereal and spiritual hues in the literal translation.

You Know Only Dreams

This translation uses dynamic method of translation where the aim is to have an equally meaningful and emotive translation from the Urdu text, though with a variation to suit the English speaking community translation. But there are always some aspects, which for some reason belong to the specific cultural and poetic features of the Urdu language, and do not reach the reader in the translation.

Cultural and Emotional Depth

The first two lines, "تم نے تو صرف خواب دیکھے ہیں / ہم نے ان کے عذاب دیکھے ہیں" can be literally translated as "You have only seen dreams / We have seen the torment of those dreams." In English, such translation as "You know only dreams / We know the danger of dreams" has similar contrast but the word "danger" is not as strongly associated with suffering, pain and burden as it were with Persian word "عذاب" (torment). The Urdu phrase has a somber connotation of sustaining suffering as opposed to the English pro forma that generalises it into a warning.

Insight

Metaphysical and Psychological Insight

"Kashf" means insight or unveiling: it is an insight in Sufism, an intuitive perception. The English version then retains this with "INSIGHT," but the sort of knowledge that "کشف" signifies in Urdu especially in the sphere of Sufism has a challenging time being translated across. The word implies a kind of enlightenment of a supernatural sort that is more than a feeling or a gut sense.

The literal translation of the line "مجھے محسوس ہوتا ہے جہاں میں آنکھ جھپکوں گی / وہیں پر حادثہ ہوگا" is in English "I feel that wherever I blink, there will be disaster." The English translation retains the suspense and horror of the original Urdu text, yet lacks some of the knee jerk reactions which Dost Babu was able to convey. While in Urdu "آنکھ جھپکنا" (blinking) is underlining the shortness of action and suspense, which steps closer and closer to the inevitable disaster. In English, glance doesn't convey the immediacy that blink does and it also changes the turn of phrase away from something one can't control towards something one can control to an extent.

A Change of Season

Fear and Vulnerability

The stanza "موسموں کی تبدیلی کوئی راز ہی کھولے / خوف کے جزیرے میں راستہ دکھانے کو" (The change of seasons reveals a secret / To show a way across the island of fear) becomes "A change of season / Exposes something / Hidden in her fear: / A way across that island." In the original text the terms are more mysteriously ambiguous compared to the completely translated to English descriptors. The phrase, "راز کھولنا" (meaning revealing of a secret) traces back to the spiritual or mysteriously divine tones in Urdu in a manner that storm or any force of nature that provides secrets is akin to divinity of revelation. The translation of the English phrase 'exposes something' in Russian has a more crude and unemotional feeling that robs the poem of its eerie theme.

The 'خوف کے جزیرے' (the island of fear) phrase is hearth touching in Urdu and represents being alone, helpless around the threat and imprisoned by one's own fear. The translation thematic remains the island metaphor but the word "خوف" (fear) which carries more of a cultural connotation of perhaps even a trial of faith.

Symbolism and Light

It is translated from Urdu as "the light of her painful eyes will now speak" which is changed to "Lit by the pain in her eyes." Though the English translation of "روشنی بولنا" makes it lighter, the title is a strong of sight and expression merged together. For the Urdu speaking people the notion of 'light is doing its speaking through pain' is highly metaphorical, and it is portrayed that suffering is also a form of message or message giving. Lit by the pain translates to English more literally and it preserves the picture but erases the notion of pain telling something deep.

Poetic Ambiguity

The beauty of taazi represents the ambiguity of the Urdu poem which have different interpretations. The phrase "موسموں کی تبدیلی" does not only mean a climatic difference but can be translated as a change of the spirit, or the heart. The English phrase, "A change of season", is devoid of many of the implied meanings that can be traced in a simple Urdu phrase. Yahan, aagay ki kasmeyn", the Urdu phrase, could mean change in future, situation or state of mind, and the English version sounds more placed in physical reality.

This Prisoner Breathes

From the translated "This Prisoner Breathes", translation method used here is the dynamic equivalence as the main intent is the meaning and the feeling of the poem in Urdu has been translated into English but the language of English poems translated is made different as it has been translated from Urdu so it is kept fluent and poetic in English. Yet some of culturally and poetical specifics are inevitably transformed during translation, while the translator himself focuses on such motifs as entrapment and rebellion, fight for freedom, though the difference is not great. Let's analyze how this translation handles the key elements of the original text:

1. Imagery of Captivity and Resistance

The only difference between the title and the actual phrase is that contraction of the phrase "یہ قیدی ہے" (This prisoner breathes) has happened. Although the latter can also be considered the catchy title of the film. This particular line lays hold of the major topic of the poem, of living despite being confined. This resiliency is preserved in translation as 'this prisoner breathes' delivers the same rebellious tone as in the original.

‘مرے پر باندھ کر اڑنے کا کہتے ہو ان آوازوں کے جنگل میں’ which is translated as “He is confined in a jungle of the voices.” In English translation the former word also conveys the spirit of chaos and suppression in comparison to which “جنگل” (jungle) used as a word in Urdu signifies confusion similar to a net. It also includes “trapped” in the English to give a sense of hopelessness but the metaphors of “آوازوں کے جنگل” is not effectively translated where “آوازیں” (voices) could mean social pressure, restrictions or the clamouring voices within one’s mind.

2. Forcing the Impossible

“مرے پر باندھ کر اڑنے کا کہتے ہو / رہا کرتے نہیں لیکن” = Even so you compel me to fly / You do not set me free. The freedom that people wish and the freedom people are deprived of; this is what the English version represents. Although the Hindi word “پر”(wings) is more symbolic and powerful indicating restraint and potential in comparison to English word used in the title.

The last line of Urdu poetry “مرے پلکوں کو سی کر” has been translated to English as ‘you stitch my eyelashes closed’. This harsh, almost caricatural picture is translated and carries to readers the oppressive feeling of how the speaker is disallowed to look at or even notice the world. In this aspect, ‘Concerning the Spiritual in Art’ is not weakened in translation; both printed texts are mainly focused on the issue of entrapment and enforced blindness or ignorance, the essence of the Khodas’ and Kotlo’s works in question.

3. Control and Fear

More literally the line saying, “موسموں کو جاننے پہچاننے کی شرط رکھتے ہو” (You are asking me to tell you about the seasons) will be interpreted as: “You want me to describe the weather.” The word “موسم” (season) has a different meaning as compared to ‘weather’ in the English language. The word ‘موسم’ has a deeper sense than just climate maybe referring to cycle of life. This has been done by working on a direct sense of the word ‘weather’ as opposed to the other possible connotations that the writing might be subjected to concerning time or changes moods.

The very verse “مرے پاؤں کو زنجیروں کی بے چہرہ صداؤں سے ڈراتے ہو” is translated into “You frighten my feet with faceless echoes of chains.” Even in chains, the translation sustain the image of fear and control but the most effective idiomatic “بے چہرہ صدائیں” meaning faceless echoes are missing out which makes the oppression anonymous. Where Urdu version has emerged the word ‘chains’ actually the literal meaning of the faces is missing so it is meaning faceless chains which is more meaningless and looks like more creepy type of control as compared to the direct control in English version.

4. Metaphors of Destruction and Suppression

This poem, “مرے جذبوں کی کشتی کو جلاتے ہو” (You set fire to the boat of my emotions) becomes, “The boat with my emotions, the one you set afire.” In both cases they keep the meaning of destroying the vessel which brings emotions of the speaker. The Urdu word “جذبے” literally translates to emotions however, it means passion and intense feeling and so, although “feelings” is a good translation it does not seem to capture all of the essence of the Urdu word.

The Urdu line, “مرے افکار کے دریاؤں کو صحراؤں کا قیدی بناتے ہو” (You imprison the rivers of my thoughts in deserts) has been translated in the English to “Surround this sea of feeling with the desert.” In the English version there is thoughts replaced by feelings. In addition, “desert sand” is used instead of “صحراؤں” which translates to deserts and it makes the metaphor also slightly more general. In the Urdu version, the thoughts are equivalent to the living rivers that are forcibly locked

up in deserts – the power of living versus imprisonment. The translation preserves this contrast but in a way that is much less clear and quite a bit less definite.

5. Tone of Defiance

The rebellious pitch in the last stanza here:, “But listen! No season is there / Confinement and coercion’s, the desert’s jungle’s / This prisoner breathes). Regardless of whether one is in the desert, the state of oppression or in the jungle, (This prisoner breathes) it is however well translated into English. “But listen! Whatever happens... In its words, the poem ‘Starvation, strangulation, rack, or scorching desert or stifling jungle / This prisoner lives’ preserving the rebellious mood of the original and with the speaker insisting on her ability to survive no matter how much she is repressed.

I Say Nothing Anywhere

It is for this reason that this translation of the Urdu poem maintains the anxious tension, the holding back, and the absence of noise that characterise the original. Here's an analysis based on dynamic equivalence and how it affects the cultural references and emotional depth in the poem:

1. Tone of Submission and Silence

کہیں گرت نہیں اظہار، چپ ہیں nhau وأ (کس) = I say nothing anywhere, I am silent. This line depicts the actual",

speaker: “situations in which one is compelled to remain [/] Saying this line wipes off the spirit of the speaker, being coerced into not speaking. Keeping you in mind, and “چپ تو حکم ہے سرکار، چپ” ہیں”, it translates to “While you, as if my lord, order me silent.” The Urdu word “سرکار” meaning means a ruler or authority and the word never loses formal and submissive tone in translation. However, while “سرکار” does convey a sense of “my lord” in Urdu it does possess a pathographically assertive and threatening power asserting structures symbol in Urdu that does not resonate with the relatively mild sense of the English word.

2. Story and Characters in Silence

The last line, itself, speaks volumes and can be very much translated as; “کہانی کچھ بتانا چاہتی ہے / مگر اس کے سبھی کردار، چپ ہیں” (The story wants to tell something/ but its all characters are mute). The ‘story’ here is an allegory, which is to tell not the facts of things but narrate the aspects beneath the surface, or more so, secrets; ‘characters’ here are the people participating in the drama but have no voice. The English version maintains this metaphor but drops an irony that these “کردار” (characters) might be involved in this silence.

3. Blame and Stubborn Silence

The literal translation of the two Pakistani poems are as follows: “Verbally, a simple showering / But we stop them in silence, are stony” and “بہت سے بارش سنگ سلامت / مگر ہم صورت کو ہسار، چپ ہیں” (Blame rains down / Yet, like a stone, I am silent). This is so because, the word “سنگ” (stone) can also mean that the speaker is strong, acting like a stone and cannot be moved or provoked to speak; “زم نہ می خندم نہ می” like a stone I am silent.” The translation does capture a lot of the determinism as well as the paralysis that takes place under pressure.

4. The Safe Killer and Silent Witnesses

The image of injustice easily brought out by this is “ابھی تک ہے بہت محفوظ قاتل / کہ مقتل کے در و دیوار، چپ ہیں” (Till now the killer has been quite safe / Because the walls and doors are silent). Urdu metaphor مقتل has references of secrecy and complicity where even wall remains mute observers of murder. Of this layer of metaphor there is clear echo in the English translation though the specifics of the “مقتل” (execution site) is translated somewhat less vividly as “safe”. I think the sense conveyed by Urdu word is silent complicity is very well rendered.

5. Social and Moral Silence

“پتہ ریزن کا خلقت پوچھتی ہے / مگر بستی کے پہریدار، چپ ہیں” (People are asking about the killer’s creation / But the village guards are still) keeps the essence of betrayal to society pretty much intact. The term “بستی کے پہریدار” is applied for such protection agents who actually failed to arm up and protect the villages in the region. The English version captures the disappointment expressed in absence of justice, however the term ‘village guards’ in Urdu may also mean societal ethic leaders or those who have the moral responsibility which is a notion not strictly translated in the English version.

6. Repetitive Silence

“وہی موسم، وہی زنجیر شب ہے / مگر یہ لوگ کیوں اس بار، چپ ہیں” (The same chained evening, same time of year/ But these people why are they so quite this time) as the later part of the verse indicates the repetitiveness of oppression as there is only nights at the same time of the This wording reflects the cyclical and repetitive nature of the silence but fails to capture the oppressive and dark connotation of “زنجیر شب” which in Urdu refers not only to time but also to whatever is tying it in.

Conclusion and Suggestions

Therefore it can be conclude that performing the dynamic equivalence of Noshi Gillani poetry from Urdu to English has advantages and disadvantages. Although this approach maintains some of the essential features and the lyricism of the poetry and also allows for its flexibility, it is quite ineffective from the perspective of culture, emotions, and symbolism that can be observed in the context of the Urdu language. Urdu language – used cultural values, idioms, and religious connotations – in most cases fade during the translation into English. For instance, the associations connected with references to the air as breeze, or the references to seasons, love or life as parts of philosophy or existentiare viewpoints, are blunted in interpretation.

Furthermore, the basic emotions expressed frequently in the medium of Urdu, when amplified through the techniques such as repetition, and figuration or personification, are somewhat diminished when translated to English. Some of the poetic elements such as the one like ‘لائے’ here meaning, ‘bring me’, or the poetic suggestion like seasons implying the fleetingness of love, that generates intense elements of pervasive loneliness and homesickness in the original language, significantly do not feel the same in the target language. Likewise, Sufi and mystical aspects of Gillani poetry which are authentic features of his work, remain incomprehensible to English readers because of linguistic and cultural differences.

Despite the goal of achieving a high degree of lexical and stylistic fidelity of the translations, it is rather difficult to convey the emotional and/or the more or less conscious semiotic density, which resides in the Urdu language. This leads to something that is getting closer, easier to understand, but significantly loses the poetic, religious, and ethno-symbolic meaning. Nevertheless, the translation brings Gillani’s message of love, loss, destiny and freedom to a wider audience, albeit in fully Pakistaniised English translation. Finally, dynamic equivalence while making translated

text easy to read and understand it also captures the challenges that are involved in translating cultural and emotional language content.

Suggestions

In this paper, the researchers have analyzed the selected poems by Noshi Gillani which were translated from Urdu to English where this process has prospective and limitations in capturing subtleties of emotion and cultural contexts from the original poetry. Some of the challenges called for here are the ability to maintain depth of feelings and cultures have in their original form. It is up to the future translator to preserve meaning of metaphors, symbols, and poetic devices that make Urdu poetry as a form, what it is. Also for the benefit of a reader who is not inclined to understand Urdu language as such, more elaborate commentary on the cultural bearings on the penned poems or detailed annotations may be useful. Further research could also be conducted on mobilising the use of other translating techniques that strive to offer both the literal meaning in translation and the figurativeness and They could also enable readers of the translated poems to have a feel of what the original audience would feel.

Another less obvious but highly valuable strategy is when a linguist and a poet work together on the translation of a text. Linguists are supposed to keep the meaning of the work intact; however, poets can be especially effective at preserving the artistic meaning so as to help create a respondent in readers as well. Further research could consider qualitative approaches to compare various translations of the Urdu poetry to identify the better translation practices or it can consider case study that might observe the reactions of both the bilingual readers toward translated texts. Through such actively taking part in such suggestions, the beauty and ethos of Urdu poetry especially works of poets like Noshi Gillani can be better taken across to the international community thus our rich culture and emotionality in poetry can be well passed on to the future.

References

- Bassnett, S. (2014). *Translation Studies* (4th ed.). Routledge.
- Bassnett, S. (2002). *Translation Studies*. Routledge.
- Bassnett, S. (1980). *Translation Studies*. Routledge.
- Berman, A. (1992). *The Experience of the Foreign: Culture and Translation in Romantic Germany*. SUNY Press.
- Catford, J. C. (1965). *A Linguistic Theory of Translation*. Oxford University Press.
- Catford, J. C. (1965). *A Linguistic Theory of Translation: An Essay in Applied Linguistics*. Oxford University Press.
- Cronin, M. (2013). *Translation in the Digital Age*. Routledge.
- Dalley, S. (1989). *Myths from Mesopotamia: Creation, the Flood, Gilgamesh, and Others*. Oxford University Press.
- Díaz-Cintas, J. (2009). *Audiovisual translation: Subtitling*. Routledge.
- Derrida, J. (1985). Des Tours de Babel. In J. F. Graham (Ed.), *Difference in translation*. Cornell University Press.
- Even-Zohar, I. (1978). *Polysystem Studies*. Special Issue of Poetics Today.
- House, J. (1977). *A Model for Translation Quality Assessment*. Gunter Narr Verlag.
- Jakobson, R. (1959). *On Linguistic Aspects of Translation*. In R. Brower (Ed.), *On Translation*. Harvard University Press.

- Lefevere, A. (1992). *Translation, Rewriting, and the Manipulation of Literary Fame*. Routledge.
- Luther, M. (1957). *The bondage of the will* (J. I. Packer & O. R. Johnston, Trans.). Fleming H. Revell. (Original work published 1525).
- Munday, J. (2001). *Introducing Translation Studies: Theories and Applications*. Routledge.
- Nida, E. A. (1964). *Toward a Science of Translating: With Special Reference to Principles and Procedures Involved in Bible Translating*. Brill.
- Nida, E. A., & Taber, C. R. (1969). *The Theory and Practice of Translation*. Brill.
- Nord, C. (1997). *Translating as a Purposeful Activity: Functionalist Approaches Explained*. St. Jerome Publishing.
- Newmark, P. (1988). *A Textbook of Translation*. Prentice Hall.
- Schleiermacher, F. (2012). *On the Different Methods of Translating*. In *The Translation Studies Reader*, ed. L. Venuti. Routledge.
- Schleiermacher, F. (1813). *On the Different Methods of Translating*. In L. Venuti (Ed.), *The Translation Studies Reader (2000)*. Routledge.
- Simon, S. (1996). *Gender in Translation: Cultural Identity and the Politics of Transmission*. Routledge.
- Spivak, G. C. (1993). The Politics of Translation. In L. Venuti (Ed.), *The Translation Studies Reader (2000)*. Routledge.
- Toury, G. (1995). *Descriptive Translation Studies and Beyond*. John Benjamins.
- Tytler, A. F. (1791). *Essay on the principles of translation*. John Murray.
- Venuti, L. (1995). *The Translator's Invisibility: A History of Translation*. Routledge.
- Venuti, L. (2017). *The Translation Studies Reader (4th ed.)*. Routledge.
- Vermeer, H. J. (1989). *Skopos and commission in translational action*. In A. Chesterman (Ed.), *Readings in Translation Theory*. Oy Finn Lectura Ab.
- Von Flotow, L. (1997). *Translation and Gender: Translating in the "Era of Feminism"*. St. Jerome Publishing.