



Translation and Loss of Meaning: A Critical Analysis of Faiz Ahmed Faiz's poetry

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Abstract: The article addresses what gets lost in the literary translation process. Although "meaning" is ill-defined at best, it refers to how a message loses meaning in translations. Nuskha Hai Wafa", by Faiz Ahmed Faiz, one of Pakistan's best-ever classic anthologies, is selected as the Source Text (ST) and Target Text (TT) "The Way It Was Once" by Shoaib Hashmi (1999) is selected. The research investigates how translation exploits languages in relationships to handle potentially difficult conflictive situations in cross-cultural differences. Research has suggested that meaning loss in literary translation is the untranslatability of culturally particular vocabulary because language and culture are inextricably interwoven, cultural values and social standards are important considerations when translating poetry. Urdu and English have fundamentally different coding and writing systems, translating between the two languages inevitably results in meaning loss. However, this loss can be mitigated using various translation techniques, methods, and strategies. During the process of comparative analysis following questions have been tried to sort out: how do cultural disparities resist the process of poetic translation? how is meaning lost in the process of poetic translation? What strategies are used to translate the poetic expressions from Urdu to English? What causes loss of meaning in transmitting culturally specific items from one language to another? In this paper, the translator focused on the Urdu cultural domain of poetry concerning the loss of meaning. The research results verified the hypothesis that despite different tactics and strategies, the unavailability of culturally specific equivalent expressions causes hurdles in the process of translation, which causes the loss of meaning either due to omission, reduction, or addition.

Key Words: Culture, Loss of meaning, Translating, source text, Target text.

1. Introduction

Under the best of situations, translation is a challenging endeavor. Translating a literary work of art into another language, particularly one where cultures and ethnicities differ, is very difficult. Thus, this is particularly true for poetry, a delicate, culturally specific art form. The Urdu phrase "capturing a river in a cup," Kooze mein Darya band karna, illustrates how tough it is to translate poetry.

In contrast to prose, which permits some room for interpretation, poetry is a much tighter style of writing that depends heavily on similes and the subtleties of metaphors, hence requiring a high level of symbol knowledge. Poetry is difficult to translate succinctly while preserving the spirit of the source of any attempt at explanation results in clumsy and foolish translation. Concept substitutions are one way to resolve this issue, but they lead to

"transcreations," which are translations rather than starting points for new creations (Shoaib Hashmi, 1999). Poetry translation can be more difficult than other translation genres because of the significance of both form and content in the kind of interpretation and reaction that the reader is likely to experience. One of the most important questions a translator must answer while translating poetry is whether the form or subject should come first. Translation is a kind of action that changes the meaning of information rather than transmitting it. Put another way, it is about giving something new meaning or taking something old. Along with a loss, the latest sign's meaning has evolved from the prior one. From this vantage point, ideas are similar in that they develop.

The Urdu address and reference system is the linguistic domain that is studied. This study looks into the degree of meaning loss that occurs when translating from Urdu to English and analyses how translation techniques contribute to this loss of meaning. This study examines *The Nuskha Hai Wafa*, a collection of ten Urdu poems by modern Pakistani poet Faiz Ahmed Faiz, from a linguistic and extra-linguistic perspective. Tight adherence to the TL led to the loss of subtle meaning when analyzing the meaning and use of Urdu terminology in the ST compared to how they were translated into TT. The writing and cultural systems of Urdu and English are so fundamentally different, it appears impossible to avoid maintaining when translating between the two languages. The attempt is to demonstrate how the translation process handled the linguistic and extra-linguistic elements of the original poem and how the source text's meaning were lost in the target version, since there are differences across languages. Unfairness persists in several linguistic fields, even among closely related languages like American and British English. The degree of meaning less likely to occur during translation increases with the degree of conflicting areas between any two languages. The translator's chosen manner of translation also affects the amount of meaning loss.

TL oriented approach, a widely used method, may sometimes overlook certain aspects of the meaning of the ST. The meaning is conveyed through linguistic elements unfamiliar with the target language. TL-oriented translation enables the modification of the source message to suit the linguistic needs and cultural expectations of the receivers.

1.1 Poetry

Numerous efforts have been made to identify what distinguishes poetry from prose. Frost (1969) defines poetry as expressing a poet's feelings. The text explains the distinction between a poem and prose. Cudden (1976) argues that a poem's uniqueness lies in its species of magic. The key lies in the interconnectedness and sense of rhythm between words. The text suggests that the syllables of each other create a subtle tune with a different beat and melody compared to prose. Cudden defines poetry as a form of art, composition, or verse. The text describes various forms of poetry, including rhyme, blank verse, a combination of both, or a fixed number of syllables (p.678). Bertens (1995) asserts that harmony in a poem arises from contradictions and tensions, all of which are influenced by the poem's internal structure. Neoplatonic philosophers viewed poetry as the most admirable form of imitation, as it 'copied' a celestial standard rather than nature. Nasos Vayenas argues that the key difference between poetry and prose lies in the rhythmic connection between the words. Valéry was the first to accurately distinguish between poetry and prose, comparing poetry to dancing and prose to walking. Seferis and Nasos Vayenas used a metaphor in their works, highlighting the importance of understanding the translation process. Vayenas (1989) argues that poetry and prose should be seen as forms of dance and walking that guide us towards a specific destination. Nair (1991) asserts that poetry creatively expresses a poet's emotions and experiences. Random House (2006) defines rhythmical composition as creating rhythmical sounds, either written or spoken, to enjoy imaginative or elevated thoughts.

1.2 Meaning and Poetic Translation

The poetry translation has been a contentious topic for centuries, with debates surrounding its feasibility, potential loss, and potential gains. Poetry's cultural prestige necessitates time, effort, and ingenuity to translate traditional rhyme, rhythm structures, and figurative language. The language used in poems often has a cultural significance, making it specific to a specific speech community (Frost, 1969; p. 9). He identifies poetry as a memorable speech often lost in translation. Nair (1991) asserts that poetry, as an imaginative expression of a

poet's feelings and experiences, must be faithfully translated to accurately convey its ideas. A poetry translator must strive for accuracy, which can challenge their fluency of expression and potentially result in meaning loss. Nair (1992) highlights that certain forms of poetry are unique to specific cultures and genres, influenced by the language in which the poet writes. Preserving both form and content in poetry translation has become increasingly challenging. Richmond Lattimore's paper "Practical Notes on Translating Greek Poetry" emphasizes that "The translator must utilize their talents, language understanding, and verse skills to create a new verse-work that accurately represents the original's intended meaning". Richard Lattimore (1959) argued that without meaning, there would be a loss of understanding. The central two-fold approach to poetry involves understanding the literal sense and the symbolic meaning intended for readers. "Neglecting a process can lead to loss of meaning during the conversion process" (Newmark, 1981: 7). He adds, the phraseology of poems should be taken seriously. Poets choose words that accurately convey their emotions, thoughts, and desired reader response; otherwise, the target text's meaning would be lost in translation (Deedari 2004 et al.). Any metrical composition can be referred to as poetry. However, it is important to note that many genres and cultures have unique forms of poetry that respond to the peculiarities of the language used by the poet. In this instance, poetry translation becomes more difficult while maintaining form and content. The most difficult area of translation, according to translators and experts in translation studies, is translating poetry because cultural equivalencies in the target language could cause the verse's meaning to be lost (Newmark, 1981: 7). Poetry translation is an unexplored "black box" (Francis, 2006). Bassnett is a well-known academic who has developed the idea of untranslatability or meaning loss throughout the translation process in poetry. He distinguishes between two kinds of untranslatability, referring to them as linguistic and cultural. In the former, meaning loss happens when the relationship between the creative subject and the original text does not find a suitable linguistic expression in the translation (Bassnett, 1988). Untranslatable elements generally show up more while translating poetry because we have to deal with formal language elements like rhyme, rhythm, puns, etc. These qualities are crucial in poetry. Thus, it may be concluded that poetry contains many linguistic losses and cultural instances of untranslatable language. Some academics think it is impossible to translate poetry. For instance, according to Landers (2000) poetry translation is so hard that most experts consider it impossible. However, we still attempt, sometimes with a surprisingly low failure rate (the late John Ciardi dubbed translation "the art of failure"). Poetic translation is the most rigorous test if literary translation is already a leap of faith in and of itself. "Translation of a literary work is as tasteless as a stewed strawberry" (From Harry de Forest Smith in Miremadi, 1995, p. 59). It is impossible to translate poetry. Frost (1969) claimed that the primary feature of poetic discourse that sets it apart from ordinary discourse is the inability to separate form from substance. Poetry translation is more challenging than other forms of translation since the content is very language-bound. Poetry, in his opinion, is what gets lost in translation. Poetry translation is like killing, insulting the dead, and a parrot's cry, according to Nabakof, cited in Giblett (1987), and poetry is, by definition, untranslatable, according to Roman Jakobson (1960). Levý (1988) presented the translator with challenges related to sounds and cadence that are sometimes impossible to fully overcome. As, sounds have a certain meaning and a musical quality, they are more difficult to translate into poetry. Alliteration, in particular, weakens the translation. In numerous instances, translators must forgo rhythm and sound to maintain meaning; if they prioritize sound over meaning, they must forfeit meaning altogether. He adds that the morphological distinctions between the two languages present another challenge. One major challenge in translating poetry is the disparity in length across languages; hence, in addition to meaning loss, poetry translators must also deal with style loss. Moving on to the challenges of translating poetry, Paul Selver lists the components of a poem as follows in his 1966 book "The Art of Translating Poetry" 1. The topic or subject matter; 2. The rhythmic structure; 3. The verbal effects, encompassing musical elements; 4. The intricacies of style, and so on. The translators face the greatest challenge because of these components. The degree to which meaning has been conveyed or replicated determines whether a translation is successful or unsuccessful.

2. Literature Review

Bassnett (1991) is a well-known academician who developed the idea of untranslatability or meaning loss during translation. He calls linguistic and cultural untranslatability the two different categories of

untranslatability. Regarding language, in poetic untranslatability, SL is not replaced by a lexical or syntactical equivalent in the target language. Cultural untranslatability arises from lacking a pertinent situational element for the SL text in the TL culture. The first is described as an instance where the absence of denotation or connotation makes it impossible to substitute the original's linguistic components in a way that is structurally, linearly, functionally, or semantically appropriate. The second kind transcends language alone: In an instance where the relationship between conveying the meaning, i.e. the translation fails to provide a suitable linguistic expression for the relationship between the creative subject and its linguistic expression in the original (Bassnett, 1988). In his work "Translating Means Translating Meaning," Eugene Nida. According to "A Sociosemiotic Approach to Translation," "two factors largely determine the amount of loss or alteration that occurs during the translation process." Firstly, the nature of the text (e.g., very intimate lyric poetry versus an instruction manual explaining how to assemble a machine) and secondly, the skill of the translator, who has to comprehend not just the written word but also a great deal of the unwritten words as well (Nida 1985). "Translation is a craft consisting in the attempt to replace a written message and statement in one language by the same message and statement in another language," writes Peter Newmark in his book "Approaches to Translation. "Every workout includes some meaning loss for various reasons. The fundamental loss lies on a continuum between enhanced generalization and over- or under-translation (Newmark, 1981). When terms are related to cultural domains, translation issues arise in meaning loss because it is frequently impossible to understand the meaning of these designated phrases without some cultural background (Nida, 2001). Many poets have addressed the difficult task of translating culturally marked terms in poems (Inchaurrealde, 2003; Newmark, 1988, 1991). "There is a distinction between the objects referred to by cultural words in the source text and between the function and value of these objects in their target cultural context," which led to the meaning being lost during translation, according to Bassnett (1991). Since they include cultural knowledge and a cultural context, words that encode cultural information are challenging to translate and might lose meaning. Due to differences in the semantic range of culture-bound words between the source and target languages, literal translation may not accurately convey their meaning (Newmark, 1991). In his essay "Principles of Correspondence" (included in Venuti 2001), Eugene Nida notes: Given that no two languages have the same meanings for equivalent symbols or the same patterns for placing such symbols in phrases and sentences, it makes sense that there can't be a perfect match as that could lead to a meaning loss. In a similar vein, Werner Winter (2005) highlights in his essay "Impossibilities of Translation" that languages are never the same, even if there may be some parallels between them, leading to a loss of meaning that subsequently "Translations are never perfectly accurate" (Winter 1961). However, languages are not strangers to one another but are, *priori* apart from all historical relationships, interrelated in what they wish to express. This apart relation, when translated, causes a loss in meaning due to historical, cultural, and religious distances, as Walter Benjamin emphasizes in his essay "The Task of the Translator" (ibid: 17).

According to Newmark (1981), translators still have significant challenges when translating metaphors, similes, and imagery. Without a doubt, since no two languages are the same, metaphors cannot survive intact in translations, no matter how proficient the translator is. It is, therefore, the translator's responsibility to translate it into the target tongue while locating a dynamic equivalent that doesn't harm it. The issue gets mysterious and needs more meaning, particularly when the translator lacks the same linguistic tools to produce the same effect. According to Steiner (1984), some believed certain books were sacrosanct and could not be translated.

Many individuals in the ancient religious world doubted translation accuracy because they believed that language was sacrosanct and ethereal, hiding God's intention and order. They used to view translation—or any form of artificial communication with a supernatural message as nothing less than a curse and evil because they understood the nature of language. Lefever (1992) noted that because every language has unique lexical and structural patterns, imitation in different languages can occasionally be difficult. According to Newmark (1981), translation is the art of attempting to substitute a written statement or message in one language for the identical statement or message in another. A certain amount of meaning loss is associated with each activity for various reasons. The fundamental loss is located on a continuum between over-translation (more detail) and under-translation (more generalization). According to Peter Newmark's 1981 book "Approaches to Translation,"

translators may choose to translate a poem out of a passion for the author and a desire to promote the poet and his work in the target language. In this situation, people are more likely to accentuate and exaggerate the original text's elements, including its language, metaphors, and tone. Because of this, the translated text appears overly opaque or glossy, entirely alien to both the source text and the target language. This is especially true if the poet aimed to create a flat, bald poem.

According to Frost (1969), "a prosaic type translation of poetry cannot convey the effect which verse produces, since the form of the original poem contains all of its aesthetic features and poetic effect." The affective purpose of poetry is lost when it is translated into prose.

2.1 Translating Poetry and Strategies

According to Frost (1969), "a prosaic type translation of poetry cannot convey the effect which verse produces, since the form of the original poem contains all of its aesthetic features and poetic effect" (p.19). The affective purpose of poetry is lost when it is translated into prose. He claims that today's translators translate poetry into prose, whereas in the past, most translators translated poetry into rhymed poetry. He continues by saying that while some translators translate meaning at the expense of form, there are instances when translators enlist the poet's assistance in producing a new work. Finally, remember that just because a poem may be translated does not guarantee that every component can be translated into another language. Every language has unique lexical and structural patterns that can sometimes be difficult to translate into other languages.

Nonetheless, there have been notable successes in cross-cultural poetry translations of masterpieces, such as Nicholson's 1962 translation of Rumi's Mathnawi, Arberry's 1947 Fifty Poems of Hafiz, and Rehatsek's 1964 translation, demonstrating that approaching the original text is not an impossible challenge. To name a few, the Gulistan of Saadi are excellent examples. It is clear that translating poetry is a relativity problem that is, not all of the original poem's aesthetic elements can be included in the translation. This demonstrates that translating poetry is not impossible, even though it is more difficult than translating other writings. The researchers felt that translators of literary works, particularly poetry, should be somewhat talented artists. There are various approaches that translators take while translating poetry. We'll go into more detail about these tactics below:

2.2 Translation Strategies

It's also important to remember that the TL version's reproduction of the original poem's form will vary depending on the TL language. Certain languages have unique frameworks that eliminate any aesthetic elements. Verse translation can be classified into several types, according to Abbasi and Manafi Anari's 2007 paper on translation techniques. Below is a presentation of them.

2.2.1 Literal Verse Translation Strategies

2.2.1.1 Phonemic translation

In this more literal and accurate translation style, every phoneme in the target language is condensed into a single phoneme. This tactic is extremely uncommon and is only used in languages with similar phonemic systems, like English and French.

2.2.1.2 Stanza Imitation

Using this technique, the translator mimics the source poetry's stanza pattern while presenting an exact replica of the original poem. Put another way, the translator attempts to replicate part of the form while remaining true to the original content.

2.2.1.3 Meter Imitation

In this method, the translator attempts to replicate both the metrical structure and the substance of the original poetry in exact verse.

2.2.1.4 Imitation of the Rhyme Scheme

Using this technique, the translator creates a translation of verse by mimicking the original's rhyme scheme.

2.2.2 Free Translation Strategies

Additionally, Abbasi and Manafi Anari (2007) classified free translation strategies into a few groups. They are listed in the following order.

2.2.3 Rhymed Translation

Regardless of the source text's form, the translator employs this technique to convert poetry into the target rhymed verse. This tactic sacrifices significance in favour of formal beauty. The translator attempts to create a text that adheres to the customs and norms of the intended audience.

2.2.4 Blank Verse Translation

When translating free blank verse, the translator's primary concern is the content. Should a translator employ this tactic? By employing this technique, the translator is free to deviate from the original poem's rhyme scheme or organization. His main goal is to convey the poem's idea clearly and concisely.

2.2.5 Interpretation

The most flexible kind of translation approach for translating poetry is interpretation. By using this technique, the translator takes the essential ideas from the original poetry and rewrites it in their own unique style. Imitation is another term for this tactic. In general, certain Roman poets, such as Horace, emulated their Greek counterparts.

3. Methodology

This research investigates the translation of specific expressions i-e cultural. Research follows Descriptive approach which involves socio-cultural conditions. Descriptive approach does not focus 'how translation one must done' but the pivotal argument of this research is to detect, 'how translation have been done' in practice (Wallmach and Kruger). As this research studies cultural specific expression; and cultural issues demand interdisciplinary approaches, which Descriptive approach provides. The main shortcoming of the prescriptive approach to translation is that they are unable to embrace the sociocultural conditions in which text is instituted. Ten poems by Faiz Ahmed Faiz (Nuskha hai Wafa) have been used as source text. A translated version by Shoaib Hashmi (1990) being used for comparative analysis. Selected poems are : 1- Mujh se Pahli se Muhabat Mary Mahboob Na Mang (The Way It Was Once), 2 –Subha' Azadi (The Dawn of Freedom), 3-DO Ishaq (The Two Loves), 4-Nisar Main Tari Galion Ka (The Soil of My Land), 5-Zindan Ki Sham (A Prison Evening), 6-A Prison Morning (Zindan Ki Aik Subah), 7- Yaad (Dasht-e-Tanhai), 8-Ay Roshnno ka Shahar (City of Lights), 9-Darecha (My Casement), 10 –Come Back Africa (Come Back Africa). Researcher evaluated mutually Urdu and English verses in order to investigate the methods and translation strategies used by the translators to transfer cultural-specific expressions from ST to TT. A strategic theoretical perspective presented by Manafi Anari (2007) has been used to analyse verses and to find out the reasons of the loss of meaning both at textual and extra-textual level.

4. Data presentation and Interpretation

“Nuskha Hai Wafa” by Faiz Ahmed Faiz, and “The Way It was once” by Shoaib Hashmi

Example Number 1: Source Text

محبوب میرے محبت سے پہلی

تیرا غم ہے تو غم دہر کا جھٹکا کیا ہے

Translation

Do you remember still? How it was once?

And with thoughts of you, what was there to think of in this world.

Explanation

Among “Free translation strategies”, blank verse translation strategy has been used by the translator, rhymes pattern or structure of the original poem has not been concerned too much, his most concern is to render the meaning of the poem in a fluent way that is Target oriented approach has been applied by the translator.

Though the words seem clear and simple on the surface, they have some connotative meanings. The words have been translated in the way that not only denotative rather connotative, propositional and expressive meanings have been lost as well as rhythm of the verse. The readers of translated version does not get the meaning original poet wants to convey. The translator has added some words which do not resemble with the original text. In the given urdu verse it seems beloved of the poet comes to him again and demand for the love, poet denied to give that, while in the English poet is reminding her beloved past moments .

Situations are changed in both. The word “ ” means worries and pain which in urdu culture are specifically have strong bound with love while in English it has been translated as, “thought”

Thought have no expressive, propositional or presupposed bound with love in Urdu context. “ ” has connotation with غم of love but thought may be a happy thoughts of love. In

English the intensity of pain in love and separation of lovers has not been described.” “

غم

has been omitted by the translator” loss has not been occurred at prescriptive rather descriptive level جھٹکا

Example 2

اور بھی دکھ ہیں زمانے میں محبت کے سوا
راحتیں اور بھی ہیں وصل کی راحت کے سوا

Translation

For there are other cares in this life, as there are the cares of love

And other joys too, as there is the joy of living

Explanation

Out of “Free translation strategies”, blank verse strategy has been castoff by the translator, rhymes pattern or structure of the original poem has not been taken under consideration by him, his greatest apprehension is to concentrate the sense or meaning of the poem in a flowing way.

Target oriented slant has been applied by the second poet” ”word is translated with the

word care, care rather carry positive connotation in English culture ,while “ ”is panic in nature, it is usually collocates by poets in poems by poets and expressive meaning goes to the separation of lovers, here wrong

lexical choice by the writer is the cause of the loss of the

راحتیں

meaning. Though word “ ” is a lexis which has Urdu connotation with the peaceful life which has all sort of luxuries, wealthiest and riches as well as mental peace, it is superordinate in nature while joy is hyponym, and have relation with temporary recreations at some place or

occasion. “ ” is a culturally specific lexis in Urdu carry connotative meanings with the union of lover and beloved while it been translated with living which has no direct connection

with the word “ ” So there is complete loss of meanings not on at linguistic, (formal, literal, or prescriptive) level rather at, ” linguistic (dynamic, descriptive) too.

Example 3

جا رہا ہے بچے ہوئے کوچہ و بازار میں جسم

Translation

And living being purveyed in the streets

Explanation

Although translating blank verse was rummage-sale by the translator, rhymes pattern or structure of the original poem has not been concerned too much, his most concern is to render the meaning of the poem in a fluent way but in spite of this meanings have been lost due to the wrong lexical choices; as, “ ” has been translated with living being. Living being is

superordinate in nature and “ ” is hyponym. In Urdu culture if body is sold it has its expressive meaning connected with the “body of the women” while in English living being means any living organism, may be animals, man,, women or pet animals .The word “

جا رہا ہے

has not been translated or omitted,, it shows the intensity of the whole procedure or occurrences.

Example Number 4:

دشتِ تنہائی میں، اے جانِ جہاں، لڑاں ہیں

Translation

Dash-e-Tanhai

Even in this desolate wilderness They shimmer
still.....

Explanation

Meanings are tries to be conveyed by the translator by applying blank verse strategy, but due to inappropriate

equivalence in the target language, the concept being cultural, specific meanings has been lost somewhere, as the word “ **یاد** ” topic of the poem has not been translated rather “transliteration” has been used as, 1st two words has been used by the translator via transliteration as topic, hear the lexis “ **یاد** ” is specifically attached with the some events attached with the love and past memories, as in poetry it has expressive connotation or expressive propositional meanings. Desolate wilderness may be a condition

faced by a researcher in desert but “ **دش** **تجانی** ” is poetic cultural term is used with the connotation of lovers separation it's a condition or state which is abstract has no physical

اے جانِ جہاں

identity while “desolate wilderness” has no such connotative expressions.” ” has not been translated as these lexis are the essence of the whole verse, to whom the poet conversing or conveying message is being deleted,, so deletion /omission has also been done over here, it is unlexicalized in English language, In Urdu expressions this word is specific for calling the lover in abstract. so the deletion, unlexicalization and unavailability of cultural specific equivalent are the main causes of the loss of meaning.

Example 5

دور - دلی پار چمکی ہوئی قطرہ قطرہ
گر رہی ہے تری وندار نظر کی ہوند

Translation

And there beyond the horizon, glittering drop by hesitant drop The honeydew of loving look

Explanation

To convey the meaning translator kept in mind the ‘blank verse’ strategy, as meaning is tried

to convey at the sacrifice of form. “ **قطرہ قطرہ** ” translated with “hesitant drop”, hesitant carry the meaning which is not willing but in urdu the contextual meaning of the words are attached with the delicacy and softness of the situation, repetition in urdu lexis carry meaning to explain

the situation's intensity while hesitant is a condition. “ **وندار نظر** ” is translated with loving look,

وندار نظر

وندار نظر

loving look may be a look by parents, siblings, relatives but the “ **وندار نظر** ” is culturally have expressive connotations with the look of beloved/lover only. So here meaning has been demolished due to the unavailability of the equivalent word in the target culture.

“ **ہوند** ” is translated with honey dew. in Urdu culture honey dew have no even denotative meaning with it. So, here translator imitated or interpreted the word keeping in mind the target reader.

Example Number 6:

نثار میں تری گلیوں کے اے وطن کہ جہاں

Translation

The soil of my land

Blessing be upon you the soil of my land,

Explanation

Out of free verse translation strategies, “Interpretation strategy” has been adopted by the translator, as he has recreated a new text or verse which has no connection with the original text. Not only verse style has been discarded rather meaning has also been lost in the selection

شار

of words, this happen due to the unavailability of the cultural specific words as, “شار” is a cultural word has Islamic/religions cultural expressive connotations or propositional meanings , this is the main word which has been omitted by the translator. Nisar has relation with sacrifice offering to a country love shows traitor ship while blessings are prayers to God that is optative in nature.

Example Number 7:

ترے فراق میں یوں صبح و شام کرتے ہیں

Translation

We too live out the long days, and longer nights

Explanation

Here translator has used imitation or interpretation technique of “free verse” translation has been used, as almost all meaning has been lost, no word carry the equivalent meaning, untranslatability occurred due the cultural specific lexes as “فراق” is cultural specific, is attached with the separation of two lovers from each other, it is a compound in nature, superordinate in functions as explains the whole condition of separation many subsets comes under it. This is translated with longer and longer, longer and longer is not an appropriate equivalent in English. This is not lexicalized in English, translator has used imitation technique but this process caused the loss of the meaning totally.as longer and longer does not carry the meaning of separation of lovers as فراق culturally do. “We too” has been added by the translator. Henceforth, interpretation, and addition or the cause of the loss of meaning in the translated version.

Example Number 8:

دو عشق

تازہ ہیں ابھی یاد میں اے ساتھی گلفام
وہ عکس رخ یار ہے لپکے ہوئے ایام

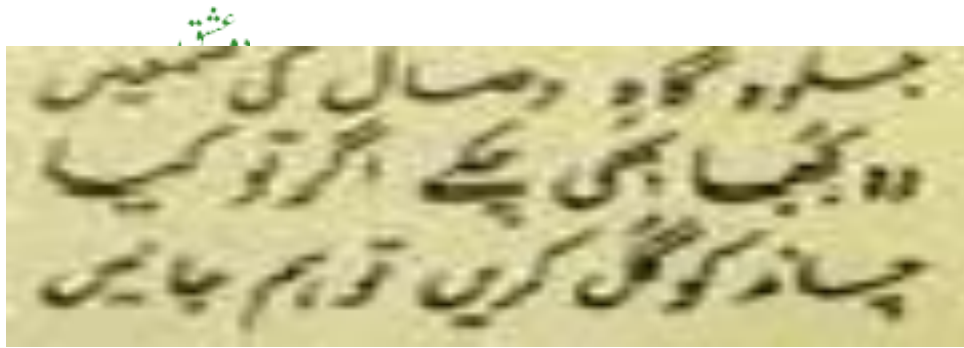
Translation

Two Loves

Come fill the cup, for we remember still The moments bright with the images of love **Explanation**

Couplets have been used by the translator; as, interpretation and blank verse strategies being utilized out of “free

blank verse". Title of the poem is the main emblem of the loss of the



meaning. “ ” is translated “Two loves” Ishaq in urdu is a cultural specific as it shows the high intensity or peak or intensity of the love without any expectation, has connection even with the love of God and selflessness while love is a low in hierarchy, this is due to unviability of the equivalent word in the Target language, as English has no hierarchy in as do Urdu; as,

“Ishaq, Muhabat and Pair”. “ ” is culturally expressive lexis .On the other hand in the Urdu verse is abstract

اِس کج سے پھوٹے گی کرنِ رنگِ حنا کی

in nature while English is concrete in nature, as Urdu verse poet in

recalling while English poet is calling his beloved. “ایام ” is translated with moments,

“COME FILL THE CUP” as idiomatic phrase has been added by the target verse poet. “Saaqi” gulfaam” has been omitted by the poet as it is purely cultural specific symbol attached with the beloved. Omission, addition and unavailability of appropriate equivalent cultural specific terms is the cause of loss of meaning over here.

Example Number 9:

Translation

And the colour of your countenance will tint the morning sky

Explanation

“رنگِ حنا ” is purely cultural specific term, the colour of Hina carry meaning attached with marriage ceremony of um-married girl as well as with beauty. Range Hina has been translated

with morning sky or beam of the morning sky,” ” has been omitted while it carry

پھوٹے گی ” meaning in it as; “پھوٹے گی کرنِ رنگِ حنا ” means, here, get married while translation is


not giving this sense it just telling the condition which is supposed in future related to beauty of face just like the beauty of morning sun beam but not of marriage.


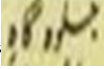
Example Number 10:

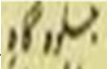
Translation

And if they had put out all the lamps
In the bright house of our delight, it is no matter
They will not extinguish the moon, nor the stars

Explanation

Here techniques of imitation or interpretation has been used by translator as, “” is a culturally loaded term related with the re-union of two lovers and is translated with the lexis “delight” delight may be a due to any

reason, but “” is totally cultural specific, “

” is translated with “bright house” here “” is relevant to the place where one can see

his beloved while bright house has no such connection it can be used with to indicate any house which is brightening. Here again, expressive, propositional, meanings of the words has become the loss of the meaning.

“” is translated with

extinguish the moon, nor the stars. Extinguish is word which is usually used to put off any candle, stove or lantern while this verse is metaphoric in nature and culturally inherited. The word “STARS” has not been lexicalized in Urdu verse while in translation it has been added by the translator. So, here again due to addition and interpretation is the cause of the loss of meaning.

Example 11

Come Back Africa

Punjab main Hath Kari ki karri ban Gaye ahi gurz Garden ka toaq toor
ka dha li ha Maine dhaal **Translation**

Come Back Africa

The fetters of my arm are now but weapons in my hands

The chains around my neck, transformed, in my new suit of mail.

Explanation

“Out of free translator strategies”, Interpretation, has been used by translator, but due to cultural specific lexis, word did not convey the essence in a proper way. Due to un-lexicalizations in English text. Gurz” is translated with weapon. ”GURZ” is a hyponym in Urdu while Weapon in English is Superordinate. Weapon is used to kill the enemy while “GURZ” is used to save and protect oneself. “TOAQ” is a word which means weight or a curse while on some body ‘neck; as punishment. ”TOAQ” is expressive in nature. “Chains” may be an ornament, a motif which one wears at some celebration time or for the sake of beauty it does not carry propositional meanings as punishment, while “Toaq” is worn at the time of punishment. “Dhaal” is translated by mail. Dhaal means able protecting while mail means able to convey message. Here, alteration, interpretation, and imitations are the main causes of the change of the meaning.

4.1 Discussion

There is no such thing as a perfect translation; translation is a laborious and selfless process. One way to think of translation is as the author and the intended reader communicating with one another. Poetry translation is thought to be nearly impossible to do well and accurately. It's a well-known fact that translating poetry is more challenging

than translating anything else. Poetry cannot be precisely and efficiently translated into another language, even though texts of an economic, legal, technical, or other scientific character can. Literary works include nuanced meanings and cultural and aesthetic overtones that are nearly impossible to fully articulate. The translator must first comprehend the author's meaning before rewriting it in a different language. Before translating a text into a target language, the translator must have a thorough understanding of the source text in terms of meaning, writing style, and cultural values. If not, understanding may be lost during the translation process; this loss can only be partially avoided. However, because of the inherent differences between the writing systems of Urdu and English, loss is inevitable during the translation process. Researchers have concentrated on cultural terms in this work because they present translation challenges because they need to be understood in the context of a particular culture. The inclusion of culturally marked terms into cultural domains created even more complications because these words encode a variety of information, from the event and its participants to the time and location. Through the examination of the lexis from the Urdu cultural domain or genre of Poetry, researchers have looked at the challenges associated with translating cultural objects and the variety of translation techniques used to convey their meaning. Numerous linguistic variables contribute to the challenges, such as the disparity in the semantic range of cultural words between the source and target languages, the absence of cultural concepts in the target language, and the metaphorical meaning that many cultural words carry. Researchers found that a translator's job is to translate a poem into the target language while preserving its emotional meaning—that is, to replicate both the idea and the feeling that the poem evokes.

Translation requires a descriptive approach rather than a prescriptive one because the transfer of the message involves more than just the meaning; it also involves the context, grammatical constructions, idiomatic expressions, tone, cultural elements, etc. in which an idea is expressed. It is undeniable that, at some point, even the most skilled translators will have to disregard certain aspects of a poem because of the target text's lack of lexicalization while still taking the needs of the target readers into consideration.

5. Conclusion

This paper dealt with the objective to find out the reasons of loss of meaning in the process of poetic translation when cross-cultural differences occur in both ST and TT. Hypothesis has been approved as “Untranslatability of Cultural specific words is the cause of loss of meaning in the process of poetic translation” During the process of analysis, researcher found that only cultural loaded expressions in the genre of poetry were the source of problem and cause of loss of meaning. Cultural disparities are one of the biggest reason, as different cultures contains their own tint of traditions and mood of expressions, one culture may have expressiveness for a word in some way and other culture a round way other. And the word may be un-lexicalized in the other Target Culture; its connotation may be different in two cultures, two cultural may be different due to difference in positional meanings for cultural expression. Due to cultural disparities, and untranslatability of cultural words loss in meaning occurred. Poetic translation required especial strategies out of “Free Verse Translation strategy” “blank verse” and “interpretation” has been used by the translator.

In free blank verse translation translator keeps in consideration meaning and content but not the rhyming pattern, the researcher found that though translator focused on meaning and concept but still meaning lost occurred due to the un-equivalence of cultural loaded terms.

Interpretation or imitation is the freest type of translation strategy for translating poetry. Applying this strategy, the translator extracts the main concepts of the original poem and recreates it; still main concept is lost due to cultural disparities, being words not lexicalised in target text. The sub strategies used by the addition, omission, substitution, transliteration, expansion. The research results verified hypothesis that in spite of different tactics and strategies, the unavailability of cultural specific equivalent expressions cause hurdles in the process of translation which caused the loss of meaning.

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