



# The Issue of Untranslatability with Poetry: The Loss in Translation

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Translating any literary work is challenging particularly poetry because the translator has to consider both the form as well as the content. In certain cases, the translator has to choose between the form and the content while in other cases such as the idiomatic expressions and cultural diversity make it impossible for the translator to translate the text. To confide the linguistic deviations in the selected poem *کافرو ته مي بوئى بس* originally written in the Pashtu language and its English-translated version *Just take me to infidels* are compared and evaluated. The poem is not only analyzed at the linguistic level but also at extra-linguistic levels to determine not only the linguistic deviations but also extra-linguistic deviations such as cultural, social, and discourse based on Vahid et al (2008) model for translating poetry.

## 1. Introduction

The study of translation is an intricate sociocultural occurrence that designed a noteworthy curriculum yielding a large body of work. Translation can be defined as transferring meaning from one language to another. The field of translation studies is known as descriptive translation studies (DTS), which was first described as having a threefold focus on translation as a process, function, and product (Holmes, 1972). While observing that function-oriented descriptive translation studies also known as poly-system that shift focus from the text to the context. Holmes went on to note that this area of research has challenges in determining which texts were translated at a particular time in a particular place, and what impacts were exerted as a result. He



states in his conclusion that concentrating on these characteristics of translation efforts "may lead to the formation of a science of translation sociology".

Similarly, Even-Zohar (1978, 1990) discussed the place of literature translation fits into the literary system. The primary goal of Zohar's work is to integrate the study of translations into the "historical account of literature" by viewing translated literature as a system that interacts with other co-systems that together make up the entire target language literary poly-system. He continues by describing at least two ways in which such engagement takes place. Firstly, the manner in which the target literature chooses its source texts. Secondly, the way through which it adapts to particular norms, behaviors, and policies. As a result, the 1970s saw the emergence of a wide range of studies examining translations in the received setting as texts made by human individuals who study, evaluate, translate, or modify based on their specific aims and economic applications, as well as cultural prejudices, philosophical, and political interests (Vermeer 1989; Hermans 1985; Bassnett et al. 1990; Berman 1992; Lambert and van Gorp, 1985; Venuti 1995; Casanova 2005; & Tymoczko 2007).

It is clear from the explanation above that translation is a complex process where both the forms and the content must be taken into account. Specifically, when it comes to poetry translation the translator must be aware of all the literary devices not in the source language but the equivalent in the target language to avoid misinterpretation. Since translation is described as the conveyance of meaning from language to language. In poetry layers of meaning are created by the use of literary devices. These literary devices in poetry are employed to convey sense and form and different layers of meaning and to enhance the charm of the text. However, these techniques introduce the idea of meaning loss and gain while translating poetry. There are numerous factors accountable for it such as grammatical, literary, aesthetic, and socio-cultural equivalence. Literary devices that are commonly used to create layers of meaning in poetry are; irony, metaphor, imagery, personification, hyperbole, metonymy, and so on and so forth. Deedari and Mansouri (2004) argued that the nuisance nature of poetry is its twofold face. One must be competent to discern both literal and literary meanings often known as intended meaning. The



literal meaning is the surface meaning which is not problematic but the pragmatical meaning is hard to decipher in this where the writer hides his point of view that the reader needs to dig out comprehension and interpretation. Poets choose words that perfectly capture their emotions, thoughts, and desired reader response. Therefore, Poetic diction deserves careful consideration. Sapir (2000) defined poetry and its distinctive nature as

*"Language is the medium of literature as marble, bronze, or clay that are the materials of the sculptor. Since every language has its distinctive peculiarities, the innate formal limitations and possibilities of one literature are never quite the same as those of another. When one uses language in an unusual way that arouses our feelings, it is possible then to call it poetry."(Sapir, p. 285)*

It is the diction of poetry that makes it so special as well as the poetic license that grants it freedom, that arouses the senses of taste, touch, and smell (Sartre, 1988). This is true because poets creatively choose words that embody their emotions, ideas, and the reaction they want to provoke in their audience. As a result, in order to execute his work creatively, a poetry translator must be fully aware of these factors and pay close attention to them.

### **1.1 Condemnation of Translatability of Poetry**

The first obstacle in translating poetry is the significance of both its message and form in the reaction it evokes in the listeners. Therefore, the translator must decide whether to sacrifice the form for the message or the other way around. Therefore, the diction of poetry is one of the key challenges in translation. Webster's Dictionary defines diction as *"the choice of words, especially with reference to accuracy, clarity, or effectiveness"* (Houghton, 1963). Diction helps with understanding the accuracy, clarity, and efficacy of the poet's words which must be understood to assess issues like tone, cliché, and dialect which may be geographical, mood, connotation, style, and allegory. Translation attempts will remain "culturally weak" if these linguistic nuances are not understood.



The struggle between the requirements of form and content becomes more relevant when the form of the message is highly specialized as it is in poetry (Nida & Taber, 1964). Poetry is a vehicle for communicating the feelings and attitudes of a nation. Translation enables diverse civilizations to acquaint themselves with one another. In the same line of reasoning, Frost (cited in Bassnet & Lefèvre, 1998) defined translation poetry as “*what gets lost in translation*”. Frost claimed that the nature of poetry does not allow translation therefore it is impossible to translate poetry’s attributes from one language to another. Similarly, Robinson (2010) pointed out in his book, *Poetry, and Translation: The Art of the Impossible*, that translation of poetry is not possible the only to translate poetry is to interpret it. Burnshaw (1995) believed that no two languages' word arrangements or poetic effects can be exactly matched.

The translation of poetry is a very controversial topic among different researchers. Poetry will necessarily be lost in translation, according to one group of researchers, while the other contends that anything, including poetry, can be translated. However, the ultimate evaluation of a translated poem should be whether it "speaks or sings,". Realistically, poetry has been translated earlier and will continue to translate hereafter (Mathews, 1966). The translatability of poetry is impeded by several issues, as, Arberry (1957) claimed that the endeavor does not repay the effort; failure is certain. Jakobson (1966) believed in transposition rather than translation. He argued that the translation of poetry is not possible except for transcreation. However, Sapir (2000) rejects the idea of the translatability of literary works. He further added that translation of ordinary language is possible for the representation of scientific truths since there is no deep thought but the language is stripped of its external garments though the semantical meaning is still there.

## **1.2 Justification for the Translatability of Poetry**

Despite the obstacles and criticisms against the translation of poetry, some scholars believe in the translation of poetry. Many translators have even produced exceptional and commendable interpretations of some of the greatest works of poetry around the globe. Nevertheless, there are certain difficulties that translators may encounter when translating poetry as well as some



standards that the translator must meet. One may start with Dryden (cited in Frost, 1969) who claimed that the translatability of poetry is possible but the one who is translating must be a poet for the purpose to comprehend the poetic standards and translate them to the target language accordingly. Following Dryden, Raffel (2010) pointed out that “*the translator of poetry must be himself a poet*”. A similar fact has been mentioned by Rose (1981) stated that a translator of poetry must be having a depth of knowledge of his/her language and be well-versed in the poetic and cultural idiosyncrasies of that language. The translator must also try to maintain equivalency between the two poems at all levels. He must have a deep understanding of the source language and allow himself to be mesmerized by its distinctiveness. To translate poetry from the source language to the target language one should bear in the mind the lyrical style of the target language. Since poets are fully aware of these realities and are thus best at translating poetry from the source language into the target language. In the same line of reasoning, Nida (1984) argued that any language material spoken or written stated in one language can also be stated in another language lest the style is a vital feature of communication. In the translation of poetry, there is nothing lost but rather something is gained. The resulting text in the translation will be more than just a copy of the original but will be able to approximate the source language (Benjamin, 1968).

### **1.3 Approaches for Poetry Translation**

Translating poetry is a relatively challenging, but not impossible, task that may require a translator to domesticate and adapt their speech to the target language. Khan (2021) proposed that every text undergoing translation will experience some alteration which may be at the phonological level, syntactic or semantic levels of language to adapt to the target language and culture. Since no two languages exhibit perfect correspondence, change is inevitable. Though there are seven strategies that one needs to adopt for translating poetry to avoid chaos (Lefevere, 1975). Firstly, Phonemic translation. It makes an effort to precisely translate the meaning while also striving to replicate the source’ language sound in the target language. Secondly, literal translation. In this case, the translator's emphasis on word-for-word translation affects the original's meaning and grammar. Thirdly, here the primary criterion is a replication of the source



language meter. Fourthly, is the conversion of poetry into prose. In this stance, the source language poetry is entirely transformed into prose in the target language. Fifth is rhyme translation. Here the emphasis is given to rhyme. Sixthly, blank verse translation. In this case, the translator is likewise subject to a slew of rigid regulations. The last strategy of poetry translation is Interpretation. Here in this stance, just the essence of the source poetry is preserved; the form is given a new shape with exception of the title, which is still the original. Consequently, the translator chooses among the above poetry translation strategies to deal with the challenges of the translatability of poetry.

#### **1.4 Challenges in the Translation of Poetry**

Speaking of translation, poetry translation is found a very problematic area. The primary issue is understanding the pragmatical meaning of the target and then its accurate translation into the target. Secondly, the poetry's diction poses an additional challenge for the translators. A word may have several meanings depending on its use. Initially, a translator may have difficulty grasping the many meanings of the author's words. Secondly, however, he or she may be perplexed about which corresponding form to employ in the target language. Thirdly it is the structure of a poem to maintain. Poetry takes the form of stanzas, which must be preserved in their original language. The form and structure of a poem are inseparable parts of a good translation. It would be preferable to translate a couplet into a couplet, from a tercet into a tercet, from a quatrain into a quatrain, from a quintain into a quintain, and from sestets into sestets. A sonnet cannot be transformed into a villanelle (five three-line tercets with a concluding four-line quatrain), nor can an elegy into an ode. Fourthly, the usage of symbolic language or nonliteral ways of conveying one thing based on another, such as simile, hyperbole, personification, and metaphor. Fifthly, the example of sound effects, especially rhyme, assonance, and alliteration. It is the poem's rhythm and meter, or the pattern of accents heard in its words, phrases, lines, and sentences, as well as its structure, or formal pattern of arrangement. Frost, who wrote in conventional rhymed forms, grumbled that writing without rhyme is like "*playing cricket without a bowler*". Sixthly, the syntactic distinctions between the languages create several difficulties in interpreting poetry. The well-formed standards that are required for prose are not



required for poetry, or we might point out that poets do not rigorously adhere to them, hence the translators are frequently perplexed by such imaginative works. In imaginativeness poets occasionally produce very uncommon, stunning, novel, and astonishing works that are challenging to translate. To convey this uniqueness, intended meaning, or distinctive syntactic structure, the translator must be creative. Lastly, cultural differences which is also a huge factor in the failure of poetry translation. Idioms and phrases, which are products of the distinctive customs and culture of one's nation, also require a thorough understanding of the language in terms of translation. The phrases, clauses, or sentences that contain words relating to the four main cultural aspects such as ideas, behavior, products, and ecology have sociocultural issues (Said, 1994).

When we put all these issues together, which represent the challenges that translators face. we can see how challenging the procedure of translation is as well as how knowledgeable, inventive, and skilled the translator must be.

## 2. Methodology

The current study compared and analyzed the original Pashtu poem *بس کافرو ته مي بوځي* and its translated version *Just take me to infidels* in terms of Vahid et al.'s model (2008). Vahid et al proposed two models for evaluating literary translation on the textual and extra-text levels. In the same line vein, the current study also addresses both textual and extra-textual levels. To achieve this the two versions of the poem are compared and contrasted at both textual and extra-textual levels to diagnose the divergence and modification in the translated version of the poem.

### 2.1 Corpus of the Study

The study corpus consists of the poem *بس کافرو ته مي بوځي* originally written in Pashtu by Ali Khan Umeed in 2019 and later in 2020 its translated version *Just Take to infidels* published by Naeem Khan in the English language. Therefore, the source language is Pashtu and the target language is English. Both versions of the poem are compared and contrasted to determine the deviations and modifications, as well as the influences that prompted those differences. To



guarantee the legitimacy of the data analysis, Ali Khan Umeed, the author of the original version poetry, was informed about the two versions of the poem.

## 2.2 Theoretical Framework

The theoretical framing is based on Vahid et al.'s (2008) model. In this model, a poem is analyzed on both textual and extra-textual levels. On the textual level, the general form of the poem is analyzed which includes rhyme, stanza, alliteration, words such as complex or simple, images such as implicature, similes, metaphors, and other literary terms, tone (attitude to his listener that could be light or serious, mournful or eulogistic, lyrical or admonitory, ironic or straight forward angry or loving, and so on) content which is the message.

In the extra-textual analysis of poetry, the pragmatics and discourse of the source and the target texts are analyzed while keeping the cultural features in focus since every culture carries some unique aspect.

## 3. Data Analysis and Discussion

### Pashtu Original Text

په قدم قدم ناکام دے، بس کافرو ته مي بوخئ  
دلته عدم استحکام دے، بس کافرو ته مي بوخئ

### English Translated Text

At every step, there's failure, Just take me to the lands of infidels

There's instability here, just take me to the lands of infidels

At every step, there is a failure,

Just take me to infidels

There's instability here, just take me to the lands of infidels





<b>LINES 1-2</b>	<b>ORIGINAL</b>	<b>TRANSLATION</b>	<b>RESULT</b>
<b>FORM</b>	<b>RHYME</b> Middle <b>STANZA</b> Couplet (2 lines) <b>PUNCTUATION</b> Comma  <b>KIND</b> Poetic  <b>STRUCTURAL PATTERN</b> Compound sentences	None  Sestet (6 lines)  Commas Apostrophe Capitalization  Prose  Compound sentences	<b>Not Preserved</b>  <b>Not preserved</b>  <b>Not preserved</b>  <b>Not preserved</b>  <b>Not preserved</b>
<b>SOUND</b>	<b>ALLITERATION</b> Consonance Assonance <b>SPEED</b> Slow	Assonance  Slow	<b>Modified</b>  <b>Preserved</b>
<b>WORDS</b>	Simple and Familiar	Simple but Irrelevant	<b>Not preserved</b>
<b>IMAGES</b>			
<b>TONE</b>	Pessimistic Frustrated Disappointed	Non-poetic less emotional	<b>Not preserved</b>
<b>CONTENT</b>	Clear	Unclear	<b>Not preserved</b>

In the first line of the Pushto stanza, the word ناکام indicates that at every step of life we have to bear up and compromise over our basic rights and stay silent, since, if we ever tried to stand for our rights, we would face terrible repercussions. Whereas in the English version of the poem, it is translated as *failure* ناکامي which can be called a fabricated translation because it implies that at every step of life, there are disappointments, no hope, and no progress, and thus, take me to the infidels; which do not convey the intended meaning of the original poem. The meaning is entirely transformed as a result of lexico-pragmatic deviation, and it signifies that *life is a failure*. In terms of structure, the original poem has a couplet but the in the translated version, it is converted into a quintain. Aside from that, there is a syntactical deviation which is the article ‘a’

is lacking in the first line of the couplet which affected the syntactic structure of the sentence though in the revised couplets it is acknowledged. Such mistakes might occasionally be the consequence of a mental lapse. Additionally, the translated poem exhibits lexical deviation, as the poet stated in the original poem *ته بس کافرو ته مي بوخئ* which means *take me to the infidels* but in the translated version it is translated as *take me to the land of infidels* which illustrates lexico-semantic deviation as the word *land* is not present in the original poem.

### Pashtu Original Text

دلته توروسپين وژلي، شني جهندي ورباندي خخي  
دلته بل شان انتظام دے، بس کافرو ته مي بوخئ

### English Translated Text

Here Blacks and whites are killed,  
buried in green flags,  
Here the system is different, just take me to infidels  
There's instability here, just take me to the lands of infidels

LINES	ORIGINAL	TRANSLATION	RESULT
3-4			
<b>FORM</b>	<b>RHYME</b> Middle <b>STANZA</b> Couplet (2 lines) <b>PUNCTUATION</b> Comma  <b>KIND</b> Poetic <b>STRUCTURAL</b> <b>PATTERN</b> Compound	None  Quatrain (4 lines)  Commas Capitals Apostrophe  Prose  Simple Compound	<b>Not preserved</b>  <b>Not preserved</b>  <b>Not preserved</b>  <b>Not preserved</b>  <b>Not preserved</b>
<b>SOUND</b>	<b>ALLITERATION</b> Consonance	Assonance	<b>Not preserved</b>



	<b>SPEED</b> Slow	Slow	<b>Preserved</b>
<b>WORDS</b>	Simple	Simple Semantic level only	<b>Not preserved</b>
<b>IMAGES</b>			
<b>TONE</b>	Pessimistic Frustrated (Nationalism)	Pessimistic	<b>Not preserved</b>
<b>CONTENT</b>	Clear	Not clear	<b>Not preserved</b>

In the first line of the second couplet, there is a vibrant discourse deviation since the translator did not understand the proposed meaning of the poet. The line in the original poem says دلته تورو وژلي سپين which indicates that here the blacks have killed the whites, echoing a powerful discourse standpoint. The blacks and whites do not represent the color, rather blacks symbolize oppressors, and marginalizers while whites symbolize the oppressed, innocent, and revered. In the poetry, the poet expressed strong sentiments for his nation by choosing the color white who gets suffers at the hands of blacks, however, in the translated poem the translator has blamed someone unknown for the death of the blacks and whites. So, in the original text, blacks are pictured as agents and whites as patients since they received the action, but in the translated version, both blacks and whites are depicted as patients, which is incorrect and which is not as such.

There is also an orthographical deviation as the word buried is spelled *burried* which might be unintentional or a typo. In the same vein, the second half of the first line is erroneously translated. In the original text شني جهندي ورباندي خخي the green flags depict the martyrs' tombs. In Pakistan, the martyrs' tombs are always flagged with green flags to portray his/her sacrifice for his/her religion. Here, the translated text is not correct since it does not convey an appropriate meaning. A suitable translation would be *buried under green flags*, but the supplied translation is *burried in green flags*. Furthermore, the final line is repeated again which is not there in the original text which leads us to structure deviation.

### Pashtu Original Text

څوک په روح ئې پوهه نه دي او په چغو ئې زه کون کرم  
بس الله الله، رام رام دے، بس کافرو ته مي بوځئ

### English Translated Text

No one understand his soul,  
And has made me deaf by screaming,  
There's only ALLAH ALLAH, and Raam Raam, just take me to infidels.  
There's instability here, just take me to the lands of infidels

LINES 5-6	ORIGINAL	TRANSLATION	RESULT
<b>FORM</b>	<b>RHYME</b> Middle <b>STANZA</b> Couplet (2 lines) <b>PUNCTUATION</b> Comma, Stops, Capitalization <b>KIND</b> Poetic <b>STRUCTURAL PATTERN</b> Compound	None Quatrain (4 lines) Comma Prose Irregular	<b>Not preserved</b> <b>Not preserved</b> <b>Preserved</b> <b>Not preserved</b> <b>Not preserved</b>
<b>SOUND</b>	<b>ALLITERATION</b> Consonance and Assonance <b>SPEED</b> Slow	Consonance and Assonance Slow	<b>Preserved</b> <b>Preserved</b>
<b>WORDS</b>	Simple	Simple	<b>Preserved</b>
<b>IMAGES</b>			
<b>TONE</b>	Frustrated Fed up	Declarative, Assertive	<b>Not preserved</b>
<b>CONTENT</b>	Clear ironic sarcastic	Clear but irrelevant	<b>Not preserved</b>



Three sorts of deviations have happened in the preceding couplet. Firstly, the improper usage of tense. The first line of the couplet should be in the present perfect tense as it is used in the original text *څوک په روح ئې نه پوهه نه دي* and the accurate translation for this would be *no one his understood the soul*. Secondly, in the same couplet, the writer addresses all those individuals who do not comprehend the true meaning of religion and are just ignorant believers. On the other hand in the translated text, the translator has used the third-person possessive singular pronoun *his*, which solely corresponds to the masculine gender. Another tense divergence occurred in the second part of the first line. The translator used the present indefinite tense rather than the present indefinite tense, which does not communicate the supposed meaning. Finally, the second of the first couplet is rewritten, which was not there in the original text, indicating still another deviation.

### Pashtu Original Text

د مذهب دنشه يانو، دنشي نه مي توبه ده  
زما لاس کښي د خود جام دے، بس کافرو ته مي بوځي

### English Translated Text

I am numb from the inebriation of religious intoxicants,  
I've self-rummer in my hand, just take me to infidels  
There's instability here, just take me to the lands of infidels

LINES 7-8	ORIGINAL	TRANSLATION	RESULT
<b>FORM</b>	<b>RHYME</b> Middle	None	<b>Not preserved</b>
	<b>STANZA</b> Couplet (2 lines)	Tercet (3 lines)	<b>Not preserved</b>
	<b>PUNCTUATION</b> Comma	Comma, contractionss, Hyphen	<b>Not preserved</b>
	<b>KIND</b> Poetic	Prose	<b>Not preserved</b>
	<b>STRUCTURAL</b>		



	<b>PATTERN</b> Simple, Plain, Compound	Simple and Complex	<b>Not preserved</b>
<b>SOUND</b>	<b>ALLITERATION</b> Consonance <b>SPEED</b> Slow	Assonance  Slow	<b>Not preserved</b>  <b>Preserved</b>
<b>WORDS</b>	Simple	Difficult vocabulary, Word-to-word translation	<b>Not preserved</b>
<b>IMAGES</b>			
<b>TONE</b>	Fed up Frustrated Self-esteem	Non-emotive	<b>Not preserved</b>
<b>CONTENT</b>	<b>Clear</b>	<b>Ambiguous</b> <b>Word-to-word conversion</b>	<b>Not preserved</b>

In the above couplet, there is a lexico-semantics divergence due to the incorrect selection of words. In the original text, the word جام خود means *self-esteem, self-belief, and sense of awareness*; therefore, the poet does not want to blindly follow the religious extremists but on the other hand, the translator has chosen the word *self-rummer*. A rummer is a large drinking glass used for drinking wine in the 15<sup>th</sup> and 17<sup>th</sup> centuries but the original text does not signify that at all; rather, the word جام خود carries a deep discourse. The poet in the original text compared the blind religious followers with the intoxicants who have drunk with religious beliefs and have no thoughts of their own. The poet does not want to be like them since he has a sense of awareness therefore, he does not want to be intoxicated like them and wants to repent from such addiction. Thus, the translated word depicted a lexico-semantics deviation.

### Pashtu Original Text

دې ته ژوند وئيل گناه ده، دا د ژوند بي حرمتي ده  
خالي جام دے، خالي بام دے، بس کافرو ته مي بوخی

### English Translated Text

It's a sin to call it LIFE,  
As it desecration to LIFE,  
Empty rummer, empty the roof is, just take me to infidels.

There's instability here, just take me to the infidels

<b>LINES 9-10</b>	<b>ORIGINAL</b>	<b>TRANSLATION</b>	<b>RESULT</b>
<b>FORM</b>	<b>RHYME</b> Middle	None	<b>Not preserved</b>
	<b>STANZA</b> Couplet (2 lines)	Quatrain (4 lines)	<b>Not preserved</b>
	<b>PUNCTUATION</b> Comma	Commas, Irregular, Capitalization, Stops, Contraction	<b>Not preserved</b>
	<b>KIND</b> poetic	Prose	<b>Not preserved</b>
	<b>STRUCTURAL PATTERN</b> Clear, Simple, Compound	Clear, Simple, Compound	<b>Preserved</b>
<b>SOUND</b>	<b>ALLITERATION</b> Consonance	Assonance	<b>Not preserved</b>
	<b>SPEED</b> Slow	Slow	<b>Preserved</b>
<b>WORDS</b>	Simple	Simple	<b>Preserved</b>
<b>IMAGES</b>			
<b>TONE</b>	Sarcastic Emptiness Absurdism frustration	Emptiness Absurdism Frustration	<b>Preserved</b>
<b>CONTENT</b>	Clear	Clear	<b>Preserved</b>

In the above couplet translation, the structure of the text is shattered as the first line of the couplet is translated into another couplet resulting in a tercet. Moreover, the word *بام* does not mean roof but a *balcony or a place more like a balcony*. Additionally, the word *جام* here refers to happiness, as it is said that *خالي جام دے* which means a life without happiness, and *خالي بام دے* neither there is any hope for anyone who would bring contentment. Thence, the original content



refers to a void life where there no peace and happiness can be found except sadness and loneliness. Thus, the poet prefers the infidels.

### Pashtu Original Text

اے زما غوندي انسانه، ته په ما مکلف نه ئي  
زما خپل ايمان اسلام دے، بس افرو ته مي بوخئ

### English Translated Text

O you are human like me  
You'll not be liable for me,  
I've my own belief and Islam, just take me to infidels.  
There's instability here, just take me to infidels.

<b>LINES 11-12</b>	<b>ORIGINAL</b>	<b>TRANSLATION</b>	<b>RESULT</b>
<b>FORM</b>	<b>RHYME</b> Middle  <b>STANZA</b> Couplet (2 lines)  <b>PUNCTUATION</b> Comma  <b>KIND</b> poetic <b>STRUCTURAL PATTERN</b> Simple, Compound	None  Quatrain (4 lines)  Comma, Stop, Capitalization, Contractions  Prose  Simple, Compound	<b>Not preserved</b>  <b>Not preserved</b>  <b>Not preserved</b>  <b>Not preserved</b>  <b>Preserved</b>
<b>SOUND</b>	<b>ALLITERATION</b> Assonance <b>SPEED</b> Slow	Assonance  Slow in the last line	<b>Not preserved</b>  <b>Preserved</b>
<b>WORDS</b>	Clear	Clear	<b>Preserved</b>
<b>IMAGES</b>			
<b>TONE</b>	Isolatory Alienated Fed up	Isolatory Alienated Fed up	<b>Preserved</b>





	Didactic	Didactic	
<b>CONTENT</b>	Clear	Clear	<b>Preserved</b>

The first part of the couplet deviates both in terms of semantics and syntactically since the original text انسانه غوندي زما اے is written to point out someone, while the translated text *O you are human like me* is given as to notify someone as such that the interlocutor did not know this earlier. As far as the second part of the first couplet is concerned there is a syntactic variance since the original text is in the present indefinite tense while the translated version is in the future in indefinite tense. Because of the constructional modification, it does not convey the envisioned meaning but a deviated one. Other than that, once again there is instability in terms of the repetition of the same line *There's instability here, just take me to infidels* after each couplet.

### Pashtu Original Text

دنيا چرته ده ته چرته، د جدت منكر سريه  
زور سبق دے، زور امام دے، بس كافروته مي بوخئ

### English Translated Text

Whereas the world and where you are,

You poignant refusal man!

Old is the lesson, old is the scholar, just take me to infidels.

There's instability here, just take me to infidels.

<b>LINES</b> <b>13-14</b>	<b>ORIGINAL</b>	<b>TRANSLATION</b>	<b>RESULT</b>
<b>FORM</b>	<b>RHYME</b> Middle	None	<b>Not preserved</b>
	<b>STANZA</b> Couplet (2 lines)	Quatrain (4 lines)	<b>Not preserved</b>
	<b>PUNCTUATION</b> Commas	Capitals, Exclamations, Contraction	Commas, Stops, <b>Not preserved</b>
	<b>KIND</b> Poetic	Prose	<b>Not preserved</b>
	<b>STRUCTURAL</b> <b>PATTERN</b>	Irregular pattern	<b>Not preserved</b>



	Simple, Compound		
<b>SOUND</b>	<b>ALLITERATION</b> Consonance	Consonance Assonance	<b>Not preserved</b>
	<b>SPEED</b> Slow	Slow	<b>Preserved</b>
<b>WORDS</b>	Simple	Simple	<b>Preserved</b>
<b>IMAGES</b>			
<b>TONE</b>	Sarcastic	Sarcastic Ironical	<b>Preserved</b>
<b>CONTENT</b>	Clear	Clear	<b>Preserved</b>

In the first line of the couplet, the clause *د جت منکر سړیه*, means a person who is resistant to change, innovation, and modernism. Whereas the translated text refers to a person who is a true denier but there is no alternative for the word *جت* meaning innovation. Such deviation is not only lexical but also semantical. Additionally, the original stanza is based on a couplet but it is transformed into a quatrain which is another poetic translation. Furthermore, in the second line of the original couplet, there is an idiomatic expression *دے زورامام دے زورسپق دے* which alternative idiomatic expression would be *beating the same old drums* but the translator has simply translated the idiom word by word though there is no such expression in the English language neither it makes any sense. Other than that, the syntactic deviation is done repeatedly which missing the article with the word *infidels*.

### Pashtu Original Text

لبونے شوم لبونے شوم، یاره ستا مسلمانی ته  
زما لس لوبشني سلام دے، بس کافرو ته مي بوخی

### English Translated Text

Getting crazy and crazy by looking at your muslimhood,  
I salute ten times but just take me to infidels.

LINES	ORIGINAL	TRANSLATION	RESULT
15-16			
<b>FORM</b>	<b>RHYME</b> Middle	None	<b>Not preserved</b>



	<b>STANZA</b> Couplet (2 lines)	2 lines	<b>Preserved</b>
	<b>PUNCTUATION</b> Comma	Capitalization, Comma, Stop	<b>Not preserved</b>
	<b>KIND</b> Poetic		<b>Not preserved</b>
	<b>STRUCTURAL PATTERN</b> Regular Compound	Prose Irregular	<b>Not preserved</b>
<b>SOUND</b>	<b>ALLITERATION</b> Consonance	Consonance	<b>Preserved</b>
	<b>SPEED</b> Slow	Slow	<b>Preserved</b>
<b>WORDS</b>	Simple	Simple	<b>Preserved</b>
<b>IMAGES</b>			
<b>TONE</b>	Alienated Fed up Frustrated	Appreciative Opposite to the actual text	<b>Not preserved</b>
<b>CONTENT</b>	Clear	Unclear	<b>Not preserved</b>

In the first line of the couplet, there is a deviation in terms of tense. The original text is written in the present perfect tense, whilst the translated text is written in the present continuous tense. This grammatical discrepancy impacts the meaning, but the translator is ignorant of it due to his complete grasp of the English language. Additionally, in the second line of the original text, there is the usage of the Pashtu idiom زما لس لوېښتي سلام دے which is completely mistranslated. In terms of an idiomatic expression, it can never be word-to-word or freely translated but rather with the help of idiomatic translation. In idiomatic translation, the words may change but the content, theme, and message of the expression should remain the same. The original expression دے سلام دے زما لس لوېښتي سلام means seeking the refuge of someone but the translation *I salute ten times* which means appreciating someone out of love or respect which is completely wrong.

### Pashtu Original Text



د جانان قبر ته ناست يم، په خازه مي اوبنكي څاڅي

څه قاتل قاتل ما بنام دے، بس کافرو ته مي بوځي

### English Translated Text

I'm sitting for my beloved's grave,

With tears flowing over my cheeks,

What a killer, killer evening it is, just take me the lands of Infidels.

There's instability here, just take me to infidels.

LINES 17-18	ORIGINAL	TRANSLATION	RESULT
<b>FORM</b>	<b>RHYME</b> Middle	None	<b>Not preserved</b>
	<b>STANZA</b> Couplet (2 lines)	Couplet (2 lines)	<b>Not preserved</b>
	<b>PUNCTUATION</b> Comma	Commas, Capitals, Contraction	<b>Not preserved</b>
	<b>KIND</b> Poetic	Stop, Apostrophe	<b>Not preserved</b>
	<b>STRUCTURAL PATTERN</b> Simple, Regular	Prose Irregular	<b>Not preserved</b>
<b>SOUND</b>	<b>ALLITERATION</b> Consonance	Consonance Assonance	<b>Not preserved</b>
	<b>SPEED</b> Slow	Slow	<b>Preserved</b>
<b>WORDS</b>	Simple	Simple	<b>Preserved</b>
<b>IMAGES</b>	Metaphors	Word-for-word translation of metaphors	<b>Not preserved</b>
<b>TONE</b>	Pessimistic Sad sorrowful Frustrated	Pessimistic Sad sorrowful Frustrated	<b>Preserved</b>
<b>CONTENT</b>	Clear	Unclear Wrong translation	<b>Not preserved</b>



In the first line of the original couplet, there are syntactic deviations. English and Pashtu are quite different languages not only in terms of linguistics but also in socio and discourse parameters. For instance, English is the head-initial language while Pashtu is the pro-drop-head language. Such as in English the head is overtly pronounced, *I'm sitting for my beloved's grave* but in the case of Pashtu is not given *د جانان قبر ته ناست يم*. In the original text, the subject is understood subject. Additionally, there is syntactic variation in terms of prepositions which has completely affected the semantic meaning. In the original text, it is *د جانان قبر ته ناست يم* which can be accurately translated as *I'm sitting at my beloved's grave* whereas the translated version says *for my beloved's grave* here the selection of preposition *for* is incorrect the correct is *at*. Also, there is a lexical deviation the word *خازه* means *gravestone* but the translator has completely fabricated it with the word *cheeks* which is off-beam. Furthermore, there is the use of the idiomatic expression in the original text *قاتل قاتل ماينام* but the translation given for it makes no sense since there is no such expression in the English language. Although expressions such as those given in the translated version *What a killer killer evening it is*, are used to mock someone or to make fun. The alternate idiom for *قاتل قاتل ماينام* would be *feeling down in the dumps* or *falling apart* as the given scene is very dreadful, mournful, and panic. Though the words of English idioms are different but the theme and the message are the same. As it is alleged in the idiomatic translation that the ultimate meaning should be the same even if the words are different.

### **Pashtu Original Text**

د اُميد دغه كلام دے، په اُميد شوے الهام دے  
د اُميد دغه بيان دے، بس کافرو ته مي بوخئ

### **English Translated Text**

These are the words of Hope,  
And on hope, there's afflatus,  
These are the words of hope.  
Just take me to infidels/non-muslims.

There's instability here, just take me to infidels.

LINES 19-20	ORIGINAL	TRANSLATION	RESULT
<b>FORM</b>	<b>RHYME</b> No rhyme in the last line of the last couplet. <b>STANZA</b> Couplet (2 lines) <b>PUNCTUATION</b> Comma <b>KIND</b> Poetic <b>STRUCTURAL PATTERN</b> Regular Poetic Simple	None  Cinquain (5 lines)  Comma, Capitalization, Slash Contraction, Stop  Prose  Irregular	<b>Not Preserved</b>  <b>Not preserved</b>  <b>Not preserved</b>  <b>Not preserved</b>  <b>Not preserved</b>
<b>SOUND</b>	<b>ALLITERATION</b> Assonance  <b>SPEED</b> Slow Regular	Consonance Assonance  Slow Irregular	<b>Not preserved</b>  <b>Not preserved</b> <b>Preserved</b>
<b>WORDS</b>	Simple	Simple but word-to-word translation of even the name of the poet	<b>Not preserved</b>
<b>IMAGES</b>			
<b>TONE</b>	Fed up Frustrated	A contradiction between hope and hopeless voice	<b>Not preserved</b>
<b>CONTENT</b>	Clear	Unclear Ambiguous translation	<b>Not preserved</b>

In the last stanza, the translator has misunderstood the pen name أميد for word and translated that for *hope*. A name cannot be translated in any form of translation. It is not done only once but twice in the couplet. Thus, it can be claimed that the translator did not even have the idea about a pen name hence he translated it.



#### 4. Conclusion

When it comes to translation, translating literary works is more challenging, especially translating poetry since the form and structure of the poem are inseparable parts of a good translation. Aside textual level, a word may have numerous meanings based on its usage. Two things can lead the translator to confusion. Firstly, a translator can have difficulties comprehending the numerous meanings of the word the author has used. Secondly, he/she can be perplexed about the equivalent to use in the target language. As poetry focuses more on its musical quality and lyrical essence thus translating prose is easier than translating poetry.

The purpose of the present study was to compare and contrast the poem *بس کافرو ته مي بوحي* originally written in Pashtu and its translated version *Just take me to infidels* at both textual and extra-textual level. The results showed that despite the fact that translating a literary text, especially poetry illustrates a real problem in certain cases it becomes completely impractical. In other circumstances, however, translation is only feasible with a certain amount of semantic and stylistic loss. Furthermore, it is essential to have knowledge of both the source and target languages when translating any literary or non-literary content. Following the data analysis discussed above, due to the lack of knowledge about the target language and its pragmatic usage led the translator to significant variation that gave rise to the opposing meaning. In the same line of reasoning translation of idioms and phrases, which are a result of the unique customs and culture of one's nation, also requires a thorough understanding of the language. After considering all the obstacles we can conclude that the process of translation is not an easy job until one has the cultural and linguistic language of both the languages source and the target one.



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