



RESEARCH PAPER

Cultural and Linguistic Constraints: Non-Equivalence and Loss of meanings in Poetry Translation (An analysis of Faiz Ahmed Faiz's Poetry)

Hina Rafique* ¹ Bushra Munawar ² Muhammad Riaz³

1. Assistant Professor, Department of English Language and Literature, Govt. Post Graduate College (W) Satellite Town, Gujranwala, Punjab, Pakistan
2. Adjunct Professor of English, Kean University, NJ, The United States of America
3. Ph. D Scholar, Department of English Language and Literature University of Gujrat, Gujrat, Punjab, Pakistan

PAPER INFO

ABSTRACT

Received:

January 18, 2021

Accepted:

March 01, 2021

Online:

March 20, 2021

Keywords:

Constraints,
Cultural
Equivalence,
Equivalence,
Loss of Meanings,
Source Text and
Target Text,
Translation
Strategies,
Translation
Studies,
Untranslatability

***Corresponding**

Author

hinarafique43@y
ahoo.com

The present study focuses on exploring Linguistic and Cultural constraints in poetry translations within domain of Translation Studies. This study discusses the stylistic devices and translation strategies employed by a translator in attempt to render the exact equivalent translation of target text (Faiz's poetry). The researchers propose that in the act of poetry translation, the absence or loss of exact cultural and aesthetic meanings emerge. To this end, six Urdu poems from Faiz Ahmed Faiz's poetry collection translated by Victor. G. Kiernan into English have been taken to do targeted linguistic analysis. To foster this argument, the concept of non-equivalence from the field of Translation Studies has been taken to strengthen this notion. The study postulates that how beauty of cultural translated words get loss and resultantly, aesthetic and connotative meanings are changed during the process of translation and untranslatability emerges as a concerned phenomenon, which is the pivotal point of the argument in this study. The study recommended that aesthetic and emotive value of the native language of the writer should maintain its supremacy in the translated version. This research is qualitative in design and is based on textual analysis. In this regard, this study will contribute to the domains of Cultural Translation and Comparative literature.

Introduction

Creativity plays a constructive role in Literary Translations, but reciprocal bond between creativity and constraints cannot be overlooked. There is no doubt that during transmission of meanings from one language to another in an act of translation something new is created. Hence, the translator is also subject to constraints which an original writer does not face. Out of many constraints, the

worth mentioning in literal translation is translating the linguistic and cultural lexical items and specific terms (cultural constraints) which cause non-equivalence to emerge, in result of which connotative meanings get loss their aesthetic beauty as intended by the writer to convey to the readers; the resultant effect is only surface rendering of meanings and prosaic impact. Hence, the researchers argue in this study that because of non equivalence in translation i.e. a counterpart of equivalence, originality, beauty, aesthetic sense and forceful impact of SL (poetic text) is not conveyed by the translators in TL. To address this issue, Faiz Ahmed Faiz's translated poetry from Urdu to English by V.G.Kiernan (1971) has been taken to analyze.

Poetry translation is more obscure, challenging, and difficult than any other genre in translation because a translator has to cope with content, form, context, cultural meanings, rhythm, poetic tropes, Linguistic and cultural equivalence, and many other metrical devices in the domain of Poetry Translations. Since from Plato to present day, poetry has been a source of an expression of feelings, thoughts, reflections and contemporary concerns. In discipline of Translation Studies also, it is the major concern of translators. Nair (1991) adds that it is worth mentioning that some forms of poetry are specific to particular cultures and genres, responding to the characteristics of language in which the poets write. Nair (1991) also believes that poetry is an imaginative version of a poet's feelings and experiences and its translation must be faithful conversion of the poet's ideas into the target language. A poetry translator should struggle for accuracy and appropriateness, the absence of which makes the translators fluency of expression problematic and results in the loss of meanings. On the other hand, in poetry, there is an abundant use of poetic tropes by the writers. Contextually, in the process of translation, the task of a translator is to find the equivalent translated metaphors, similes and other figurative usages to present linguistic and cultural equivalent terms, implications and sense impressions of those poetic tropes. Here lies the greatest difficulty which a translator has to face in poetry translation when the equivalence does not emerge. Bassin (2002) has mentioned Moulin who states: "we can accept that personal experience in its uniqueness is untranslatable and in theory the base units of any two languages are not always comparable"(p.43). To explore this notion is the concern of this study.

Literature Review

Translation Studies has emerged as a new disciplinary field since 1960s. Eugene Nida (1969) in his book *Theory and Practice of Translation* has defined translation as, "Translation consists of producing in receptor language the closest natural equivalent of source language message first in terms of meaning, secondly in terms of style."(p.12). As an interdisciplinary field Translation Studies borrows much from the various fields of study like Comparative Literature, Linguistics, History, Philosophy, Philology and Semiotics etc

There is plethora of important translation theories emerging on literary scenario because of the range of literature produced all around the world. Functional theories, philosophical, Linguistic, interpretative, Translational act theory, manipulative, aesthetic communication theory are few among them. Thus, the shift that occurred in the field of Translation in 1980s is called *Cultural turn*. The interlinking of Comparative Literature with Translation Studies emerges in result of this need of studying the literature around the world. Since then, countless masterpieces by the poets and writers all around the world have been translated under the canopy of Translation Studies by employing different translation strategies and theories doing Linguistic analysis. Out of genres of Literature, Poetry is the most attractive field for the translators. Rumi, Ghalib, Meer, Wordsworth, Keats and several others renowned poets of different nationalities have been translated in several languages. Translators have to face several Linguistic, Semantic and Stylistic problems during transmission of meanings from one language to another language. Faiz Ahmed Faiz, a renowned Urdu Pakistani poet of 20th century, is also an intellectual revolutionary poet. His poetry suggests a strong bond with his country, religion and love. His work continues to influence the Pakistani literature in Urdu and English and arts till now and his poetry has been translated in many languages globally, with hundreds of books on his credit.

Besides, variety of translation strategies are being employed by translators to produce the exact equivalent text like literal translation, Word for Word Translation, Free Translation, Idiomatic, Faithful Translation Adaptation, Communicative Translation, translation for culturally bounded terms,(CBT) Semantic translation etc. Basically, it is to the translator's end, which method he would like to adopt bearing in mind the type of text, he chooses to translate. Abbasi and Munafi (2007) opine that there are two types of translation strategies; Literal Translation Strategies or Free Translation Strategies. Phonemic Translation, Stanza translation, Imitation of the rhyme scheme and Meter Translation fall under the umbrella of Literal Translation Strategies. Besides, Rhymed Translation, Blank Verse Translation, and Interpretation are included in Free Translation Strategies.

Before proceeding towards the discussion of the basic argument of this study, it would be appropriate to define what the terms equivalence and non - equivalence evoke. Equivalence has been a controversial issue in translation studies ever since the emergence of this discipline rather it is considered as the basic concept in translation studies by all major translation theorists (Catford,1965; Nida, 1964; New mark, 1988). Baker (2004) in her article *The Status of Equivalence in Translation Studies: An Appraisal* defines what equivalence as a term in Translation Studies means,

The notion of Equivalence is important because it is used in defining translation itself. This also makes it problematic, because it is circular-translation, is described in terms of Equivalence, and equivalence at the same time used for assessing and describing actual translation acts (p.01).

Nevertheless, he further states that it is also central and of cardinal importance in Translation Studies because it is closely linked to other important theoretical notions in Translation studies. For example, Equivalence is central to the notion of fidelity and faithfulness to an original. Continuing with the idea of Equivalence he further states: "Discarding it involves discarding the whole set of notions that go with it, like shifts, fidelity, and so on" (Baker, 2004, p.02).

Besides, it is nothing else than being equal to meaning, "Equivalence has traditionally meant semantic category. By this I mean that scholars of translations have traditionally stressed equivalence of meaning" (Baker, 2004, p.02). Baker further elaborates her view of Equivalence by stating as:

One of the first alternatives to be offered was a definition of equivalence not as a question of how close a target text is to the same reality portrayed in the source text but rather as how close it comes to reproducing the same effect in the target readers that the source text produced in the source readers. (Baker, 2004, p.02).

The concern of this study is with the emergence of the concept of non-equivalence in poetry translation. It is proposed that poetry translations may manifest semantic equivalence but not cultural equivalence, because of loss of meanings of cultural specific terms, concepts and expressions in the process of translation from source language to target language. The researcher Panou in his research article *Equivalence in Translation Theories: A Critical Evaluation*, has analyzed in detail equivalence and views of other translation theorists about this term. He argues that equivalence was the dominant concept in Translation Studies in 1960s and 1970s. It was "meant to indicate that source text (ST) and the Target text (TT) share some kind of sameness" (2013, p.02).

There has been a gradual change in 1980s in the popularity of the term Equivalence in literary and linguistic scenario. Instead of meaning based Equivalence, in words of Baker, "the treatment of Equivalence as a semantic theory soon came to be regarded as unattainable in translation studies" (Baker, 2004, p.02). Thus, the idea of equivalent effect got popularity rather than of Semantics. It "helped to undermine the notion of equivalence even further" (Baker, p.03). It is also related to the emphasis on intended meaning. "It means a translator understands rather than interprets the text" (Baker, 2004, p.02). Baker has mentioned Roberts who has presented three types of functions of equivalence; expressive (focus on force), informative (focus on object) and imperative (focus on intended receptor) (Baker, 2004, p.03). According to him, "through them equivalence of message can be achieved" (2004, p.03).

Bassnet (2002) in his book *Translation Studies* has mentioned Eugene Nida's classification of Equivalence:

Eugene Nida distinguishes two types of Equivalences, formal and dynamic, where formal focuses attention on the message itself in both form and content. In

such a translation one is concerned with such correspondence as poetry to poetry, sentence to sentence (word for word translation). Dynamic equivalence is based on the principal of equivalent effect, i.e that relationship between receiver and message should aim at being the same as that between the original receiver and the SL message.(pg.34)

Equivalence focuses on the process of translating thought- for- thought rather than word- for- word. Vinay, J.P and Darbelnet, J (1995) regarded translation as "equivalence-oriented study"(p,38). They have presented seven methods of translation in their book: direct and Oblique Translation, Borrowing, Claque, Literal Translation, Transposition, Modulation, and Equivalence.

Material and Methods

This study is qualitative in design and is based on the textual analysis as a qualitative research method. The Urdu poetry of Faiz Ahmed Faiz(6 selected poems) and its translated version serve as the primary text. The terms from translation studies serve as theoretical framework since the poems have been analyzed in the framework of equivalence and non- equivalence terms. Besides, different translation studies' theorists have been incorporated to build the argumentative tone for the discussion. The translated text is taken as a target text to find out elements of Linguistic and Cultural equivalence.

Results and Discussion

Non-Equivalence and Loss of meanings in Faiz Ahmed Faiz's Poetry Translation

This section of the study argues about the emergence of non-equivalence and loss of meaning in Poetry Translation. This loss of meaning addresses the issue of untranslatability (linguistic and cultural) in poetry translation from one language to another language. The study analyzes six translated poems from Faiz Ahmed Faiz's poetry to investigate the proposition of loss of meaning during translation process. Among them are" Mujh se pehli se muhabat mery mehboob na mang" "Meray dil mery musafir,!" "Raat you dil mein tere yaad aye!" (quatrain), "Meray humdam" "Aye dil e betaab thehr!, tanhai kise humdam-e- deeren ke tarah" translated by Victor .G. Kiernan (1971) who is a well known scholar and British Marxist Historian and a translator of Faiz Ahmed Faiz's poetry. Besides, while doing Linguistics and stylistic analysis, out of free translation strategies, the major focus of the translator is on Blank verse translation and interpretation strategy. The basic focus of this discussion segment is to locate how cultural specific vocabulary or cultural Equivalents in Urdu language have been translated and how they loss their specific beauty, an aesthetic charm, and the desired meanings in the process of translation from source language to target language. Peter Newmark (1988) in his book *Approaches to Translation* sheds light about this factor of the loss of meaning by stating that each translation involves loss of meaning in the process of translation

from one language to another and there are number of factors involved in this process

Faiz's poetry is marked by juxtaposition of diverse images, symbols and cultural poetic tropes. His poetry has musicality, lyricism and a natural flow. From revolutionary strain, political themes to experiences of love, separation, and intensity of heart-rendered passions can be found in his poetry.

Starting from one of the most famous quatrain of Faiz "Raat yun dil mein tere yaad aye, Jesay werany mein chupky se bahar a jaye!" (1971,p.48) which has been translated by Kiernan as:

Last night your faded memory filled my heart,

Like spring calm advent in the wilderness,

Like the soft desert, pitfalls of the breeze,

Like peace somehow coming to one in sickness (1971, p.49).

The emergence of non-equivalence and cultural un-translatability in poetic language is evident here. These verses are about the memory of far-away beloved and poet is feeling the presence of his beloved's memory as presence of spring in wilderness. As far as translation of this quatrain from Urdu to English is concerned, translation strategies like literal translation, descriptive translation and free translation have been employed and formal equivalence, imagery and similes have been used to render the exactness of connotative meanings. Besides, Cultural Equivalence in the selection of vocabulary has not been employed. Though the translator is able to convey sense and thematic impression of these verses but the rhythmic impression, musicality and flow associated with Urdu language, and original flow of structure is missing in English translation. Hence, cultural specific words serve as constraints here which is mostly un-translatable.

Eugene Nida (1969) propounded two types of meanings: referential meaning (denotation) which deals with signs or meanings, and connotative meaning which is the emotional, contextual meanings engendered in the reader by a word. The connotative and expressive meanings of these poetic verses which the poet wants to express in original version have also been lost in the act of translation in this poem. The sentence "bemaar ko bewaja qarar a jaye" (1971,p.48) has also lost its aesthetic beauty when translated as: "as rest come without cause to a sick man" (1971,p.49) because it has different connotative meanings in Urdu. Besides, the words 'bewaja qarar' (1971, p.48) are directly linked to the effect of love in love experience but in translated version beauty associated with an expressions of love and the resultant memory has not been conveyed to the readers as purposefully as it is intended in original version. Furthermore, the substitution of 'bad-e-nassem' (1971, p.48) with English word 'zephyr' (1971,p.49) also seems to disturb the cultural ideology of the

reader who is quite familiar with the word 'bad-e-nassem' in Urdu poetry. So linguistic equivalence may be there but loss of meanings in cultural context of language is lost in this quatrain which highlights the issue of non equivalence in poetry translation. Bassnett (2005) argues in this context: "The problem here is that the reader will have a concept of the term based on his or her own cultural context, and will apply that particularized view accordingly" (p.41).

Bassnett (2005) has also talked about this case of loss of meaning with clarity and detail. Nida has provided valuable discussion on almost every translation problem, as well as useful tools for semantic analysis. Bassnett (2005) opines, "Eugene Nida is a rich source of information about the problem of loss of meanings in translations, in particular about the difficulties encountered by translators when faced with terms or concepts in the SL that do not exist in TL" (p.38). At another place, he has talked about Bible translation by saying, "Bible translators have documented the additional difficulties involved in, the concept of Trinity, or the social significance of parables in certain cultures" (2005, p.39).

However, this loss of meaning is called technically *Untranslatability* in Translation Studies. Catford (1965) distinguishes two types of untranslatability, which he terms Linguistic and Cultural. Bassnett (2005) states while negotiating about Catford's concept as:

On the Linguistic level, untranslatability occurs when there is no lexical or syntactical substitutes in the TL for an SL item. Linguistic untranslatability is due to differences in the SL and the TL, where cultural translatability is due to the absence in the TL culture of the relevant situational feature for the SL text (Bassnett, 2005, p.39).

The next poem "Aye dil- e -betaab tehr!, terege ha ke umadti he chali jate ha" (1971, p.104) was translated as:

O, restless heart calm down!"

This darkness it just keeps on enveloping,

As if blood seeps from every pore of the night (1971, p.105).

The translation strategies used in this poem are literal translation, faithful translation, communicative translation and finally functional and formal equivalence. The sentence "Shab ke rag rag se laho phoot raha ho jesay" (1971, p.104) translated as "As if blood seeps from every pore of the night" (1971, p.105) also corresponds to the idea of non-equivalence. The Linguistic analysis of this poem shows that translated version has musicality, rhythm, poetic flow, repetition and anaphora (repetition of first line-"at least wait for your lover' here) but cultural equivalence, connotative meanings and aesthetic beauty of Urdu language words have not been communicated truly, even though meanings are somehow

communicated through word to word translation pattern. But the impact of the first language has got lost during the process of the translation. The substitution of Urdu words 'terege' (p.104) with darkness (p.105), 'nabz- e -haste' (p.104) with 'delicate pulse' (p.105), 'Aalam' (p.104) with 'heavens' (p.105), nasha (p.104) with drunken delight (p.105), laho (p.104) with blood (p.105), zanjeer chanakti (p.106) with fetters ring (p.107), sagher (p.106) with wine- filled goblet (p.107), dewana (p.106) with madly obsessed (p.107) provide the semantic meanings somehow but the cultural context has not fully achieved as word 'laho' (p.104) in Urdu evokes a revolutionary spirit which is not like 'blood' in English and word 'nahsa (p.104)' can be taken as the extreme of intoxication with positive connotations which is associated with imagery like jaam', 'may', 'saqe' and 'masti' in Urdu language. But literary used word in translated version 'obsessed' on place of 'nasha' has negative connotations and it has failed to achieve the description of the ecstasy of love, the poet wants to convey. Different translation theorists and analysts have argued about cultural untranslatability. The researcher Jing jing Cui in his research has quoted Peter Newmark who opines:

Translation is very important medium for cultural exchange between people using different languages. It is one of the most important tasks from translators and translation researchers viewing problem of translation from the angle of cultural exchange (2012, p.827).

Another important poem by Faiz "Ger mujy is ka yakeen ho meray humdam mery dost, ger mujy is ka yakeen ho ke tery dil ke thaken, teri ankhun ke udasi, teray seenay ki jalen...!" (p.108) has been translated as "If I were certain of this my companion, my friend,

If I were certain of this, that the weariness of your heart.

The sadness of your eyes, the burning in your breasts,

would be removed by my sympathy, my affection.! (p.109).

The present poem highlights another shade of love experience as Faiz is no doubt a poet of revolution, optimism, love and tragic experiences in love. The poem under analysis presents the idea of promise in love from lover to his beloved that if he knew that his love would be a source of consolation for his beloved, he would have had loved her more, would have had blessed her with his heart-felt emotions, with his company, would have had sung the love songs to her to cheer her up or to end her grief, sadness and her dilemma. This poem is indeed a beautiful dramatic monologue addressed to a beloved. Translation strategies employed by the translator in the translated version of this poem are semantic translation, literal translation, faithful translation and meaning-based translation. Besides, semantic and functional equivalence are there but cultural equivalence is also missing here as in the previously analyzed poem.

In Urdu poetry, the use of poetic tropes are associated with rhythm and flow of language, which in turn intensifies the message and meaning, tone and mood of the poet and lends a unique touch to Urdu poetry. In poetry, the basic concern of the poet is not only to convey meanings but to foster intensification of feelings of the readers. The lines like 'halky shireen absharuun ke geet', mahtaab ke, siyaroon ke geet' (p.110) have romantic connotations, which the substituted translated words 'songs of waterfalls' (p.111), 'of spring times' (p.111), of planets' (p.111) cannot convey as beautifully as is intended by Faiz himself in his original version. Similarly, the word 'behlana' (p.110) cannot match aesthetically with translated word 'entertaining' (p.111) since entertaining or to entertain is a dramaturgical jargon used in drama and dramatization, to present something before audience but the translated word 'behlana' as intended by Faiz is a word of 'love used for lovers and dear close ones'. Besides, the sentence "yuheen gaata rahun tere khatir, geet bunta rahun, tere khatir!" (p.112) expresses more beauty and expression of love than translated English version translated as "so would I keep singing, keep singing, for your sake!" (p.113). Thus, the aesthetic pleasure the readers feel in reading Urdu version of these poems is not felt in translated version. There would be no exaggeration if it is said that the expression of intense emotions of the lover and suggestiveness (associated with selection of words), the original poet wants to convey in these verses, is missing in this translated poem. Cui has quoted Catford in this regard who is of the view that "the linguistic untranslatability is due to the differences in the source language and the target language. Whereas the cultural untranslatability is due to the absence in the target language of relevant situational features" (Cui, 2012, p.826).

The all time famous poem by Faiz "Muj se pehli se muhabat mery mehboob Na maag" (p.64) has also been put under linguistic analysis by the researchers in this study. This poem has been translated by numerous writers including Mehmood Jamal, Shiv.k.Kumar, Agha Shahid Ali and finally V.G.Kiernan. The selected version here is of Kiernan.

Muj se pheli se muhabat meray mehboob na maag!,
 mein nay samja tha ke tu ha to darekshan he hayat!
 Tera ghum ha to gham- e -dehar ka jagra kia ha!
 Tere surat se ha alam mein baharun ko sabat! (p.64)

Translated as

Love do not ask me for that love again.
 Once I thought life, because you lived a prize,
 The time's pain nothing, you alone were pain,

Your beauty kept earth's spring time from decay (p.65).

The poem is about the reminiscent feelings of by gone days of love and romance which the lovers yearn now and the memory of which is preserved in their hearts. The poet is imploring to his beloved not to instigate or demand the same passion and intensity from him which he once used to harbor for her. He has compared the pleasures of being in love with materialistic pleasures and other worldly desires among them the desire to love and to be loved is the supreme.

The translation strategies utilized here are descriptive and semantic translations. Functional and formal equivalence are also there. Very skillfully, blank verse mode has been employed. The loss of connotative meanings as far as intensity and beauty of written words in cultural context is missing in this translated version. Linguistic equivalence is there but cultural connotations are lost during the process of translation. The structure, rhyming scheme and musicality of poem has also been ignored by the translators. Out of Free translation Strategies, blank verse strategy has been employed by the translator.

The beauty of this sentence "Tere ankhun ke siwa duniya mein rakha kia ha" (p.64) at once addresses beauty of his beloved's eyes and conveys the idea of 'beautiful world inherent in her eyes'. The translated version as "my universe held only your bright eyes" (p.65) can not completely justify the depth of love, and level of appreciation of his beloved's beauty which Faiz in his Urdu poetry wants to convey. The sentence "rahateen aur be hein wasel ke rahat ke siwa!" (p.64) is teemed with layers of meaning but the translated version as "this world knows other torments than love, and other happiness than a fond embrace" (p.65) is completely reverse as far as equivalence in sense and meaning is concerned, ultimately generating idea of non- equivalence. The substitution of words 'rahteen' (p.64) with 'torments' (p.65) and 'wasel' (p.64) with 'fond embrace' (p.65) is unjustified in poetic sense since the word 'wasel' means union of lovers but on the other hand the English equivalent word 'embrace' can be momentarily expression of 'hugging' some dear ones. Similarly, the word 'rahteen' has deep range of meanings to convey, having sweetness of love and worldly pleasures and luxuries to evoke but substituted word 'torments' may have negative connotations to present.

This cultural non-equivalence can be spotted in almost all translated poems of Faiz by V.G. Kiernan. Catford argues that "a textual translation equivalent is thus that portion of a TL text which is changed when and only when a given portion of the SL text is changed" (1965, p.28). If it does not produce the required effect, it means non- equivalence emerges.

The next poem from the same fervent is 'Do Ishaq'...'Taza hein abhe yad mein aye saqi gul-e-faam, wo aks-e rukh-e yaar se lahkey huye ayaam' (p.162) translated as

Fresh yet in memory,

Saqi, rose sister,

Those days whose bright mirror

Reflects her face still.(p.163)

The translation of the cultural word 'gul-e faam' as 'rose sister' triggers the main argument of the researchers concerning the cultural vocabulary is evident here. The juxtaposition of both expressions presents the unjustified case as the word 'gul-e faam' has aesthetic beauty in it as this word is famous in Urdu poetry for beloved but the translated word has decreased the impact of 'gul' which Faiz wants to create on the readers. Similarly, the next sentence, 'those days whose bright mirror, reflects her face still' (p.163) not only disturbs the rhythm of the poetic verse in translation but also present descriptive translation before the readers. The next sentence also presents the same phenomenon where the sentence 'wo dil sa darakta hua umeed ka hangaam'(p.162) translated as 'moments like fluttering heartbeats, of hope for her'(p.163) does not seem to contribute to the element of lyricism the Urdu version exhibits. Words have been taken separately here to do word to word translation by the translator, which has disturbed the connotative beauty and musicality of the original words.

Besides, the myriad of poetic expressions which are the heart of Urdu poetry has been replaced with simple words which strengthen the main proposition of non-equivalence in cultural vocabulary. The poetic expressions like 'teray hussan ka khursheed' as 'the sun of your beauty', 'hijar ke taptay huy din' as 'fevered days', 'rukhsar ke khum mein' translated as 'in a curving cheek', 'kabhi dast -e -saba ko' translated as 'hand on hot eyelids' loss their poetic beauty and intensity of emotions in the act of poetry translation. Though they have fulfilled the task of communicating the message to the reader but the intensity of the feelings of separation, the intimacy between the lovers, the state of spiritual union, and the feminine beauty of beloved with zeal and poetic touch, conveyed by Faiz in Urdu language, are missing in its translated version.

The quatrain "Aj tanhai kise humdam-e- deeren ke tarah, kerny aye ha mere saqi gire"(p.224) translated as" today loneliness like some old friend has come to do my wine pouring" (p.225) has also been dealt in descriptive translation. Musicality can be spotted in these verses, especially in the employment of poetic word 'Saqi gire'(p.224), the pronunciation of which donates lyricism and musicality to this verse. Saqi is the person who drinks and let others drink the wine; it is a poetic occupation reserved for the poets (aehl-e- zoq), lovers (aehl-e- dil), worshippers of beauty (ehl-e hussan). Musicality is also the dominant characteristics of Meer Taqi Meer's poetry, another famous Urdu poet. This is because of employment of the wine imagery in his poetry, the repeated references to the concept of 'saqi gari', 'maey noshi'(wine), this element of musicality can be discerned in his poetry. Wine imagery is also a dominant stylistic imagery in British romantic poet, John Keats' poetry whose odes are replete with wine images like 'goblet', 'beaded bubbles',

'grapes' and 'red wine' etc. Keats has been called the eastern Meer Taqi Meer because of this shared poetic element with Meer. All these words contribute to the notion of intoxication which assists in generating musicality and rhythm to his poetic art.

Thus, the substitution of word 'saqi geere'(p.224) with 'wine- pouring' (p.225) by Kiernan in the poem under discussion does not do justice to the poetic sensibility of the Urdu language readers as the lyricism of Faiz's verses is lost in the act of translation here. Furthermore, the musicality and rhythm which a reader enjoys in reading Urdu verses is also not present in this translated version. The expressions like 'Shaam dhaly'(p.224) and 'mehtaab utray"(p.224) have a flavor of romanticism and musicality, and it evokes the aesthetic sensibility of Urdu poetry lovers by delving deep into the serenity and intoxication of reciprocal love between the poet and his beloved.

This discussion also entails the loss of cultural connotations in translated version of this poem. The word 'mehtaab'(p.224) in Urdu is used for a beautiful and delicate beloved to talk about her feminine beauty. The desired appreciation of a beloved's beauty cannot be communicated through simple word of 'moon' (p.225). The word 'moon' (p.225) cannot be an apt equivalent of word 'mehtaab'(p.224) which is an important cultural word in Urdu poetry. The researcher Kashgary in his research paper addresses this issue of non equivalence as:

"Untranslatability may occur at word level. This kind of untranslatability is circumvented by abandoning equivalence at the word level in favour of non equivalence terms to achieve an acceptable degree of equivalence at the text level"(Kashgary,2010.p.84)

The analysis of these poems leads the researchers to propose that the idea of the expression of meanings as intended by Faiz himself and the level of intensity of the emotions, the poet himself wants to convey is lost, when process of translation from one language(SL) to another language (TL) is undertaken. Though something new is generated for the readers through this process of translation, to study literature in more than one language but the cultural words are not found on equivalence level. The result ultimately is the emergence of non -equivalence in cultural vocabulary and expressions. Faiz's translated poetry in English manifests the same problematic issue bringing to focus the issue of untranslatability of cultural vocabulary which is the core concern and objective of this study. This is the worldwide phenomenon in poetry translation which has been addressed in this study. In discussion of the main argument, the researchers have also proposed that Kiernen has used mostly free translation strategies while interpreting Faiz's Poetry.

Conclusion

The discussion and analysis of Faiz's selected poetry translated by Kiernen in this study fosters the proposition that non-equivalence is the dominating factor in

poetry translation which determines the problematic issue of loss of meanings in cultural context during linguistic translation process from one language to another. The study has highlighted the fact that poetry translation demands minute observation and mastery over linguistic and cultural vocabulary on part of the translator so that loss of aesthetic beauty of words, and the connotative meanings of the sentences could be avoided. Hence, such vocabulary serves as linguistic and cultural constraints in the process of translation. Nevertheless, word to word and semantic translations are possible but originality of poet's ideas, aesthetic beauty and connotative value of verses get loss in this attempt to do poetry translations.

The analysis of Faiz' six poems has been done to propose the notion of *Cultural and Linguistic constraints* and *non-Equivalence* leading to untranslatability which is the recurrent phenomenon in Poetry Translation as it is said: "We should understand the co existence of translatability and untranslatability" (Cui,2012.p.826). Besides, the translation strategies: free translation, word to word translation and descriptive translation have been brought to the notice by the researchers. The interpretation is based on the self analysis of the researcher grounded upon the terms from the domain of Translation Studies. Haidery (2009) a researcher, in his article *Cultural and Linguistic Equivalence in Translation* states: "All translators cope with finding Equivalence in order to convey the Translation unit better. The researchers proposed that despite using such strategies as omission, reduction, addition, elaboration and interpretation in poetry translations, there are causes for the loss of meanings in the transmission of cultural specific items from one language to another language, which are influence of first language and cultural vocabulary. The future researchers can analyze Faiz's poetry in light of the new emerging translation theories.

References

- Abbasi,j., & Manafi A. (2004). Strategies of Poetry Translations: Reconstructing Content and Form. *Translation studies*, 01,53-74.
- Bassnett, S. (2005). *Translation studies*. (3rd ed). London & New York, NY: Routledge.
- Baker, M. (2004). The status of Equivalence in Translation Studies: An Appraisal Yang Zijian: *English Chinese Comparative Study and Translation*, Shanghai.
- Catford, J. C.(1965) *A Linguistic Theory of Translation*. Oxford University Press. London, New York.
- Cui, J. (2012). Untranslatability and the Method of Compensation. *Theory and Practice in Language Studies*, 2, 826-830
- Haidery,J.(2009).Cultural and Linguistic Equivalence in Translation. <http://www.translationdirectory.com/articles/article1990>.
- Jixing, L. (2013). Translation Definitions in Different Paradigms. *Canadian Social Science*, 9, 107-115.
- Kashgary, A.D. (2011). The Paradox of Translating the Untranslatable: Equivalence vs. Non- Equivalence in Translating from Arabic into English. *Journal of King Saud University – Languages and Translation*, 23, 47-57
- Kiernan, V.G. (1971). *Poems by Faiz*. Vanguard Books (Pvt) Ltd. South Publications. London. Print.
- Nida. E.A. Taber.R.C(1969). *Theory and Practice of Translation*. Leiden. <https://www.amazon.com/Theory-Practice-Translation-Eugene-Nida/dp/9004132813>.
- Nair, S. K. (1991). Translating Poetry: some Basic Problems International journal Translation. <https://slidex.tips/download/research-articles-in-interpretation-and-translation>.
- Newmark, P. (1988). *Approaches to Translation*. Pergamon Press. London. New York.
- Panou, D. (2013). Equivalence in Translation Theories: A Critical Evaluation. *Theory and Practice in Language Studies*, 3, 1-6.
- Vinay, J .P. & Darbelent, J. (1995). *A Methodology for Translation*. Amsterdam/ Philadelphia: John Benjamins.