

Translational Analysis of the Urdu and English Translated poetry of Amjad Islam Amjad



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Abstract: Translating literature from one language to other languages is a widespread phenomenon for last few decades. Cross-cultural communication inevitably needs translational literature and transnational poetry for establishing bridge of acceptance and respectability among different cultures and nations. This exploratory study undertakes a meticulous evaluation of 15 poems translated from Urdu to English by Baidar Bakht, exploring the depth and breadth of translated work from a total of 250 poems by renowned Urdu poet Amjad Islam Amjad. Employing a holistic framework analyzing various modern and historical translation theories with an integration approach, the study delves deep into the complexities of distance found between the original Urdu source texts and their English targeted texts. A careful examination is conducted at the literary, pragmatic and cultural levels, analyzing selected elements across the poems. The investigation reveals varying degrees of distance preservation between the source and target texts across different levels. While linguistic and pragmatic features exhibit a relatively minimized distance, cultural elements demonstrate a more partial alignment between the Urdu and English versions. This in-depth examination assists in appreciating the aesthetics of poetry and translation to their fullest. The findings provide valuable insights for researchers, translators and modern poets interested in cross-cultural literary exchange through skilled translation, assessing both the quality of translating implicit poetic aspects between languages and the inherent challenges in the process.

Keywords: Translational Studies; Source text (ST); Translated Text (TT); Amjad Islam Amjad

1. Introduction

Translational research is a new and growing field of study that investigates the principles, nature, and application of translation. It looks at translation in more depth than just interlingua transfer of meaning between languages but also a form of cross-cultural dialogue. It can be defined as a multidisciplinary field that intersects with numerous further fields of studies, such as world literature, ethnic studies, gender and queer studies, artificial intelligence, discourse studies, semantic and semiology.

Although translational studies and interpreting are often associated with each other, they are distinct fields. The word "translation" originated in the 14th century, it is derived either from the Latin word "translatio" or the archaic French word "translation." Both words mean "to transport," which come from the verb "transfere," mean "to carry over." Steiner (2013) argued that all forms of communication can be considered acts of translation.

Poetry of Amjad Islam Amjad translated in many languages. The English language is just

one of the numerous languages into which Amjad Islam Amjad's poetry has been translated. However, because the core of the original language is frequently not fully conveyed in its genuine spirit, translating the source text into the target text is not always an easy process. The target text may lose or change the circumstance, spirit, and intensity that are present in the original material. This is because translational studies is a field that crosses many other academic fields, such as comparative literature, cultural studies, gender studies, linguistics, philosophy, rhetoric, and semiotics maintaining the true essence of the original text in the translated text is a major challenge for translators especially considering the cultural differences between the two texts. It requires mastery of both the texts and the languages involved and cannot be taken lightly (Aslam & Lodhi, 2024).

1.1 Rationale of the study

Poetry is a vital form of expression, with each language reflecting its unique cultural nuances. In Pakistan, Urdu holds a special place as the national language and a medium for poetic expression. A lot of research is being conducted on examining the source and translated texts of Pakistani poets (Wazir & Lodhi, 2020; Ajmal et.al. 2024, Aslam & Lodhi, 2024, Asghar & Uzair, 2017) Pakistani poetry, with its rich tradition dating back to the Indo-Pak subcontinent, has gained international recognition. Amjad Islam Amjad, a renowned Urdu poet, is known for his simple yet profound verses that address themes of love, social issues, and human relationships. His work has garnered both local and international acclaim. However, translating Amjad's poetry presents significant challenges, as the essence of Urdu poetry often is diluted in the process. The translation of Amjad's work raises issues of equivalence between source and target texts, particularly at semantic, pragmatic, and cultural levels. The intricate relationship between language, culture, and poetry makes it difficult to fully capture the original's magnificence in translation. These complexities offer an intriguing area of study for researchers and translators exploring Amjad Islam Amjad's literary legacy, highlighting the

challenges of preserving poetic essence across linguistic and cultural boundaries.

1.2 Research Questions

This research revolves around four central research questions:

1. What kind of linguistic features have been employed in the Urdu original and English translated texts of Amjad Islam Amjad's poetry?
2. How do pragmatic features manifest in both the translated and source texts of the selected poetry of Amjad Islam Amjad?
3. What type of cultural and contextual elements are discernible in the English and Urdu texts of Amjad Islam Amjad's poetry?
4. What instances of linguistic, pragmatic, and cultural equivalence can be identified within the selected English and Urdu poetry of Amjad Islam Amjad?

1.4 Significance of the Study

This research offers valuable insights by examining the linguistic, pragmatic, and cultural equivalence and divergences between Amjad Islam Amjad's original Urdu poems and their English translations. By exploring the similarities and differences between the source and target texts, this study aims to enhance readers' understanding and critical thinking skills regarding poetry translation. The findings of this research will be particularly beneficial to students, educators, and researchers, especially in the context of Pakistan's diverse, multilingual society. By analyzing the process of translating Urdu poetry into English, this study serves as a bridge for intercultural understanding and appreciation. Furthermore, this investigation can act as a valuable resource for students and scholars of English and Urdu literature, both in Pakistan and internationally. It sheds light on the complexities of preserving poetic essence across linguistic and cultural boundaries, contributing to the broader field of translation studies.

2. Literature Review

Translation Studies, established as an academic discipline by James S. Holmes in 1972, encompasses the systematic study of translation as both a professional practice and a means of

understanding cultural and linguistic exchange. Key figures in the field have contributed to defining translation: J.C. Catford (1965) emphasized the substitution of text between languages, stating, and "Translation involves the substitution of text in the source language (SL) with an equivalent text in the target language (TL) (p. 21). Cowie and Shuttlesworth (1997) viewed translation as a broader concept encompassing the transfer of written texts, including interpreting. George Steiner (2013) took a more expansive stance, asserting, "All forms of communication can be considered acts of translation" (p. 45).

The history of translation dates back to ancient civilizations, with early efforts focusing on judicial and religious texts. A significant milestone was the translation of Homer's *Odyssey* into Latin by Livius Andronicus in 240 B.C., marking the beginning of literary translation. The translation of the Bible into numerous languages has been another pivotal point in translation history. Translation Studies emerged as a distinct discipline in the late 1970s, moving away from word-for-word translation methods. The field has grown significantly since then, with increasing interest in translation theory and practice. Translation Studies is significant for several reasons: it bridges linguistic and cultural barriers, allowing access to different languages, cultures, and intellectual achievements; it facilitates communication, being essential for international exchange in various fields including science, medicine, technology, commerce, law, and culture; and it preserves heritage, ensuring the continuity of cultural and intellectual legacies.

The concept of equivalence in translation is complex and central to the field. Pym (2010) argues that perfect equivalence between languages is unattainable, while Yinhu (2011) emphasizes that complete transfer of all message elements from source to target text is impossible. Two primary translation strategies are domestication, which adapts the foreign text to the cultural values of the target language, and foreignization, which emphasizes the linguistic and cultural differences of the foreign text. Venuti (2017) advocates for foreignization,

challenging the dominance of domestication in translation. Scholars such as Vinay and Dalbarnet (1958) and Newmark (1988) have identified specific translation techniques and procedures. Vinay and Dalbarnet proposed seven basic translation procedures: borrowing, calque, modulation, equivalence, adaptation, literal translation, and transposition. They also distinguish between direct and oblique translation strategies, corresponding to literal and free translation. Newmark, on the other hand, differentiates between translation methods (applied to whole texts) and procedures (used for sentences and smaller units of language). His methods include word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation, and communicative translation. Newmark's procedures encompass techniques such as transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, componential analysis, synonymy, through-translation, shifts or transpositions, modulation, recognized translation, compensation, paraphrase, and couplets (Aslam & Lodhi, 2024)..

The concept of equivalence has evolved over time and remains a subject of debate in translation studies. Various scholars have contributed different perspectives on equivalence. Nida (1964) identified two types: formal equivalence, which focuses on preserving the form and content of the original text, and dynamic equivalence, which prioritizes eliciting the same response in the target audience as in the source audience. Pym (2010) argues for the importance of "equal value" between source and target text segments, distinguishing between natural and directional equivalence. Koller (1989) defines different types of equivalence based on the text type being translated. Achieving equivalence in translation, according to Ajmal et.al. (2024), faces several challenges. Cultural and linguistic differences make perfect equivalence difficult due to the diversity of languages and cultural nuances. The issue of untranslatability arises with certain concepts, cultural references, and stylistic elements that may not have direct equivalents in the target

language. Additionally, the subjectivity of the translator, including their background, knowledge, and personal style, influences the translation process and the resulting equivalence.

The concept of equivalence in translation studies has shifted over time. While it remains a fundamental aspect of the field, the emphasis has moved from achieving perfect mirroring to understanding the relationship between two texts and capturing the essence of the message, emotional impact, and cultural nuances. This evolution reflects a more nuanced and contextualized approach to translation, acknowledging the complexities involved in transferring meaning across languages and cultures (Wazir & Lodhi, 2020). Translation Studies, established as an academic discipline in the 1970s, encompasses the systematic study of translation as both a professional practice and a means of understanding cultural and linguistic exchange. The concept of equivalence is central to the field, though scholars like Pym (2010) argue that perfect equivalence between languages is unattainable. Two primary translation strategies are domestication, which adapts the foreign text to the cultural values of the target language, and foreignization, which emphasizes the linguistic and cultural differences of the foreign text. The evolution of equivalence in translation studies reflects a shift from seeking perfect mirroring to understanding the relationship between two texts and capturing the essence of the message, emotional impact, and cultural nuances. This change acknowledges the complexities involved in transferring meaning across languages and cultures. Scholars have identified various types of equivalence, such as Nida's (1964) formal and dynamic equivalence, and Koller's (1989) different types based on the text being translated.

Literary translation, which involves the translation of prose, poetry, songs, novels, plays, and short stories, presents unique challenges. Munday (2001) argues that literature is an integral part of the social, cultural, and historical framework. Literary translation aims to preserve or recreate the aesthetic intentions or effects perceived in the source text (Delabastita, 2011).

Unlike scientific or business translation, literary texts are replete with rich use of literary and rhetorical devices, complex forms of idiomatic expression, and layers of meaning that extend beyond grammatical and semantic levels to include pragmatic meaning embedded in society, culture, history, and tradition.

Sun (2022) emphasizes that literary translation aims to capture, convey, and communicate multi-layered and interconnected information and feelings about another situation and community. It extends beyond mere semantic representation, focusing on conveying both semantic information and aesthetic allure. The challenge lies in balancing semantic precision with the accurate portrayal of stylistic elements, ensuring that the translated work maintains its artistic appeal and cultural appropriateness. Pragmatic equivalence in translation focuses on conveying the source language to the target language with the same intention and effect on the reader. It involves understanding and translating the context, speaker intentions, and cultural nuances that accompany language. Charles W. Morris, who coined the term "pragmatics" in the 1930s, defined it as the study of the origins, uses, and effects of signs within overall communicative behavior. In translation, pragmatics helps navigate the complexities of human communication by interpreting unspoken messages, appreciating cultural differences, and conveying the full context of the original text. Yule (2010) describes pragmatics as the study of what speakers mean, or "speaker's meaning," and how we recognize what is meant even when it is not explicitly stated. This approach to translation considers non-verbal cues, gestures, expressions, and even silence as elements that add layers of meaning to the text. By mastering pragmatics, translators can uncover the unspoken depths of human communication and create translations that resonate with the target audience on multiple levels.

Literary translation presents numerous challenges, particularly in conveying cultural nuances and meanings across linguistic boundaries. Al-Masri (2009) highlights the concept of translation losses, emphasizing the difficulties in achieving cultural equivalence.

These losses can manifest in various forms, including explicit, implicit, modified, and complete losses, each affecting the cultural integrity of the source text in different ways. The intricate relationship between language and culture plays a crucial role in translation. Toury (1978) notes that translation involves not just two languages, but two cultural traditions. El-dali (2011) and Lotman & Uspensky (1978) further emphasize the inseparability of language and culture, underscoring the importance of cultural context in translation. Poetry translation presents unique challenges due to the deep cultural embeddedness of words and phrases. Translators must grapple with conveying not just the content, but also the form, context, cultural references, rhythm, and metrical devices of the original work. This complexity often results in translations that struggle to capture the full aesthetic and emotive impact of the source text. Fernandez Guerra (2012) points out that literary texts often contain culture-specific elements that lack direct equivalents in the target language. This necessitates creative solutions from translators to convey the essence of these culturally rooted concepts. Yousef (2012) categorizes the challenges of literary translation into linguistic, cultural, and human factors, highlighting the multifaceted nature of the task.

In conclusion, literary translation, especially between culturally distant languages, requires a delicate balance of linguistic skill, cultural understanding, and creative interpretation. Translators must navigate complex cultural and linguistic landscapes to create translations that not only convey the meaning but also preserve the essence and cultural context of the original work. Previous studies on translated literature have shed light on the challenges and complexities involved in preserving the original text's essence and cultural context. Fasiullah (2019) focused on the challenges of translating poetry from English to Urdu, analyzing Muhammad Iqbal's translations. The study highlighted the cultural adaptations and structural changes made by Iqbal, emphasizing the importance of maintaining thematic essence while adapting to the target culture. Iqbal successfully conveyed the essence of the

original poems to the Urdu-speaking audience while making significant changes to structure, meter, and rhyme scheme to cater to cultural preferences. Al-Masri (2009) investigated cultural translation challenges in Arabic literary texts, identifying four types of cultural losses: explicit, implicit, modified, and complete. The study highlighted the importance of the translator as a cultural insider, capable of capturing culture-specific and emotionally impactful words that convey the implicit level of the source text. Tursunovich (2022) further emphasized the need for cultural understanding and linguistic skills in artistic translation, stressing the importance of education in methodology, culture, and translation practices. In another study, Catford (1965) distinguished between linguistic and cultural untranslatability, highlighting complexities beyond word-for-word equivalence. His work emphasized the translator's role as a cultural mediator, responsible for bridging linguistic and cultural gaps while preserving the intended meaning and impact of the source text. Sultana (2016) compared native and non-native English translations of Faiz's poetry, finding that non-native translations were more attuned to cultural context but potentially lacking in linguistic equivalence. The study argued that Faiz's poetry is deeply rooted in its socio-economic and political context while possessing a highly lyrical quality, making it challenging to fully capture in translation. These studies collectively underscore the multifaceted nature of literary translation, emphasizing the need for translators to possess not only linguistic proficiency but also deep cultural understanding and artistic sensibility to effectively bridge the gap between languages and cultures.

Amjad Islam Amjad (1944-2023), a distinguished figure in Pakistani Urdu literature, was not only a versatile creator but also a highly regarded authority. He received numerous prestigious awards, including the Presidential Award for Best Performance, Sitara-e-Imtiaz, and international accolades. His contributions as a poet, playwright, travel writer, columnist, critic, and translator are truly remarkable. Amjad Islam Amjad's literary journey began in

the 1960s, with his poems appearing in prominent literary magazines. He was greatly influenced by Ahmed Nadeem Qasmi, a renowned poet of the time. Amjad's poetry, known for its romantic themes and lyrical style, quickly gained recognition. He consciously integrated rhythm into his work, setting him apart from other poets. Beyond poetry, Amjad Islam Amjad also excelled in other literary genres. He wrote plays, travelogues, and translated works from other languages. His collaborations with legendary singers like Nusrat Fateh Ali Khan and Ghulam Ali further enhanced his reach and impact. Amjad's artistic journey was one of bold exploration and multifaceted expression, leaving a lasting legacy in Pakistani literature.

3. Research Methodology

3.1 Research Design

This study examines the concept of distance and equivalence in selected poems, focusing on the linguistic, pragmatic, and cultural aspects of an Urdu poem and its English translation. Through observation and content analysis, the research aims to determine if the translation maintains the poem's essence and to what degree equivalence or distance exists between the original and translated texts. The analysis compares Amjad Islam Amjad's original Urdu text with Baidar Bakht's English translation, evaluating how well the translation preserves the source material's meaning, style, and cultural nuances. This includes examining grammatical structures, idiomatic expressions, and cultural references. By highlighting the challenges faced by the

translator and the decisions made during the translation process, this study contributes to translation theory and deepens our understanding of the complexities involved in translating poetic works, particularly those by significant Urdu literary figures like Amjad Islam Amjad.

3.2 Population and Sampling

This research focuses on a specific collection of Urdu poems written by Amjad Islam Amjad. These poems serve as the source text. Their English translations, a total of 149 poems, are taken from the book "Light of the Shadows," translated and selected by Baidar Bakht. The book itself is divided into 17 sections. For the purpose of in-depth exploration, the research selects fifteen poems from this book. These selected poems will be carefully examined to analyze the linguistic, cultural, and pragmatic nuances present in each translated piece. By studying these nuances, the research aims to gain a deeper understanding of the translation process and the impact it has on the overall meaning and interpretation of the poems. A selection of 15 poems from "Light of the Shadows" was chosen for analysis. These poems were selected based on their diverse themes, language features, and cultural contexts, providing a good sample for studying the impact of linguistic pragmatics and cultural distance on translation. The sample size of 15 poems was chosen to allow for in-depth analysis while considering time constraints. This selection also covers a variety of poetic themes, ensuring a comprehensive exploration of the linguistic and cultural nuances in Amjad Islam Amjad's translated poetry.

Table 1. Sample description

No	Part	ST Urdu Poems	TT Eng Poems	Page No
1	Part 1	(بازگشت)	A cold evening	32
2	Part 2	(کبھی کبھی)	Sometimes	50
3	Part 3	(غزل)	Ghazal	148
4	Part 3	(غزل)	Ghazal	164
5	Part 4	(غزل)	Ghazal	182

6	Part 5	(غزل)	Ghazal	270
7	Part 6	(کیوں؟)	Why?	300
8	Part 7	دل کے آتش دان میں شب (بہر)	In the fireplace of heart	356
9	Part 8	(خداشہ)	Apprehension	430
10	Part 9	محبت کی اپنی الگ ہی (زباں ہے)	Love has its own language	452
11	Part 13	(موسم سرما کی پہلی بارش)	The first rain of winter	596
12	Part 14	(وہ ایک بات)	That one thing	630
13	Part 15	اے آگہی، فریب تما شا (کہاں نہیں)	O awareness, the deception to see is everywhere	578
14	Part 16	اے میرے دوستوں، بھلے (لوگوں!)	O my friends gentle folks!	740
15	Part 17	(لاک ڈائون)	Lockdown	796

3.3 Data Collection Sources

Primary sources are original materials or first-hand accounts, while secondary sources analyze and interpret primary sources (Sumanto, 1995). The primary data source for this study is Amjad Islam Amjad's original Urdu poetry. As renowned poet his works display his mastery of the Urdu language and his unique poetic expressions. These original poems provide a foundation for understanding the linguistic pragmatics and cultural nuances present in his writing.

3.4 Data Analysis Strategy

Data analysis involves examining information using logical processes and calculations to understand, summarize, and estimate non-numerical data. A broader understanding of different qualitative and quantitative methods provides a more complete perspective. This study uses a qualitative approach for data analysis. This involves organizing, assessing, and interpreting theoretical facts, participant responses, and other non-numerical data to identify themes and patterns and answer the research questions. Various techniques can be applied to analyze qualitative information, with

the choice depending on the research's nature and objectives. Selecting and correctly applying the most relevant analytical method is crucial for accurately addressing the issues under investigation and achieving the study's goals.

3.5 Framework of Analysis

This study uses a framework combining Mona Baker's Equivalence Model and Peter Newmark's Translation Strategies. Baker's model examines equivalence at different linguistic levels, while Newmark's strategies offer insights into cultural transfer. This integrated framework allows for a thorough analysis of both linguistic and cultural aspects of translation.

Additionally, a pragmatic analysis is conducted to explore the communicative functions, intents, and contextual dynamics of the selected Urdu poems and their English translations. This analysis focuses on how language is used to convey meaning, evoke emotions, and achieve rhetorical or performative goals. By considering linguistic devices and contextual influences, the analysis identifies areas of equivalence and non-equivalence between the source and target texts.

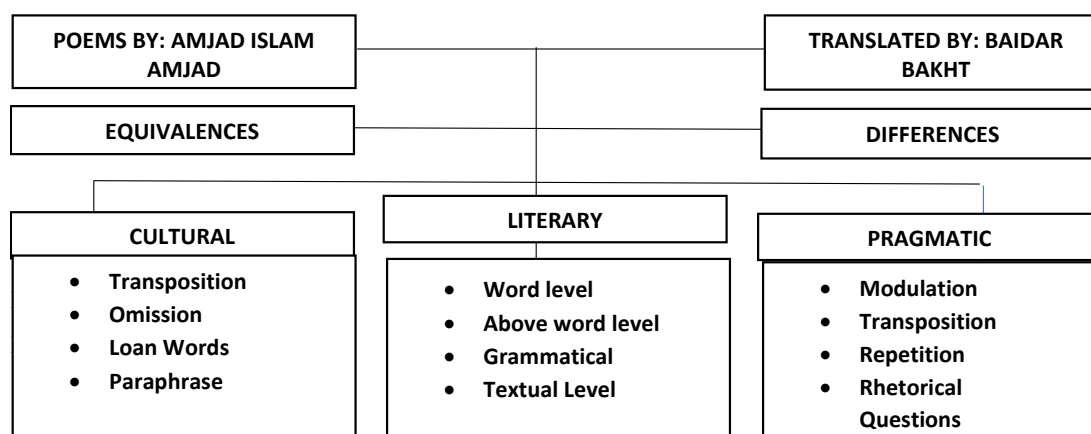


Figure 1: Framework of Analysis

This study employs an integrated analytical framework, combining Mona Baker's Equivalence Model with Peter Newmark's Translation Strategies. This approach enables a comprehensive examination of both linguistic and cultural aspects of the translation process. Baker's model provides a systematic method for analyzing equivalence at multiple linguistic levels, including word, above-word, grammatical, textual, and pragmatic dimensions. This multi-layered approach facilitates a detailed comparison between the original Urdu poems and their English translations. Complementing Baker's model, Newmark's translation strategies, such as transposition, omission, loan words, and paraphrasing, are applied to examine the cultural elements of the texts. This aspect of the framework offers insights into how cultural nuances are transferred and adapted during the translation process.

The study also incorporates a pragmatic analysis, focusing on the communicative functions, intentions, and contextual dynamics within the selected poems and their translations. This component explores how language is utilized to convey meaning, evoke emotions, and achieve rhetorical or performative goals in both the source and target texts. By integrating these theoretical approaches, the framework allows for a nuanced examination of linguistic, cultural, and pragmatic aspects of poetry translation. This comprehensive analysis aims to

illuminate the translation choices made and their impact on the final English versions of Amjad Islam Amjad's poems, identifying areas of equivalence and non-equivalence between the original and translated texts.

4. Analysis and Discussions

The analysis reveals that language differences and cultural nuances can lead to non-equivalence in translations. The word count in the English translations often differs from the original Urdu poems. In some cases, the translator prioritizes coherence over other elements, while in others, they focus on word-level accuracy but lose original imagery and tone.

Grammatical structures and elements are generally preserved in the English translations, maintaining the overall coherence and fidelity of the original poems. However, there are some instances of word order changes and the addition of words to ensure natural-sounding English. Line counts and word counts vary significantly between the source and target texts. This suggests that the translation process involves structural and length changes. The translator has selectively retained loan words and used paraphrasing techniques to bridge linguistic and cultural gaps. The translator has effectively used modulation techniques to adapt the source text to the target language and culture, shifting perspectives, expressions, and contextual references to produce more natural and idiomatic translations.

Mona Baker's model of translation equivalence is used to analyze the source and target texts, examining equivalence at word, grammatical, and textual levels. The analysis reveals that translations sometimes maintain distance from the original text, prioritizing coherence over aesthetic appeal or metaphorical power. Strategies like amplification are used to convey nuanced emotional ideas.

Grammatically, the translations generally maintain a high degree of equivalence, preserving structures and linguistic elements of the source text. Textual equivalence is largely maintained through the preservation of word order, with occasional deviations to accommodate linguistic differences. The pragmatic analysis examines communicative functions, intents, and contextual dynamics, focusing on figurative devices such as similes, metaphors, rhetorical questions, and repetition. This analysis reveals areas of equivalence and non-equivalence between the source and target texts, highlighting the translators' ability to navigate cross-cultural literary translation complexities. The cultural analysis explores translation strategies such as transposition, omission, use of loan words, and paraphrasing. These strategies demonstrate the translator's efforts to bridge linguistic and cultural gaps while balancing the preservation of cultural references with the need for clarity and accessibility for the English-speaking audience.

The analysis of source text (ST) and target text (TT) reveals differences due to language diversity and variations in linguistic features, particularly in nouns, verbs, and adjectives. Blohm et al. (2018) emphasized that achieving equivalence in sentence structure between two languages is challenging, impacting the poetic qualities during translation. While prioritizing coherence over aesthetic appeal, translators often struggle to maintain the intended tone and metaphorical power of the original work, as seen in Rafika's (2018) findings on non-equivalence in metaphor translation of William Blake's poem. Despite striving for faithful word-level translations, the loss of intended imagery and emotiveness is a common issue, affecting the emotional weight and depth of the original

expressions. Grammatical equivalence is generally preserved, with attention to details like number, gender, person, tense, and voice, ensuring coherence and fidelity in translation. However, variations exist in maintaining cohesive ties and cohesion, as noted by Asoudeh et al. (2021). Structural changes and variations in line and word counts are observed in the translation process, along with selective retention of loan words based on target audience familiarity. Paraphrasing and modulation techniques are used to enhance clarity and adapt the text to the target language and culture, though sometimes leading to the loss of specific cultural references. Overall, achieving linguistic and cultural equivalence between ST and TT poses challenges for translators, requiring strategic navigation of these differences. Overall, the findings highlight the complexities involved in translating poetry across languages and cultures, revealing both successes and challenges in maintaining equivalence at various levels while preserving the essence of the original works.

5. Justifications of the research questions

5.1 What kind of linguistic features have been employed in the Urdu original and English translated texts of Amjad Islam Amjad's poetry?

The research focuses on the linguistic differences between the Urdu source texts and their English translations. While there are some non-equivalencies, the translations generally achieve a high degree of equivalence in terms of grammatical structures, word order, and overall meaning. However, the translator's choices at the word level can influence the overall aesthetic and pragmatic effect of the translation. Previous research by Ahmad (2024), Yousef (2012), and Mohammed (2018) has highlighted the challenges of preserving linguistic nuances in Urdu poetry translation. My analysis supports their findings, demonstrating the importance of understanding linguistic differences between Urdu and English (Ajmal, et.al. 2024; Aslam, 2024). By investigating specific linguistic features, such as parts of speech, grammatical structures, and word order, I have identified the linguistic challenges and strategies employed by

the translator. The analysis reveals that the translator has generally achieved a high degree of equivalence in maintaining the SPCA structure, balancing the need to preserve the essence of the original with the necessity of rendering the text idiomatically in the target language. These studies, combined with my own findings, demonstrate the importance of understanding the linguistic differences between Urdu and English to achieve effective translation of Amjad Islam Amjad's poetry. The analysis highlights the complex interplay between linguistic features, cultural context, and the translator's choices in shaping the overall meaning and impact of the translated text.

5.2 How do pragmatic features manifest in both the translated and source texts of the selected poetry of Amjad Islam Amjad?

The research focuses on pragmatic features in the translation of Amjad Islam Amjad's poetry. Pragmatic features include contextual, communicative, and functional aspects that translators must consider to effectively convey the meaning of the source text. This analysis reveals several pragmatic strategies employed by the translator, including modulation, emphasis shifting, and cultural adaptation. These strategies help bridge the gap between the source and target languages. Our findings align with previous research on pragmatic features in poetry translation. Wazir and Lodhi (2020), Bashir and Khan (2019), Khan (2022), and Rana (2020) have highlighted the importance of considering pragmatic aspects in Urdu-English poetry translation. This research contributes to the field of translation studies by providing a detailed analysis of pragmatic features in Amjad Islam Amjad's poetry translation. It demonstrates how translators navigate linguistic and cultural differences to produce effective translations, and extends our understanding of pragmatic challenges in Urdu-English poetry translation. The study will involve a comparative analysis of selected poems by Amjad Islam Amjad in their original Urdu and English translations. By addressing the pragmatic features, this research aims to shed light on the challenges and strategies employed by translators in bridging the contextual and

communicative gaps between Urdu and English, thus contributing to a deeper understanding of the pragmatic dimension in poetry translation.

5.3 What cultural contextual elements are discernible in the English and Urdu texts of Amjad Islam Amjad's poetry?

The analysis reveals several strategies employed by the translator to navigate cultural references and nuances, including transposition, omission, loan words, and paraphrasing. Transposition, omission, loan words, and paraphrasing are strategies used to bridge the gap between Urdu and English cultures. These strategies align with previous research by Wazir and Lodhi (2020), Zaitseva (2021), and Bashir (2018), which highlighted the challenges of preserving cultural and historical references in poetry translation. The selective retention of Urdu loan words helps maintain cultural specificity but may require additional explanation for readers unfamiliar with the source language. Paraphrasing is used to bridge linguistic and cultural gaps and ensure clarity and accessibility for the target audience. These strategies address the "cultural difference" component of the research title. They demonstrate the translator's attempt to balance preserving cultural references with ensuring clarity and accessibility for the English-speaking readership. This is crucial in the field of translation studies. The analysis contributes to a deeper understanding of the challenges and approaches in cross-cultural poetry translation, particularly in the context of contemporary Urdu poetry. It highlights the delicate balance translators must strike between preserving cultural authenticity and ensuring accessibility for the target audience.

5.4 What instances of linguistic, pragmatic, and cultural equivalence can be identified within the selected English and Urdu poetry of Amjad Islam Amjad?

The analysis reveals both equivalence and non-equivalence, due to language differences and cultural nuances. This is consistent with previous research by Wazir and Lodhi (2020). The variations in noun, verb, and adjective counts demonstrate the complexities of maintaining linguistic equivalence.

Grammatical structures show a high degree of equivalence, demonstrating the translator's proficiency in both languages. However, there are some instances of word order changes to accommodate linguistic differences. The analysis indicates varying levels of pragmatic equivalence. In some cases, the translator prioritizes coherence over other elements. This observation resonates with Riaz's (2018) study. Furthermore, the use of modulation techniques demonstrates the translator's efforts to navigate pragmatic differences between Urdu and English. These strategies align with Bashir's (2018) research. The analysis reveals several strategies employed to address cultural differences, including the selective retention of loan words, paraphrasing, and modulation. These strategies reflect the translator's attempt to balance cultural preservation with accessibility for the target audience. Zaitseva (2021) also noted this challenge in Faiz Ahmed Faiz's poetry translations. In addition, findings show that the use of loan words helps maintain cultural specificity; while paraphrasing and modulation aim to bridge cultural gaps. However, these strategies sometimes result in the loss of specific cultural references or nuances. Wazir and Lodhi (2020) observed a similar challenge. It was also found that the analysis of line and word counts between ST and TT reveals significant variations, indicating substantial structural and length changes in the translation process. This finding supports Naqvi's (2021) observation of Amjad Islam Amjad's unique poetic style.

6. Conclusion

In conclusion the analysis reveals challenges in achieving full equivalence between the source and target texts due to language differences and cultural nuances. While the translations demonstrate a high level of grammatical equivalence, they may struggle to convey the original poetry's aesthetic appeal, tonality, and metaphorical power. The translator's use of modulation, loan words, and paraphrasing reflects their efforts to produce translations that are natural, idiomatic, and culturally relevant for the target audience. However, these strategies may result in the loss of specific cultural references or nuances. Overall, the translation of

Amjad Islam Amjad's poetry involves a complex interplay of linguistic, pragmatic, and cultural considerations. The translator's strategic approaches demonstrate their mastery in navigating the challenges of cross-cultural literary translation. While some linguistic, pragmatic, and cultural nuances may be lost, the translations achieve a balance between fidelity to the source texts and ensuring accessibility for the target audience.

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