P. M. Rameesban

Translating Faiz

Linguistic, semantic and cultural challenges

Abstract

Translation Studies deals with the systematic study of the theory, description and application of translation. It borrows much from and contributes to disciplines such as Comparative Literature and Cultural Studies. Urdu-English poetry translation and studies is a relatively less explored area of research. The research paper seeks to open up a discussion on the issues of translation when Urdu poetry is translated and rendered in English. The paper addresses these issues, linguistic, semantic and cultural, and examines them in detail, taking one of Faiz's *nazm*s, *Dil-e-Mann Musafir-e-Mann* and four of its English translations for a detailed comparative study. The study proves literal or word-to-word translation as inadequate and insufficient. *Bhavanuvad* or 'the translation of feelings/ideas' is the solution proposed for the incompatibilities that arise when a work of art is transplanted into a totally different linguistic and cultural environment.

1   Introduction

In his classic work *A linguistic theory of translation*, J. C. Catford defines translation as "the replacement of textual material in one language (Source Language [SL]) by equivalent textual material in another language (Target Language [TL])" (Catford 1965: 20). The arena of Translation Studies is of tremendous significance and has grown and developed into a separate discipline in its own right. Over the years, scholars have developed theories on translation in order to explain the process as well as to guide translators in their work. The discipline overlaps various other academic disciplines such as Comparative Literature, Cultural Studies, Linguistics, and Philology.

In the past, importance was given to the ultimate product of translation, whereas today, the process of translation is as important as the product. Translation has turned out to become a scientific process with a strong theoretical base. Jorge Luis Borges realized the relevance of translation even as early as the beginning of twentieth century when he famously declared, "No problem is as consubstantial with literature and its modest mystery as the one posed by translation" (Branwen 2022). Translation functions as a bridge between two linguistic communities and their cultures. For Edith Grossman, translation has a transcendent significance and it "[…] helps us to know, to see from

a different angle, to attribute new values to what once may have been unfamiliar" (Grossman 2013: 10–11).

Urdu is an Indo-Aryan language spoken predominantly in the Indian subcontinent. It enjoys the status of the national language of Pakistan and is the official language of some of the states in India. The term 'Urdu' originated from the Turkish language, which meant "soldiers' market" and subsequently "a market where all types of goods are transacted" (Varma 2014: 8–9). Simply speaking, Urdu is that form of Hindi language where most of the vocabulary used is from the Arabic, Persian and Turkish languages and the script used is that of Persian. Urdu language, especially literature, had been a major uniting factor among writers spread across the Indian subcontinent during the pre-independence era. It is a language of tremendous poetic possibilities and its poetry is rich with strong and beautiful imagery.

Poetry constitutes the most part of Urdu literature. Urdu poetry has a rich tradition and has many different forms. It is basically an outcome of the superimposition of Persian language poetry on *khadi boli* (vernacular) with Sanskrit as its base. The Classical Urdu poets include Mir, Dard and Ghalib who served as national poets during the reign of the Mughal Empire. Later, during the British rule, Urdu got patronage from the British as part of their policies to reduce the increasing dominance of Persian and other languages in our country. Other great poets of Urdu include Anees, Dabeer, Iqbal, Zauq, Faiz, Josh, Jigar, Jalali, Faraz, Firaq, Qasmi, Mohsin and Faizi. *Ghazal, hamd, marsiya, masnavi, na'at, nazm, qasida, qawwali, shayari, ruba'i* and *tazkira* are the major forms of Urdu poetry.[1]

The Progressive Writers' Movement (PWM) which originated in 1936 has been a milestone in the history of Urdu literature in the modern times. The elements or values epitomized by the movement were initially found in the writings of Allama Iqbal. The organization was spearheaded by eminent modern Indian writers including Mulk Raj Anand, Sajjad Zaheer, Jyotirmaya Ghosh, and Faiz Ahmed Faiz. The economic and political angst of the pre-partition India during the wars of independence can be found in the works of these writers.

Hailing from Pakistan, Faiz Ahmed Faiz (Faiz) is one of the founders and prominent members of the PWM and arguably the greatest Urdu poet of the twentieth century. He is known as the poet and spokesman of humanity across the world. Like the eighteenth century is known for Mir, the nineteenth century for Ghalib, the twentieth century in Urdu literature is marked in history as the Age of Faiz. His earlier poems mostly dealt with the themes of love and beauty, but in his later years he began to expand into politics and humanity which, according to him, needed more representation in literature.

His poems appear somewhat in the tradition of Ghalib due to his Classical style in poetry. Of all modern Urdu poets, he is, perhaps, the most translated one. His works have been translated into many languages including English and Russian. There is an underlying melancholy in his poetry which is at once personal and political, the reason for its

---

[1]   Please refer to the Appendix for information about the poets and the forms of poetry.

popularity. Abdul Jabbar rightly observes, "Among the poetic voices of South Asia Faiz stands unchallenged due to his eclectical vision and his modern imagery couched in a modern sensibility" (Jabbar 1991: 156–170).

Taking one of Faiz's *nazms* 'Dil-e-Mann Musafir-e-Mann' and four of its English translations for a comparative study, this paper addresses the problematics of translation, namely, linguistic, semantic and cultural incompatibilities that arise when a work of art is reproduced in a totally different linguistic and cultural context. The poem 'Dil-e-Mann Musafir-e-Mann' has been chosen for study as it is one of Faiz's autobiographical poems with exile as its central theme. It is in the form of a monologue where the ailing poet is speaking to his only companion, his heart. The speaker is deeply disturbed by the news that he is going to be exiled from his beloved land. The poem deals with the themes of love, separation, exile and the longing for one's homeland. For ease in reference, the four translations by A. K. Mota, Muntansir Dalvi, Luthfulla Atheeq and Hamid Rahim Sheikh have been named A, B, C and D respectively. (The original text and the English translations are found in the appendix.)

2 *Dil-e-Mann Musafir-e-Mann*: A critical study

Dil-e-Mann Musafir-e-Mann appears as the first poem of Faiz's anthology edited by Muhammed Hassan, Mere DilMere Musafir (2013). The poem was written in 1978, during the final phase of Faiz's poetic career. It is a NAZM or a lyric poem which centers around the theme of exile. The poem can be read against the backdrop of Faiz's exile in Beirut when, in Pakistan, Zulfikar Ali Bhutto was overthrown in a military coup by General Zia-ul-Haq in 1977.

The poem is in the form of a monologue where the speaker, the poet himself, speaks to his heart. The poetic persona addresses his heart by calling it his 'fellow traveller', a companion in all his joys and sorrows, happy and hard times. The speaker is deeply disturbed by realizing that he is going to be exiled from his country. The decree has been passed again leaving no other option before him but to leave his homeland. He then goes on to imagine the miserable situation that he will be in when transplanted to another country far off from his beloved land. He then asks his heart to go and cry out in every street so that they might get some clue of a messenger from his beloved. He also tells the heart to ask every stranger for their way back home. Every moment of exile is in fact very heavy for him. He needs not explain to his heart as to how troublesome a night of sorrow is. In such a helpless situation the sole consoling factor to the speaker is to know for how many days they are to spend in conditions hostile as that. For them, even death is not unwelcome as it comes just once and all their troubles would come to an end.

The poem is rich with the use of poignant images such as 'strange streets', 'messenger from our beloved', and 'night of sorrow'. The poet also makes use of references to verses of Ghalib when he borrows two of his couplets:

> *"Tumhein kya kahoon ki kya hai*
> *Shab-e-gham buri bala hai"*

> *"Humain kya bura tha marna*
> *Agar ek baar hota"*

In Urdu poetry, this technique is called *tazmeen*.

The poet also employs *izaafat* or the compounding of words for poetic effect, an indispensable tool of classical poets. This can be seen in phrases like *'yaar-e-naamabar',* *'sar-e-ku-naashnaayan'*, and *'shab-e-gham'*, where there is a linking vowel between two nouns. The poem, in short, describes the poet's utter sense of disappointment and sorrow over being lonely and away from his country without any friends. The poem testifies the fact that Faiz's flow of poetic muse did not stop with his various stints of exile.

The original Urdu poem undergoes some significant changes when it is rendered in English by different writers. The issues of poetry translation, such as the linguistic, semantic, and cultural discrepancies need to be looked into seriously. The primary aim of this paper is to examine these issues in detail.

2.1 Cultural translation and the issue of untranslatability

A technical discussion of translation would be incomplete without touching the cultural aspect of it, perhaps, the most significant one. Translation actually takes place between two linguistic communities and thus between two cultures. In the present case, all the four translators belong to the Indian-Pakistani culture. Over the years, a new concept has emerged namely, 'cultural translation'. It is a concept used to denote the process of transformation in a given culture. Despite the fact that translation brings cultures nearer, in every translation there will be a definite deformation between cultures. Being able to translate cultural references is extremely difficult. Apart from being proficient in both the languages, a strong knowledge of both the cultures is indispensable for this. Literary translation is generally considered to be the highest form of translation as it involves much more than simply translating text such as the translation of feelings, cultural nuances and other subtle elements of a work.

When it comes to translating poetry, there are certain widely held false conceptions. There is a famous adage that defines poetry as 'that which is lost in translation'. Roman Jakobson once famously declared poetry untranslatable (Jakobson 1959: 237). However, John Felstiner dismisses these notions when he says, "[…] these are false dilemmas […] Verse translation at its best generates a wholly new utterance in the second language – new, yet equivalent, of equal value" (Felstiner 1980: 76). Poetry translation is, thus, not altogether impossible. Rather, it opens up a new world of possibilities before the translator. A translation is influenced by several factors such as the translator's grasp of the source language and its culture, his or her social and cultural background, his or her knowledge of the target language and its culture as well as his or her subjectivity.

It is to be admitted that there are certain indigenous elements innate to every language and its literature which make them difficult to be taken forward to another language, or

rather impossible to translate. The purely mechanical reproduction of such elements would prove ineffective and appear ridiculous to a reader competent in both the languages. Urdu is a language which has specific rhythmic and metrical patterns that add to the beauty of its poetry while being recited. The present poem also uses a meter almost similar to the iambic dimeter – two iambs (pairs of an unstressed syllable followed by a stressed syllable) in a single line. It also makes use of the rhyme scheme – aab cdc dcd ee. Urdu poetry has a complex form and structure which makes it difficult to translate. The technical aspects or the figures of speech such as *izaafat* also cannot be translated. Translation will only become effective if such details are adequately adapted to the target language.

2.2 Linguistic, semantic and cultural incompatibilities

Of all translations, translation of poetry is regarded as the most difficult one as it involves much more than simply translating text. In poetry translation, both form as well as content need to be translated simultaneously which problamatizes the job of the translator. This section attempts to study aspects such as form, diction, semantics, and *izaafat,* numbered 1 through 4, in order to analyze the linguistic, semantic and cultural incompatibilities which arise during the translation of the poem *Dil-e-Mann Musafir-e-Mann* by Faiz.

(1)   Form: Form refers to the way in which a poem is structured. Due to linear and other kinds of alterations, the structure of the poem gets reformed. An instance is the first line of the poem where the poet addresses his heart, "Mere dil mere musafir" (Faiz 2013: 13)*.* In translation A, the line appears at the very end which makes it difficult for the reader to understand the addressee and thus makes the comprehension of the entire poem difficult. Whereas, in translation C, the line is dropped entirely, except for the title, which leaves the reader in a perplexed state. In the other two versions, the line is well translated and carries the sense of the original.

ST: *Mere dil mere musafir*

TT A: (The first line is omitted)

TT B: O my heart, fellow traveller

TT C: (The first line is omitted)

TT D: My heart, my fellow traveller

(2)   Diction: It refers to the choice of words the translator makes while translating a work. Synonyms are words with more or less the same meaning that is available to the translator, the reservoir from which he or she deftly chooses words. In translation, this is a highly significant element. Choice of words, especially different words lead to different meanings or mood clusters. To start with the first line, the author of the source text uses the word *musafir* which means 'traveller', to address his heart. In translations B and D, the word becomes 'fellow traveller'. In both the

cases, the sense intended by the poet is conveyed well by making a significant addition, that of an adjective. The translators have exercised some freedom with diction, adequately carrying forth the sense of the original. In A and C, the identity of the implied listener is not explicit.

(3)   Semantic alterations and damage to sense: In the various English renditions of the poem, one finds certain alterations in meaning at several instances. *Ghaneemat* in Urdu means 'blessing' or 'consoling factor'.

ST: "Humein yeh bhi tha ghaneemat

Jo koi shumar hota"

Literal meaning: It would be a blessing if we had some idea of the days we are to spend in this condition.

TT A: Even this living was better, Heart!

If only we were made to know for how many days more.

TT B: It would have been no small

Blessing if we even had an inkling

TT C: We would count it our blessing

Had there been a count.

TT D: It would suffice to me

If there were just some count

In translation A, the meaning is conveyed through the line: "Even this living was better, Heart! If only we were made to know for how many days more" (Atheeq 2013). Here, the implication of the poet is made clear while the poem is read. In B, the line does not fully carry the meaning of the source text. While reading these lines, there arises a question in the reader's mind, 'inkling of what?'. This is an instance where the gist of the original poem is lost (Dalvi 2016). Translation D, "It would suffice to me If there were just some count" (Sheikh 2010), also efficaciously carries the meaning of the poem. However, in C, there is vagueness in the sense conveyed: "We would count it our blessing Had there been a count" (Atheeq 2013).

(4)   *Izaafat*: *Izaafat* or the compounding of words comes under the intricacies of poetic diction which is very difficult to translate or is mostly untranslatable. *'Yaar-e-naamabar'*, *'sar-e-ku-naashnaayan'* and *'shab-e-gham'* are the instances where this technique is used in the poem. When the poem is rendered in English, the phrases get diluted but the meaning is conveyed. The phrase *'yaar-e-naamabar'* in Urdu means 'the messenger of one's beloved'. In translation A, the phrase gets changed to 'postman'. The word 'postman' does not capture the emotion that is attached with the Urdu phrase and the reader is not able to relate to the feelings of the poet of the original while reading the translation. The translator cannot be

blamed fully, as the English-speaking audience is likely to relate to the latter than the former, for the cultures of both the linguistic communities are different. In all other versions, this aspect of the phrase is conveyed alongside the meaning.

'Sar-e-ku-naashnaayan' means 'strange streets' in Urdu. In A, it becomes 'the land of unknown people', in B, 'unfamiliar streets', in C, 'street unfamiliar' and in D, 'town of unfamiliar folk'. The concept of street has great significance in a 'Hindustani' background where Urdu is spoken, which is not the case with English. This image cannot be brought before the readers with the usage of words like 'land', 'cities', or 'town'. The experience of being left alone in strange streets is different from those in busy cities and towns.

'Shab-e-gham' in Urdu means 'the night of sorrow' which is a powerful image as well as a metaphor used in the poem. 'Night' is associated with darkness and loneliness, which is usually used in poems to symbolize the sad state of mind of characters. In A, the 'night of sorrow' becomes 'evening of sorrow' which does not fully apprehend the intensity of sorrow experienced by the poet in the source text. In B, it is translated as 'nights and days' which in no way conveys the real sense; and in D, the image becomes the 'night of loneliness' which is quite different in meaning. This is, perhaps, the only instance where D deviates from the original in terms of meaning.

Translation A appears to the reader as a mechanical reproduction of Faiz's poem. It has exercised utmost freedom with form and diction. The addressing of the Heart comes only at the end. In spite of certain instances where the poem manages to carry forth the meaning of the original, altogether, it falls short of the expectations of the reader. Translation B has brought about an element of creativity alongside the carrying forth of meaning. But, at one or two instances, it totally loses out in meaning and denies the reader the real pleasure of reading a translated work. In translation C too there is a sacrifice of sense at certain points, in the name of novelty.

Translation D by Hamid Rahim Sheikh stands out from the rest of the translations in all aspects. According to J. B. Philips, "a real translation […] should not read like translation at all" (Philips 1953: 53, as quoted in Nida 1964: 163). E. J. Goodspeed also echoes this sentiment when he says, "the best translation is […] one that makes the reader forget that it is a translation at all and makes him feel that he is looking into the ancient writer's mind, as he would into that of a contemporary" (Goodspeed 1945: 8, as quoted in Nida 1964: 163). It is such a feeling that the reader gets while reading Sheikh's translation. Except at one point, the translation fully captures the essence of the source language text. 'Night of sorrow' in the original becomes 'night of loneliness' in translation, the only point of deviation from the original.

3 Bhavanuvad: The translation of feelings/ideas

Translation D by Hamid Rahim Sheikh, in conjunction with the transportation of meaning, is fresh and rejuvenating, a quality expected of, however seldom achieved in, translations. The principle of translation generating similar response in the target language

P. M. Rameesban   **trans-kom 15** [2] (2022): 194–209
Translating Faiz   Seite 201
Linguistic, semantic and cultural challenges

readers as in the source language is defined by theorists as 'communicative translation'. Matthew Arnold famously opined that "a translation should affect us in the same way as the original may be supposed to have affected its first hearers" (Arnold 1861, as quoted in Nida 1964: 164). Such an achievement can be claimed in the case of this translation. In Sheikh, the reader can feel the impulse of Faiz himself. This translation can be brought under the type 'bhavanuvad' or the 'translation of feeling/ideas', which is suitable for complex linguistic systems as Urdu. In such problematic situations and linguistic systems as Urdu, this type of translation can be adopted.

4   Conclusion

Translation can simply be defined as the communication of the meaning of a source language text with the help of an equivalent target language text. Translation Studies has emerged as an academic discipline with strict theoretical basis; it deals with the scientific study of the theory, description and application of translation. The paper titled *Translating Faiz: Linguistic, semantic and cultural challenges* focused on the problems of translation that come to the forefront when Urdu poetry is translated into English. The issues that were dealt with are the linguistic, semantic and cultural incompatibilities when the poetry of Faiz Ahmed Faiz is rendered in English by different translators.

Among all Urdu poets, Faiz has been chosen for study as he is regarded as the greatest of Urdu poets that the twentieth century has ever produced. The study was conducted with special reference to Faiz's poem *Dil-e-Mann Musafir-e-Mann* with exile as its theme. The linguistic, semantic and cultural issues were discussed in tandem with the help of illustrations from the original poem and its four different translations. Different elements such as diction, semantics, form and style etc. were given significance. It was observed that the difference in the choice of words led to the creation of different meanings or mood clusters.

Translation D by Hamid Rahim Sheikh beautifully adapts the source text to suit the target language cultural context. It simultaneously carries forth the essence of the original and attaches an element of freshness that gives the reader a novel experience which is expected of though seldom achieved in translations. It makes the readers forget that they are reading a translation. Sheikh's translation can be brought under the type *bhavanuvad. Bhavanuvad* or the 'translation of feelings/ideas' is the solution offered by this paper to the issues of translating poetry in complex linguistic systems such as Urdu.

References

Arnold, Matthew (1861): *On translating Homer*. London: Longmans, Green (quoted from Nida 1964)

Atheeq, Luthfulla K. (2013): *Mere Dil Mere Musafir by Faiz Ahmed Faiz*. Ankahee Hi Rah Gayi – http://lkatheeq.blogspot.com/2013/11/dil-e-man-musafir-e-man-faiza-ahmed.html (23 March 2020)

Branwen, Gwern (2022): [Untitled website.] – https://www.gwern.net/ (05 December 2022)

P. M. Rameesban   **trans-kom 15** [2] (2022): 194–209
Translating Faiz   Seite 202
Linguistic, semantic and cultural challenges

Catford, John Cunnison (1965): *A linguistic theory of translation: An essay in Applied Linguistics*. Oxford: Oxford University Press

Dalvi, Mustansir (2016): *Faiz: Mere Dil Mere Musafir*. Faiz Ahmed Faiz – New translations by Mustansir Dalvi – http://faizahmedafaiznewtranslations.blogspot.com/2016/09/faiz-mere-dil-mere-musafir.html (25 March 2020)

Faiz, Faiz Ahmed (2013): *Mere Dil Mere Musafir.* Third ed. Muhammed Hassan (ed.). Rajkamal Prakashan

Felstiner, John (1980): *Translating Neruda: The way to Macchu Picchu*. Stanford: Stanford University Press

Goodspeed, Edgar J. (1945): *Problems of New Testament translation*. Chicago: University of Chicago Press (quoted from Nida 1964)

Grossman, Edith (2013): *Why translation matters.* Second edition. Orient Blackswan

Jabbar, Abdul (1991): "Naomi Lazard's 'The true subject: Selected poems of Faiz Ahmed Faiz'." *Journal of South Asian Literature* 26 [1/2]: 156–170 – https://www.jstor.org/stable/40873227 (30 March 2020)

Jakobson, Roman (1959): "On linguistic aspects of translation." Reuben A. Brower (ed.): *On translation*. Cambridge, MA: Harvard University Press, 232–239

Mota, A. K. (2014): *Mere Dil! Mere Musafir! / O Traveller! My Heart!*. Another World is Possible – http://www.a-w-i-p.com/index.php/poetry/2010/05/25/mere-dil-mere-musaafir-o-traveller-my-he (31 March 2020)

Nida, Eugene A. (1964): *Toward a science of translating with special reference to principles and procedures involved in Bible translating*. Leiden: Brill

Philips, J. B. (1953): "Some personal reflections on New Testament translation." *The Bible Translator* 4: 53–59 (quoted from Nida 1964)

Sheikh, Hamid Rahim (2010): *My Heart, My Traveler with English Translation*. All Poetry – https://allpoetry.com/My-Heart,-My-Traveler-with-English-Translation (02 March 2020)

Varma, Acharya Ramchandra (2014): *Urdu-Hindi-English Trilingual Dictionary*. Revised edition. Allahabad: Lokbharti Prakashan

Appendix

Urdu poets

Meer Taqi 'Mir' (1723–1810) was one of the greatest Urdu poets of the 18th century who gave shape to the language in its present form.

Khwaja Mir 'Dard' (1720–1785) was one of the three major poets of the Delhi School – the other two being Meer and Mirza Sauda – who are considered the pillars of classical Urdu *ghazal*.

Mirza 'Ghalib' (1797–1869) was the preeminent Indian Urdu and Persian poet during the twilight years of the Mughal Empire. The period in which he wrote is regarded as the Golden Age of Urdu poetry.

Mir Babar Ali 'Anees' (1803–1874) was an Indian Urdu poet who specialized in writing prolonged *marsiyas*. Anees used Persian, Hindi, Arabic, and Sanskrit words fluently in his poetry and this quality distinguished him from his contemporaries.

Mirza Salaamat Ali 'Dabeer' (1803–1875) was a leading Urdu poet from India who pioneered and perfected the art of *marsiya* writing.

Mohammad Iqbal (1877–1938), known popularly as 'Allama Iqbal' (the most learned) was a Pakistani poet who wrote in the Urdu language. He is now regarded as the National Poet of Pakistan.

Sheikh Mohammad Ibrahim 'Zauq' (1790–1854) was an Urdu poet and intellectual of literature, poetry, and religion who was the youngest to have been appointed poet laureate of the Mughal court (at the age of 19). Bahadur Shah Zafar, his disciple and the last of the Mughal emperors, gave him the title the 'Khaqani of India'.

'Josh' Malihabadi (1898–1982) was a noted Urdu poet born in British India who wrote under the pen name 'Josh'. He is widely regarded as the 'poet of revolution' and has written over 100,000 couplets and more than 1000 *rubai'at* in his career.

'Jigar' Moradabadi (1890–1960), born Ali Sikandar, was one of the most famous Urdu poets of the 20th century and a celebrated Urdu *ghazal* writer who received the Sahitya Akademi Award in 1958.

Shakeb Jalali (1934–1966), born Syed Hassan Rizvi in Aligarh, was a Pakistani Urdu poet who specialized in the genre of *ghazal*.

Ahmed Faraz (1931–2008) was an Urdu poet from Pakistan who was one of the modern poets of the 20th century. He wrote *ghazals* of romance and resistance.

Firaq Gorakhpuri (1896–1982) was a writer, critic and one of the noted Urdu poets from India.

Ahmed Nadeem Qasmi (1916–2006) was an Urdu and English language poet, journalist, literary critic, dramatist and short story writer.

Mohsin Naqvi (1947–1996) was a renowned Pakistani Urdu poet who wrote *ghazals* on the themes of love and philosophy.

Fiza Ibn-e-Faizi (1923–2009) was a modern Urdu and Persian poet. He wrote *ghazals* on love, philosophy and monotheism.

Forms of Urdu Poetry

Ghazal – A set of two-liner couplets which has the same rhyme and meter. There has to be a minimum of five rhyming couplets to form a ghazal. The couplets may or may not have the same thought. It is one of the most beautiful and difficult forms of poetry with strict parameters. Meer, Dard, Ghalib, Dagh, Josh, Jigar, Shakeb Jalali, Faiz and Faizi were the greatest writers of this genre.

Hamd – A poem in praise of Allah.

Marsiya – An elegy typically composed to commemorate the death of Hassan, Hussain (Prophet Mohammad's grandchildren) or their relatives. Each stanza has six lines, with the rhyme scheme aaaabb. The famous writers of this genre were Mir Anees, Munis, Uruj, Mohsin, Rasheed etc.

Masnavi – A Poetic Romance composed of couplets in bacchic tetrameter with an iambus for the last foot.

Na'at – Poetry in praise of Muhammad, the Islamic Prophet. It is commonly practiced in Bengali, Punjabi and Urdu poetic traditions.

Nazm – *Nazms* are short poems which constitute a major part of Urdu poetry, apart from *ghazals*. Normally written in rhymed verse, this poetic form has been influenced by the European sonnet.

Qasida – Usually, an ode to a benefactor, a satire, or an account of an event. The rhyme scheme used is similar to that of the *ghazal* but is usually longer.

Qawwali – It is a form of Urdu poetry dedicated to a Sufi saint. It is normally performed with the accompaniment of devotional music.

Shayari – A beautiful musical form of Urdu poetry that allows a person to express the deepest feeling through words. It makes use of strict rhyme and meter.

Ruba'i – It is a poetry style, the Arabic term for "quatrain". The plural form of the word, *rubai'at* or *rubaiyat,* is used to describe a collection of such quatrains.

Tazkira – A biographical anthology of poetry.

Dil-E-Mann Musafir-E-Mann

Faiz Ahmed Faiz

Mere dil, mere musafir
Hua phir se hukm sadir
Ke watan-badar ho hum tum
De gali-gali sadayein
Kare rukh nagar-nagar ka
Ki suragh koi payein
Kisi yar-e-nama-bar ka
Har ek ajnabi se poochein
Jo pata tha apne ghar ka
Sar-e-ku-nashnayan
Humein din se raat karna.
Kabhi iss se baat karna
Kabhi uss se baat karna
"Tumhein kya kahoon ki kya hai
Shab-e-gham buri bala hai"
Humein yeh bhi tha ghaneemat
Jo koi shumar hota
"Humein kya bura tha marna
Agar ek baar hota"

Translation A

O Traveller! My Heart!

A. K. Mota

The decree was passed for us,
To leave this land,
To cry and weep in distant lands.
Sitting in alien cities,
We search for the post man
To bring us letters from our land.
From every stranger we seek
The fate of our left over dwellings.
In this land of unknown people
We have been ordained to spend our days and
nights.
O heart! Pass this time by talking to this or
that fellow.
Do not ask us the pangs and agony of
this terrible evening of sorrow.
Even this living was better, Heart!
If only we were made to know for how many days
more.
For us even death was not unwelcome
Should it visit once only?
O traveller! My heart!

Translation B

The Mind Is A Traveller

Muntansir Dalvi

O my heart, fellow traveller –
It has been decreed yet again
That you and I should be put to exile
Our lot to beseech each alley
To turn to one town, then another
Searching for the whereabouts
Of a bearer of tidings from home
We tap each stranger
Ask for our way back
Nights and days, we make our ways
Down unfamiliar streets
Taking a moment with someone
Shooting the breeze with another
'How can I tell you of my state?
This anguished night is a bad business'
It would have been no small
Blessing if we even had an inkling
'We would not have minded dying,
Were death to come but once'.

Translation C

My Heart, My Fellow Traveller

Luthfulla Atheeq

It is out again, the order.
We should be exiled, you and I.

We roam the streets, calling
We head from city to city, searching.
For clues of the messenger
Of my beloved.

We stop every stranger
To ask for way home.
We traverse this street unfamiliar,
Turning the day into night.

We talk to this stranger now,
That stranger then
To you what can I say?
Night of sorrow makes me cry.
We would count it our blessing
Had there been a count.
Why would we fear death?
Had it come, but once.

Translation D

My Heart, My Traveller

Hamid Rahim Sheikh

My heart, my fellow traveller
It has been decreed again
That you and I be exiled,
Go calling out in every street,
Turn to every town.
To search for a clue
Of a messenger from our Beloved.
To ask every stranger
The way back to our home.

In this town of unfamiliar folk
We drudge the day into the night
Talk to this stranger at times,
To that one at others.
How can I convey to you, my friend
How horrible is a night of loneliness
It would suffice to me
If there were just some count
I would gladly welcome death
If it were to come, but once.

Author

P. M. Rameesban is a Senior Research Fellow at the Department of English, Sree Sankaracharya University of Sanskrit, Kerala, India. She is currently pursuing her research in the area of Translation Studies, specifically on the poetry of Ghalib and Faiz. She is an aspiring translator and has several publications in various ISBN and ISSN journals to her credit. Her areas of academic interest include Translation Studies, Linguistics and Poetry Studies.
E-mail: rameezban@gmail.com

Neu bei Frank & Timme

TRANSÜD. Arbeiten zur Theorie und Praxis des Übersetzens und Dolmetschens

Herausgegeben von Prof. Dr. Klaus-Dieter Baumann,
Prof. Dr. Dr. h.c. Hartwig Kalverkämper, Prof. Dr. Sylvia Reinart,
Prof. Dr. Klaus Schubert

Sabine Dievenkorn/Shaul Levin (eds.): **[Re]Gained in Translation I: Bibles, Theologies, and the Politics of Empowerment.** ISBN 978-3-7329-0789-2

Véronique Lagae/Nadine Rentel/Stephanie Schwerter (dir.):
La traduction en contexte migratoire. Aspects sociétaux,
juridiques et linguistiques. ISBN 978-3-7329-0825-7

Stephanie Schwerter/Katrina Brannon (eds.): **Translation and Circulation of Migration Literature.** ISBN 978-3-7329-0824-0

Hanna Reininger: **Fremde Sprachen im literarischen Original –
Translatorische Herausforderungen.** Gezeigt an *Villette* von
Charlotte Brontë. ISBN 978-3-7329-0877-6

Jutta Seeger-Vollmer: **Schwer lesbar gleich texttreu?** Wissenschaftliche Translationskritik zur *Moby-Dick*-Übersetzung
Friedhelm Rathjens. ISBN 978-3-7329-0766-3

Richard Pleijel/Malin Podlevskikh Carlström (eds.): **Paratexts
in Translation.** Nordic Perspectives. ISBN 978-3-7329-0777-9

Paweł Bielawski: **Juristische Phraseologie im Kontext der
Rechtsübersetzung am Beispiel deutscher und polnischer
Anklageschriften.** ISBN 978-3-7329-0836-3

Easy – Plain – Accessible

Herausgegeben von Prof. Dr. Silvia Hansen-Schirra,
Prof. Dr. Christiane Maaß

Sarah Ahrens/Rebecca Schulz/Janina Kröger/Sergio Hernández
Garrido/Loraine Keller/Isabel Rink (eds.): **Accessibility – Health
Literacy – Health Information.** Interdisciplinary Approaches
to an Emerging Field of Communication.
ISBN 978-3-7329-0895-0

Verwaltungskommunikation

Herausgegeben von Dr. Stefanie Koehler
und Prof. Dr. Rocío Bernabé Caro

Stefanie Koehler/Rocío Bernabé Caro: **Deutsche Leichte
Sprache für öffentliche Stellen.** Anforderungen, Empfehlungen, Umsetzung. ISBN 978-3-7329-0914-8

Alle Bücher sind auch als E-Books erhältlich.

Transkulturalität – Translation – Transfer

Herausgegeben von Prof. Dr. Dörte Andres, Prof. Dr. Martina Behr,
Prof. Dr. Larisa Schippel, Prof. Dr. Cornelia Zwischenberger

Hannah Spannring: **Lore Segal – Ein translatorisches Porträt im Kontext Exil.** ISBN 978-3-7329-0901-8

Cornelia Zwischenberger/Alexa Alfer (eds.): **Translaboration
in Analogue and Digital Practice: Labour, Power, Ethics.**
ISBN 978-3-7329-0913-1

Andreas F. Kelletat: **Wem gehört das übersetzte Gedicht?**
Studien zur Interpretation und Übersetzung von Lyrik.
ISBN 978-3-7329-0843-1

Annika Bergunde/Sonja Pöllabauer/Lilian Hagenlocher/Ursula
Stachl-Peier für das UNHCR (Hg.): **Handbook for Interpreters
in Asylum Procedures.** ISBN 978-3-7329-0860-8

Frank & Timme