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Translations of Perveen Shakir's Selected Poems: A Pragmatic Analysis

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Abstract

Language is a powerful tool and a medium to convey meaningful information. In addition to its communicative functions, it could imply underlying meanings that are not directly stated. The pragmatic analysis considers the multiple layers of unstated meanings that are at play in literature, especially in poetry. Hence, this study aims to conduct quality evaluation of the translated work through pragmatic analysis of five poems by Perveen Shakir, which have been translated into English by Rashid (2019) in her book *Defiance of the Rose*. Preliminary Pragmatic Model (PPM) (Pallavi & Mojibur, 2011) is used to examine the comparison between source and target text. PPM is a pragmatically functional model that compares, contrasts and tests whether the target or translated text is pragmatically equivalent to the source text since equivalences play a vital role in translated works. Thus, to appreciate the aesthetics of poetry and translation, the current study does not simply highlight the pragmatic features but also leads to a sensible conclusion that unveils whether or not there is a naturally dynamic equivalence between the source text and the target text. The model

facilitates to understand the translation as dynamic and to evaluate whether the original text has been transposed dynamically into the source language. The study's outcome advocates that only one of the selected poems out of four is pragmatically and dynamically equivalent.

Keywords: Pragmatics, translation studies, dynamic equivalence, poetry translation, cross-culture

1. Introduction

Translation Studies are rapidly expanding globally and creating a significant mark in literature and the academic world. The poignancy of preserving a text comes through translation which leads to establishing a global recognition of a literary piece, regardless of its cultural and other disadvantaged confinements, which doesn't allow literature to bloom globally. The present study aims at studying Parveen Shakir's Urdu poems translated by Naima Rashid in the book *Defiance of the Rose* (2019). It is a fragmented panorama of the interactive and dynamic poetic worlds where she attempts to adhere to the concepts by Shakir along with capturing and summing up the personal, cultural, literary, and mainly, the poetic essence of the original poems. The book is a compilation of 100 of Shakir's Urdu poems translated by Rashid (2019); however, five poems have been selected for this particular study.

Translating a text enables it to gain global recognition; however, if a text fails to do so, that is due to the limitations that come into play with the power of language. Emphasizing the aforementioned, Uzair & Asghar (2017) claimed that Urdu literature has lost in anonymity because of its minimal translation and exposure, and has failed to introduce the impact of Urdu poetry to the world. For global attention to Urdu poetry, enormous attempts have been made to translate prose and poetry into English. One example is Perveen Shakir's Urdu poems; her works preserve, illuminate and illustrate cultural elements and native subjects. According to many critics, her poems are untranslatable. If translated into a different language, they don't carry similar semiotic entities in their culture; the text seems to lose all its meaning and essence in translation.

Hence, as noteworthy as the role of translating literary texts is, it also comes with a slippery ground of representation when the elements from the source text are inserted into the target text (Pallavi & Mojibur, 2011). The rhythmic meter and phonological aesthetics, evoking the symbols and imagery that subscribe to the cultural signs and characters in the source language, leads to questioning poetic and translating features; and competence and functions of the target language, thus, challenging the translation process. However, to attend to the challenges mentioned above in translation, the pragmatic approach to studying translation becomes one of the crucial aspects of

enabling the preservation of the equivalent meaning between source and target texts (Bariki, n.d.).

Many studies in recent times have undertaken a pragmatic lens at studying its role in translated text (Alwazna, 2017). Such analysis aims to identify the translator's primary purpose and checks if the intended message in the source text has been preserved in the target text. Additionally, pragmatic models also analyze whether the translator has been able to achieve or accomplish the task of transferring the message, after discovering what the author was likely to intend in a specific context (Pallavi & Mojibur, 2011). Moreover, these models help to study poetry translation through a pragmatic lens where the equivalent meaning plays a significant role. To achieve the pragmatic account of translation, Pallavi and Mojibur (2019) devised a Preliminary Pragmatic Model (PPM) aimed at preserving the equivalence between the source speaker and target reader.

2. Literature Review

The interdisciplinary study of translation and pragmatics is a relatively newer area in academic research (Sidiropoulou & Locher, 2021). In recent decades, the theoretical and methodological underpinnings and intercultural communication through translation have been emerging and contributing to the interaction and inference of translation studies from a pragmatic angle. The paper deals with an extensive review of the significant developments in looking at translation studies in the literature with a pragmatic approach.

Scholars have made seminal contributions toward the emerging nature of translation and pragmatic analyses. In a study, Hatim and Mason (2014) claimed a juxtaposed correlation between the source and target texts by evaluating the pragmatic features such as speech acts, cooperative principle, and multiple other cultural contexts that cause interference in interpreting the text across cultures.

Contrastingly, the same area of study has also been under much criticism. Based on the argument, Yule's (199) stance of achieving pragmatic equivalence between original and translated works is frustrating. It highlights that the analyses and assessments of translated works from a pragmatic lens could lead to unsatisfactory and inadequate results. Instead, he claimed semantic and syntactic analyses as satisfactory in achieving their equivalence in the translation quality.

The behaviorist approach to translation deals with a scientific evaluation. It is built on Nida's (1964) pioneering work in which she claimed that the reader's reaction is the basis of evaluating the translated works. The reader's reaction is a behavior which include information and intelligibility. The approach involves equivalence of response,

also called dynamic equivalence. It means that the reader of the target text would respond to the translation in the same manner as the reader of the source text responds to the original text. Only then, as Nida (1964) claimed, the translated work can be termed as a good (as cited in House, 2001).

However, a broader challenge of the context and cultural shift is essential to translation studies. In addition to using modes and techniques for faithful translations, dynamic equivalence must be considered while translating a text into a different language and new culture. The equivalence could be achieved by the source signs of a culture (Bassnett, 2007).

Linguists have claimed that the pragmatic approach serves as a unique lens since the translator considers the string of signs and the original author's intentions that were meant by those signs in his/her culture. The translator encounters the pragmatic meaning in the original text and finds its equivalent string of signs in the target text. (Pallavi and Mojibur, 2018).

To assess the quality of translated works, various translation models evaluate and test the quality of the translated works intending to broaden the scope of translation evaluation. Translation Quality Assessment (TQA) by House (1977) is a pioneering model that tests the semantic and pragmatic equivalence among the source and targeted texts and evaluates if the translated work carries the meaning and linguistic units equivalent across cultures.

House's theoretical model has been utilized by many studies assessing the quality of the translation of literary texts. One such study by Ghafouripour et al. (1997) evaluated English translations of *Rubaiyat of Omar Khayyam*, initially written in the Persian language. Two translators carried out two translations – one was a native speaker of the Persian language, whereas another translator was an English speaker. The study concluded that the translation by native speaker of the Persian language had achieved dynamic equivalence. In contrast, the work of foreign language translator failed, thus proving that the role of native speaker as a translator is significant to attain the implicative and pragmatic equivalence. Additionally, the same model was used by Gehrmann (2011) to evaluate the Swedish translation of *The Lord of the Rings*, whereas in a different research, Yamini and Abdi (2010) applied House's model to the Persian translation of Shakespeare's *Macbeth*.

In a different study, House's model is used by Faghih & Jaza'ei (2015), carrying out a quality assessment of Nazim Hikmet's poetry and its two other translations. However, the results found errors and highlighted a few significant shortcomings of the model at the textual level. Similarly, another robust framework for assessing the translated works includes Dastjerdi et al.'s (2011) Translation of Poetry called A Semiotic Model

for Poetry Translation. In a study by Niknasab and Pishbin (2011), Sohrab Sepehry's Persian poetry has been analyzed at the level of rhyme, imagery, symbolism, alliteration, and other linguistic elements. The study concludes that the poem and its translation only achieved equivalence at the linguistic level, whereas equivalence at the extra-linguistic level was not achieved.

House's model is based on evaluating the original poem and its translation on the reader's response concept, whereas Dastjerdi et al.'s (2011) model was based on pragmatic and semiotic analysis. Thus, employing House's concept of the reader's response and merging it with Dastjerdi et al.'s concepts of pragma-semiotics, Pallavi and Mojibur (2018) developed a Preliminary Pragmatic Model (PPM) to evaluate the original and target language texts on the coherence and implicative levels. To test the source and target language, the study undertakes Gulzar's poetry and its translated version to evaluate the quality of translation. The study concludes that the original poem by Gulzar and its translations did not achieve dynamic equivalence. Pragmatics is one of the many perspectives and prospectives which can be used as an approach to study translated works to evaluate and assess the equivalence at a pragmatic level. The present study tests and investigates the quality of translated works of Perveen Shair by Naima Rashid using Preliminary Pragmatic Model (Pallavi & Mojibur, 2018). The model is an extension of the two models discussed above. Thus, the study focuses on the equivalence of pragmatic meaning that is a common factor between the source text and the target text.

Due to its contemporary nature, PPM is a relatively newer and an under-discussed theoretical model. Since no prior research has been conducted using this pragmatic model on Pakistani Poetry, this gap is aimed to be bridged by the present study. There is a need for a study that analyzes the translation of Urdu poems by Parveen Shakir and their English translations. The study compares the implicit and explicit meaning of Perveen Shakir's poems to discern the differences between their English translation by Naima Rashid. The main aim is to evaluate the pragmatic meaning and to determine the differences leading to proving whether or not there is dynamic equivalence between both versions. Since the study focuses on finding whether the translated text misses or retains the pragmatic force written in the source text, it would be a promising addition to the scholarly world of translation studies interlinked with pragmatics with the hope that it leads to further research inspiration in this field. Simply put, Pallavi and Mojibur (2018) devised a simpler model with significant and core aspects of pragmatics along with the concept of reader response that analyzes and compares the original text with its translation on two levels, i.e., coherence and implicature.

3. Methodology

3.1 Analytical framework

The findings would be derived from the pragmatic framework of Preliminary Pragmatic Model (PPM) (Pallavi & Mojibur, 2018) with the aim to evaluate if language carries maximum equivalent pragmatic force from the vocabulary of the source into the targeted text.
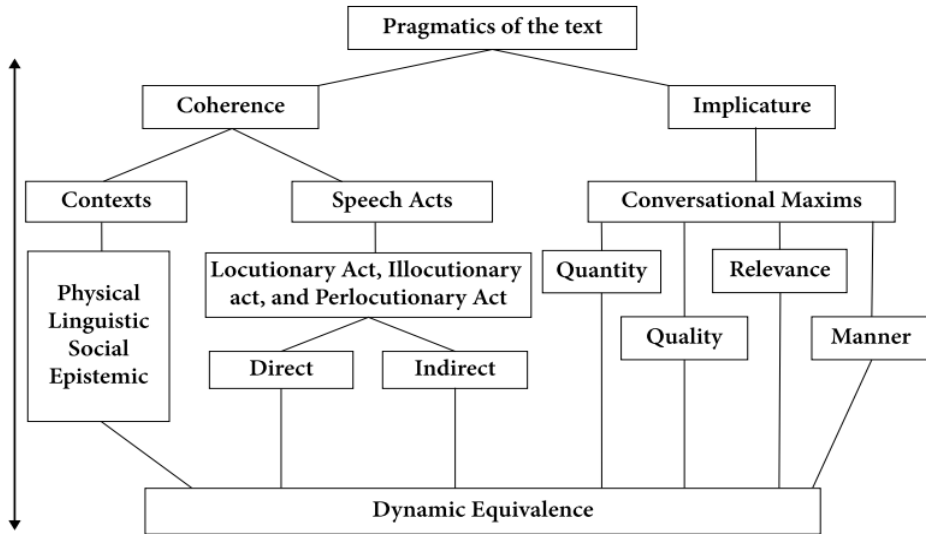
Figure1: Preliminary Pragmatic Model (Pallavi & Mojibur, 2018)

Therefore, adding core pragmatic features to show how the interpreter fills the gap by interpreting the inferences, the model compares the source text and the translated text mainly on the following factors: coherence and implicative. See Appendix A to understand the workings of the pragmatic model.

3.2 Data Selection

This study analyzes five Urdu Poems by Shakir and their translation by Rashid, thus making it a text-driven study. The poems are selected through purposive sampling, since it provides the researcher with the room to gather a manageable amount of data that best suits the study to answer the research questions.

The reason for choosing Shakir's poems is that with her distinct style and poetic abilities, she has managed to discuss the themes of love, separation, grief, feminism, and other social stigmas that are native to Pakistani society and culture. The following is an attempt to evaluate the pragmatic effect of Shakir's poetry in Urdu and its degree of equivalence in the target language and culture. The poems include Zood pash-e-maan/Timely Repentance; Saathi/Companion; Shair/Verse; Zid/Tantrum.

4. Analysis

4.1 Poem # 1: Zood pash-e-maan / Timely Repentance

The poem's theme exhibits a lover's attempt to free his beloved from the harshness of captivation and mental imprisonment by society. It symbolizes a hostile jungle that has kept the beloved in shackles. The shackles here are a metaphor referring to the beloved's imprisonment and loneliness in the absence of her lover. However, the lover symbolizes hope fighting with society or the imprisoning jungle. The poem ends with a positive tone that the lovers' waiting is over and the complaints and grievances have ended.

4.1.1 Coherence

In the original poem, the grammar, sentence structure, & transitioning plot elements enable the logical flow of the theme with the metaphors and other literary devices.

In the translated poem, an initiate blank verse translation ensured that the meaning in the target language is equivalent to that in the source language; however, the rhyme, meter, and phonemic equivalence are lost.

4.1.1.1 Contexts

Physical Context

In the original poem, any physical context is absent; however, words like دور دیس, جنگل are the physical context of the poem (original)

In the translated poem, *Jungle* and *Far away land* are literal translations of the physical context with the equivalent connotative meaning of the physical location or context in translation.

Linguistic Context

Table 1: Line-wise Comparative Analysis of Zood pash-e-maan & Timely Repentance

	Original Text	**Translated Text**
Line # 1	**Subject**: " شہزادہ " or Shehzada (Noun) **Predicate**: گہری بھوری آنکھوں والا اک/ Gehri Bhoori Ankhon Wala (Noun phrase)	**Subject:** "A prince" (noun) **Predicate:** deep brown eyes (noun phrase)

Line # 2	**Subject:** Door Des/ دور دیس (noun and adjective) **Predicate**: -	**Subject**: from a land far away (noun phrase with adjective) **Predicate**: -
Line # 3	**Subject:** ''چمکیلے مشکی گھوڑے''/ Chamkeele mushki ghore (noun and adjective) **Predicate:** ''پر ہوا سے باتیں کرت''/hawa se baatain karta (verb phrase and noun)	**Subject**: gleaming, musty steed (noun and adjective) **Predicate**: head in the clouds (noun phrase)
Line # 4	**Subject:** جگر جگر کرتی تلوار سے/ jagar jagar karti talwar (Noun and adjective) **Predicate:** جنگل کاٹتا آیا/ jungle kat'ta aya (verb phrase)	**Subject:** chops down forest (verb phrase) **Predicate:** sword's blades (noun phrase)
Line # 5	**Subject:** دروازوں سے لپٹی بیلیں / Darwaazon se lipti belein (noun phrase) **Predicate:** پرے ہٹات/ Paray hatata (verb phrase)	**Subject:** throws back the vines (verb phrase) **Predicate:** clinging through the doors (adjective phrase)
Line # 6	**Subject:** جنگل کی بانہوں میں جکڑے محل کے ہاتھ/ jungle ki bahon me jakre mehel k haath (noun phrase) **Predicate:** چھڑاتا/ Chhuraata (verb)	**Subject:** frees the castle (verb phrase) **Predicate:** from the forest's embrace (verb phrase)
Line # 7	**Subject:** اندر آیا/ andar aaya. (noun and verb) **Predicate:** تو دیکھا/ to dekha (verb phrase)	**Subject:** came inside (noun and verb) **Predicate:** he saw (verb phrase)
Line # 8	**Subject:** جسم کی ساری سوئیاں/ jism ki saari sooiyan (noun phrase) **Predicate:** زنگ آلودہ تھیں/ zang-alooda (noun)	**Subject:** needles stuck (noun and verb) **Predicate:** the princess's body(noun phrase) had turned rusty now (verb phrase)
Line # 9	**Subject:** رستہ دیکھنے والی آنکھیں/ raasta dekhne waali aankhien (verb phrase) **Predicate:** آنکھیں / aankhain (noun)	**Subject:** the eyes (noun) that had sought him (verb phrase) **Predicate:** for so long (adjective)

Social Context

The social context is where and with whom the interaction takes place. The poet and the reader interact when she narrates the story of the lover and his beloved, who are under the influence of societal boundaries causing separation between them.

The same theme is carried in the target text, where the translator narrates the story addressing the audience. The translation of the theme and social setting neither loses the essence nor faces displacement.

The social setting and context of the society and its juxtaposition with the jungle compared to using a metaphor remains equivalent in both languages.

Epistemic Context

In the source language (SL) of the original poem, the sentences have a defiant tone where the lover is more robust and dedicated to fighting against society for the sake of his love. The epistemic reality of the lover, narrated by the poet, can be seen in the opening lines جگر جگر تلوار سے جنگل کاٹتا آیا where he suggests his philosophy towards the nature of love. It displays his belief in love and how he maintains loyalty even during hardships.

Whereas, in the translated language (TL), the tone is slightly shifted from rebellious to being tamed when the epistemic context of the lover is translated into *chops down the forest with sword's blades* – the unequal translation of جگر جگر کرتی تلوار into *sword's blades* minimizes the essence of the context in the SL. The TL leaves this context displaced when translated with an equivalent epistemology.

4.1.1.2 Speech Acts

Locutionary Act

The sentence structure of Urdu is S+O+V. As evident, all the lines in the poem do not satisfy the S+O+V structure in the original poem.

On the other hand, the sentence structure of English is S+V+O. The translated version also fails to retain the SVO structure.

Table 2: Line-wise Comparative Analysis of Zood pash-e-maan & Timely Repentance

	Original Text	**Translated Text**
Line # 1	Gehri bhoori aankhon wala (S)+ ik shehzaada (O)	A prince (S)+with deep brown eyes(O)

Line # 2	Door (S)+ Des se (O)	From a land(S) far away (O)
Line # 3	Chamkeele mushki ghore per (S)+ hawa se (O)+ baatein karta(V)	His head in the clouds(S), Riding his gleaming musky steed (V)
Line # 4	Jagar jagar karti talwar (S)+ jungle (O)+kat'ta aya (V)	Chops down (V) the forest(S) with his sword's blades (O)
Line # 5	Darwazon se lipti(S)+ belein (O)+hatata aya(V)	Throws back (V) the vines (S) clinging to the doors (O)
Line # 6	Jungle ki baahon me(S)+jakre mehel k hath(O)+churata aya(V)	Frees the castle (V) from the forest's embrace(S)
Line # 7	Jab (S)+andar(O)+aya to dekha(V)	When came inside (V) he saw (V)
Line # 8	Shehzaadi k jism ki(S)+saari sooyian zang-alooda theen(O)	All needles(S) stuck in the Princess's body (V) had turned rusty now (O)
Line # 9	Rasta (S)+dekhne wali(V)+ aankhein (V)	The eyes(S) that had sought him (V) for so long! (O)
Line # 10	Saare shikwe(S)+ bhulaa(V)+ chuki theen(O)	Were glassy (S) and beyond complaint (O)

Illocutionary Act

The terms like *jungle kaat'ta aya*, *belein paray hataata*, *jakre mehel k haath churaata* exhibit the true-hearted and passionate nature and loyal feelings of the lover, whereas the phrase *saare shikwe bhulaa chuki thi* suggests the forgiving and merciful feelings towards his beloved.

Perlocutionary Act

The effect of the sentence on the reader is that of a dedicated and a loyal lover who is willing to go the extra mile to stand up against society for his love. There are intense effects of revolt and defiance exhibited in terms like *talwar se jungle kat'ta aya* and words like *paray hatata*, *haath churaata* achieve the effect of heroism and savior. The entire poem conveys a positive connotation with diverse vocabulary that elaborates the whole message of the poem and an upbeat undertone that concludes with an affirmative end, i.e., the last two lines of the original text leave the reader with the closure of a happy ending.

In the translated version, the message is not entirely conveyed with positive emotion. Instead, terms like *chops down* and *throws back* holds negative emotions in contrast to

the words used to describe them in the original poem. Here, the last line where the eyes *were glassy* fails to convey the meaning and significance of *saray shikwa bhula chuki thee*. Therefore, the poem lacks positive and emotional closure in the translated text.

Direct Speeches

The speech in the original text is expressive. Here the utterances mark the attitude of the protagonist and express his feelings toward the situation

The speech in the translated text is also kept expressive; however, terms like *his head in the clouds* does not satisfy the Urdu expression *hawa se baatain karta* which makes the utterance plain in the TL. Moreover, the utterances in the translated piece convey the expression in 12 lines, whereas the similar and direct expression in Urdu is obtained within 10 lines

4.1.2 Implicatures

In the original text, the utterances carry a pragmatic effect due to which they express metaphorical meaning rather than literal meaning. For instance, *chamkeele mushki ghore par*, *jungle ki bahoon me*, *Shehzaadi ki jism ki sari sooiyan* are not conveying the literal sense of the terms used; however, they function as symbolic meanings. Thus, the message goes beyond the context of the words used.

The translated utterances also go beyond their literal context and are used to maintain the pragmatic force as done in the SL: for example, metaphors like *gleaming musky steed, forest's embrace*, and *needles stuck in princess's body* retain the symbolic meaning and pragmatic context.

4.1.2.1 Conversational Maxims

Maxim of Quality

In the source text, there is one instance of alliteration in the 4th line *jagar jagar* whereas the diverse sounds /i/, /e/, /a/, /j/ /o/ that include consonants and vowels remain dominant throughout the poem.

On the other hand, there is no use of alliteration, and both vowel and consonants except /j/ are also dominant in the translated text.

Maxim of Quantity

In the original text, several literary devices are used: metaphor – *chamkeele mushki ghore par hawa se baatain karta, jism ki saari sooiyan*; alliteration – *jagar jagar karti talvaar*; personification – *mehel k haath.*

The alliteration and personification do not satisfy the equivalence effect, whereas the metaphorical instances does – *head in the clouds, gleaming musky steed, free the castle from the forest's embrace, all the needles in the princess's body.*

Maxim of Relevance

In the SL, the utterance holds relevant significance suggesting the feelings of a true lover fighting for his love. The hopeful and promising mood is set by the words like *talwar se jungle kaat'ta aya* exhibiting an optimistic tone and the heroic and dignified mood of the poem.

To retain the optimistic tone and the heroic mood of the original poem in the target language, sense-to-sense translation is used by the translator – *chops down the forest with his sword's blades*.

Maxim of Manner

The original version indicates the self persona; the poet has used an active sentence, *jab andar aya to dekha* composed with an end rhyme *karta/churraata*, *aaya/hataya Harv/Harv*; there is an absence of enjambment.

Whereas self persona in the translated text is retained – *when he came inside, he saw* – but the rhyme and enjambment are not satisfied in the translated text.

4.1.2.2 Dynamic Equivalence

The literal translation of metaphor displaces the pragmatic and contextual meaning of the comparisons that are native to Urdu culture and language. Thus, the translation loses the pragmatic effect present in the original text and fails to achieve the complete dynamic equivalence.

4.2 Poem # 2: Shair / Verse

The poem's theme is about the situation of a secluded and an isolated house that might not be lived in by people who can make it populous and crowded, but the grass which grows on the walls is the only companion of such houses. The poet compares the

loneliness of the house with *ghaas* as a friend or a companion in isolation. The use of *dost* for *ghaas* is an example of personification and metaphor.

4.2.1 Coherence

In the original poem, the theme of isolation and loneliness is well incorporated within the two-lined poem, with perfect use of vocabulary that expresses the entire theme.

In the translated poem, literal translation has been employed, which does convey the theme. It could be assumed that the literal translation of the context of the original poem can be replicated because of isolation and loneliness; nostalgia about an old place is universal to humans and even if translated word-to-word, it remains meaningful.

4.2.1.1 Contexts

Physical Context

In the SL, the time is not mentioned, but the location is of a secluded house which is the physical context of the poem is identified through the term *ghar*. The exact physical context is equivalently replicated through the term *house* in TL.

Linguistic Context

Table 2: Line-wise Comparative Analysis of Shair &Verse

	Original Text	Translated Text
Line # 1	**Subject:** Ghar (noun) **Predicate:** veerani ki dost (noun phrase)	**Subject:** Companion (noun) **Predicate: the** solitude of the house (adjective phrase)
Line # 2	**Subject:** Deewaron (noun) **Predicate:** Ugtee ghaas (verb phrase)	**Subject:** the grass (noun phrase) **Predicate:** creeping upwards on the walls (verb phrase**)**

Social Context

the social context of the original poem is that the poet is separated from her home, and she describes its situation as lonely and solitary. It could also be deduced that the house is located in a rural area where the poet was born and brought up, but after years the family left for better opportunities on the urban side. The terms like *ghar ki veerani*

or *deewaron pe ugtee ghas*"reveals an indirect social relationship between the isolated house and the poet or the observer who observed the *veerani* of the house.

As mentioned earlier, since the subject matter and theme of the poem is universal and known to all humans, the same social relationship is between the translator and the poem's theme, which is the isolated or house of *solitude*.

Epistemic Context

In the SL, the sentences speak about the poet's philosophy on separating from her home, which has caused the home to become a secluded, empty, and isolated house or building. Instead of using a lot of metaphors from other literary devices, the poet constructs a direct meaning of the theme for the reader.

We see the same philosophy in the TL on the separation from one's house that is left abandoned and lonely. Its only companion is the grass growing on it since no one can take care of the house, leaving it all in solitude.

4.2.1.2 Speech Acts

Locutionary Act

Although the sentences are meaningful, below is the analysis to evaluate if the sentences satisfy the following:

Sentence structure of Urdu language S+O+V:

Ghar (S) + *ki veerani ki dost* (O)

Deewaron (S)+ *par ugtee* (V) + *ghaas* (O)

The sentence structure is satisfied only in the last line, which violates Urdu's sentence structure.

The sentence structure of English S+V+O:

Companion (S) + *to the solitude of the house* (O)

The grass (S) + *creeping upwards* (V) + *on the walls* (O)

Similar to the structure followed in the original poem, the translation satisfies the structure in the second line only.

Table 2: Line-wise Comparative Analysis of Shair and Verse

	Original Text	Translated Text
Line # 1	Ghar(S) + ki veerani ki dost (O)	Companion (S) + to the solitude of the house (O)
Line # 2	Deewaron(S)+ par ugtee (V)+ ghaas(O)	The grass (S) + creeping upwards (V) on the walls (O)

Illocutionary Act

In the SL, sentences convey an emotional and nostalgic feeling. Here, the poet feels sentimental towards the lonely house left empty in isolation and has no companion to live with other than the growing grass on its walls – *deewaron par ugtee ghass* and *veerani ki dost* convey a communicative force.

Although the word-to-word or literal translation has been employed in the translated text, the communicative force here is retained through the phrase *the grass creeping upwards on the walls* and *solitude of the house*

Perlocutionary Act

In the SL, the effect of the vocabulary on the reader is that one remembers one's old or childhood home, which are now left empty or isolated, where they once lived and the memories associated with it. The element of nostalgia remains dominant even in the readers of both texts. Since the poem lacks metaphor or symbolism, the sentences hold powerful imagery that evokes and appeals to create a mental image in the reader's mind, of a house left in solitude with growing grass on its walls.

In the TL, similar imagery evokes and appeals to the reader. The equivalent terms like *companion to the solitude* or *grass creeping upwards the walls* imply an emotional and sentimental experience in the text for the reader

Direct Speeches

The utterances in the source text are expressive since they state the poet's attitudes and emotions toward an isolated house.

The translated text is also kept expressive to match the attitude and emotional touch intended by the poet.

4.2.2 Implicatures

In the SL, utterances in the poem carry a pragmatic effect; for instance, in *ghar ki veerani ki dost*, the word *dost* goes beyond its literal meaning since it does not imply that the *ghaas* is literally *dost* of *ghar*. Instead, it is a metaphorical comparison of the companionless house with the grass, which is the only "*dost* of such an isolated place.

In the TL, the implied meaning goes beyond the literal sense and context. The growing grass is metaphorically meant to be the companion in the solitude of the house.

4.2.2.1 Conversational Maxims

Maxim of Quality

In the SL, the poem does not include any alliteration. However, the sounds /a/, /r/, and /i/ are dominant in the first line, whereas the vowels /i:/, /ae/ are present in the second line.

The TL does not use any alliteration. The sounds in the first line are / ə/, /j/, /ə/, and in the second line are /ð/ and /ɑ:/

Maxim of Quantity

In the SL, the poem uses only one metaphor: *ghar ki veerani ki dost*. The term *dost* could be implied as a metaphor because it is not the friend of the house, but it is meant to carry a symbolic meaning rather than the literal one.

Similarly in the TL, the term *companion* in the phrase *companion to the solitude of the house* serves as a metaphor.

Maxim of Relevance

The utterances used by the poet in SL are relevant to the topic or theme of the poem. Due to it being a small two-lined poem, the appropriate words prevent random and incoherent words from leading to irrelevant interpretations.

Similarly, the utterances in TL are equally relevant to interpreting the theme in the translated text. It does not leave room for misinterpretation because it is inferred based on its universally known and familiar context.

Maxim of manner

In the SL, the message conveyed through the utterances and the provided context leads to clear and brief interpretation without obscurity and ambiguity.

In the TL, the incomprehensible and ambiguous interpretation is avoided in the word-to-word translation; therefore, the maxim of manner is achieved in the translated text.

4.2.2.2 Dynamic Equivalence

The translation leads to retaining the meaning. If, for instance, there were instances of multiple figurative languages, the dynamic equivalence would not have been achieved because the references and comparisons that are native and familiar in one language, culture, and context are not in its translated version. But because this poem lacks figurative language in the original and translated poem, the direct implied meaning and context are easily comprehendible and achieve dynamic equivalence.

4.3 Poem # 3: Saathi / Companion

The poem's theme is a home with members who don't talk to each other and are relatively quiet to such an extent that the singing bird can be heard clearly. The bird's significance implies that the bird causes the house members to change their mood – i.e., they feel joyful to hear the bird uttering something as opposed to what the house members do; it makes them smile.

4.3.1 Coherence

In the SL, the coherence is somewhat illogical due to the transition of mentioning a silent house to a bird singing and then to the house members. The change is mentioned with little logical connection; the three-lined poem lacks coherence and is a little difficult to understand in the first reading.

In the TL, literal translation includes multiple instances of figurative language in the source language, resulting in loss and displaced references and context.

4.3.1.1 Contexts

Physical Context

In the SL, the term *akele ghar* implies the physical context of the poem.

However in the TL, the term *silent house* serves as the physical context of the poem

Linguistic Context

Table 1: Line-wise Comparative Analysis of Saathi and Companion

	Original Text	**Translated Text**
Line # 1	**Subject:** akele (adjective) ghar (noun) **Predicate:** -	**Subject:** In the (preposition) silent house (an adjective phrase with a noun**)** **Predicate:** -
Line # 2	**Subject:** shareer (adjective) chirhiya (noun) **Predicate:** geet (noun)	**Subject:** the song (noun) **Predicate:** of the naughty sparrow (adjective phrase)
Line # 3	**subject:** chehre (noun) **predicate:** ugaa raha hai (verb phrase)	**Subject:** singing faces (verb phrase) **Predicate:** into being (prepositional phrase)

Social Context

In the SL, an inference is implied that the poet is describing the situation of *akele ghar* which is not, in reality, empty. Still, it means emptiness because the members are so busy with their lives that they are inactive in the house. The context of the poem is relatable and relevant, especially in modern times where the world is modernized and secluded to the extent that they have no time for those around them, which creates pin-drop silence in the houses. The element of significance is highlighted through the *chirriya ka geet* because the members are so silent that they can hear the birds singing. The theme of separation and detachment is the social context of the poem.

In the TL, the social context of detached house members is carried in the translation, maintaining the social setting equal to that of the original context.

Epistemic Context

In the SL, the utterances speak about the poet's philosophy on detached families and emotional unavailability that is rooted in verbal unavailability for each other. The philosophy of disengagement is evident in *akele ghar*; however, the term *akele* is not meant to be understood literally but metaphorically.

The translation replicates the poet's philosophy and belief, equating it with the *silent house*; however, the metaphor of silent house is different than *akele,* because here the

house cannot be quiet, but the members of the house are causing the silence. Therefore, metaphor is displaced in the translation.

4.3.1.2 Speech Acts

Locutionary Act

The sentence structure of Urdu is S+O+V

Akele ghar mein (S)

Shareer chirhiya (S) + *ka geet* (O)

Chehre (S) + *ugaa raha hai* (V)

Therefore, the sentence structure of Urdu is violated.

The sentence structure of English is S+V+O

In the silent house (S)

The song (S) + *of the naughty sparrow* (O)

Is singing (V) + *faces* (S) + *into being* (O)

The sentence structure of English is violated, which shows it is equal to the original one in terms of structure.

Table 2: Line-wise Comparative Analysis of Saathi and Companion

	Original Text	Translated Text
Line # 1	Akele ghar mein (S)	In the silent house (S)
Line # 2	Shareer chirhiya (S) + ka geet (O)	The song (S) + of the naughty sparrow (O)
Line # 3	Chehre (S) + ugaa raha hai (V)	Is singing (V) faces (S) into being (O)

Illocutionary Act

In the SL, the implied meaning is the detachment and disengagement between the house members leading to utter silence. The emotional and poignantly dismal feeling is dominant.

In the TL, the reader infers equally significant interpretation of the first two lines; however, the last line *is singing faces into being*, completely loses its pragmatic value compared to its original version *Chehre ugaa raha hai*.

Perlocutionary Act

In the SL, the effect of words on the reader is that he realizes the poignant reality of disengaged and detached families. The poem achieves a lasting effect regarding a family in a house where the members are silent and disconnected. It would lead the readers to comprehend and evaluate the consequences of such actions. The overall effect of the poem is negative.

In the literal sense, the translation fails to attain the negative emotions evoked in the original text. The terms like *akele ghar*, *Harvar chiriya*, *chehre uga raha hai* lose their essence when replaced with *naughty sparrow* and *singing faces into being* in TL as they don't leave the same negative effect on the reader.

Direct Speeches

In the SL, the utterances carry an expressive tone as they are direct emotions of the poet for the readers.

In the translation, the expressive tone matches the original text. However, it can be interpreted as expressive speech only after reading the original text; without exposure to the source text and context, it might have been challenging to comprehend and interpret as expressive speech.

4.3.2 Implicatures

The utterances in the original poem carry a symbolic meaning that goes beyond the literal sense; for example, *akele ghar* means a house filled with human beings, but due to the silence and detachment among them, it seems lonely. *Chehre ugaa raha hai* does not imply any literal meaning, but metaphorically refers to the happy feeling leading to smiles on the faces of the members as they hear the bird sing.

The translation only partially retains the pragmatic force in the 1st two lines, but the last line, *singing faces into being* does not imply or match the same message as in the original text.

4.3.2.1 Conversational Maxims

Maxim of Quality

There is no instance of alliteration in the SL and the TL.

Maxim of Quantity

The literary devices used in the translated version are metaphor – *akele ghar me* because the house is not empty but is relatively silent and implies if it is empty; *chehre uga raha hai* because metaphorically it refers to happiness and personification – *Shareer Chiriya* because a bird is given the human-like attribute of being *Harvar*.

The literary devices used in the translated version are personification – the *silent house* is a personification since a house is not quiet, but it is the attribute of the silent house members, causing silence in the house; *naughty sparrow* is a human-like attribute assigned to a thing/ bird (the birds singing is forming smiles on the poker and expressionless faces) and metaphor – *singing faces into being* is a vivid example of metaphor because singing does not form faces into beings.

Maxim of Relevance

In the SL, the poem's mood implies a sense of realization caused by the silence and detachment of the families. But the poem ends in a hopeful mood where the term *chehre ugaa raha hai* concludes in a soft and optimistic tone.

In the TL, the relevant mood is not as strong and does not retain the same intensity of realization caused by the *silent house*. Similarly, the poem's ending fails to maintain an optimistic tone which is evident in the last line of the original text.

Maxim of Manner

In the SL, the poet briefly describes a significant theme. However, the metaphors cause a lack of clarity since the poet could refer to something other than inferred by the reader in a different context, which is why the maxim of manner is partially violated.

The same problem arises in the translation, where the reader could misinterpret the context concerning their experiences. Since the translation violates the maxim of manner, it could be deduced that the poems achieve equivalence in terms of the maxims.

4.3.2.2 Dynamic Equivalence

The original poem is pragmatically challenging because of the unavailability of recognizing the context. However, the translator incorporates the same sense, and

whatever sense the reader makes out of them is primarily equal and similar in both versions. Hence, it can be said that the translated text is dynamically equivalent to the original text.

4.4 Poem # 4: Zid / Tantrum

The poem's theme is a bittersweet complaint by a lover to her beloved who hasn't called her. There is an element of romanticizing the season's first rain and its cultural connotative meaning of love for the lovers.

4.4.1 Coherence

In the SL, the theme of the complaint by a lover to her beloved is connected well using the right expressive words that enable a smooth flow of the poem.

In the TL, word-to-word or literal translation has been employed but the words used do not lose the essence of the theme

4.1.1.1 Contexts

Physical Context

In the SL, the location and time are unknown but the season could be inferred from *mausam ki pheli barish* as the season of Monsoon, which could serve as an instance of the physical context of the poem.

Similarly in the TL, *the season's first shower* equally translates to making it a physical context in the translation.

Linguistic Context

Table 1: Line-wise Comparative Analysis of Zid and Tantrum

	Original Text	Translated Text
Line # 1	**Subject**: main kyoon uss ko (noun phrase) **Predicate**: phone karoon (verb phrase)	**Subject**: why should I (noun phrase) **Predicate**: call him first? (noun phrase)
Line # 2	**Subject**: uss ke bhi (noun phrase) **predicate**: ilm me hoga (noun phrase)	**Subject**: He knows (noun) **Predicate**: just as well
Line # 3	**Subject**: kal shab (noun phrase)	**Subject**: last evening (noun phrase)

	Predicate: -	Predicate: -
Line#4	**Subject**: mausam ki (noun)	**Subject**: was the season's (noun)
	Predicate: pheli barish thi (noun phrase)	**Predicate**: first shower (noun phrase)

Social Context

The poem in the SL asserts that the lover is complaining to her beloved for not calling her *mausam ki pheli barish*. The relationship between the two is a bittersweet one where the narrator's love is expressed through complaint or tantrum.

The translator maintained the bittersweet social relationship and the context between the theme and the characters by naming the title "tantrum" which implies that the lover is having an emotional expression within the given context. The translation maintains the social settings put forward by the poet.

Epistemic Context

The SL exhibits the speaker's philosophy on love and relationship. One is childish and juvenile to look at the mature and reasonable approach, but the other can have an opposite outlook on life. The poet directly narrates without figurative language, complaint, or tantrum by the lover. The epistemic reality of the poet is evident when she gives it the title of "Zid" meaning the poet holds the reality about relationships similar to the lover's reaction; she terms or identifies it as *zid*.

In the TL, the poet's belief about such a relationship is carried equally in the translation. Here the lover is acting immature and childlike to gain attention from her beloved. Due to the lack of figurative language, the translation does not displace or lose any meaning or context. One of the reasons could be, as mentioned previously, the reader who reads the original text beforehand and then moves to read the translated text; there seems to be a connection and coherence, which displays no or little sign of meaning displacement.

4.1.1.2 Speech Acts

Locutionary Act

Even though the words are meaningful and comprehendible, let's see if they follow the **sentence structure of the Urdu language S+O+V:**

Main kyoon (S) + *uss ko* (O) + *phone karoon* (V)

Uss ke bhi (S) + *ilm mein hoga* (O)

Kal Shab (S)

Mausam ki (S) + *pheli barish thi* (O)

Except for the 1ˢᵗ line, the sentences in the poem violate the sentence structure of Urdu.

Sentence structure of English S+V+O:

Why should I (S) + *call him* (V) + *first* (O)

He knows (S) + *just as well as* (O)

Last evening (S)

Was the season's (S) + *first shower* (O)

Similarly, except for the first line, the rest of the poem violates the sentence structure of English.

Table 2: Line-wise Comparative Analysis of Zid and Tantrum

	Original Text	Translated Text
Line # 1	Main kyoon (S) + uss ko (O) +phone karoon (V)	Why should I (S) + call him (V) + first (O)
Line # 2	Uss ke bhi (S) + ilm mein hoga (O)	He knows (S) + just as well as (O)
Line # 3	Kal Shab (S)	Last evening (S)
Line # 4	Mausam ki (S) + pheli barish thi (O)	Was the season's (S) + first shower (O)

Illocutionary Act

In the SL, the sentences describe the emotional and bittersweet compassion where the lover does not think she could call her beloved but is hoping to get attention by throwing a tantrum. Similarly, the translated sentences also describe the immature and childlike llogic of a lover

Perlocutionary Act

In the SL, the effect of sentences on the hearer could be a sense of realization, as the consequence of not calling or talking to your loved one could lead to disconnection or

detachment from each other. The reader can ponder the result and then work on their relationship accordingly. Even though the poem carries negative emotions with slightly positive and compassionate undertones, the sentences sound elaborated.

In the TL, the sentences maintain the effect of realization and pondering over the reader. The translator retained the negative emotion of the lover and the underlying bittersweet meaning behind the tantrum.

Direct Speeches

The speech in the SL is assertive because the narrator directly asserts an opinion. The speech might not be logically correct, but due to the epistemic context mentioned earlier, the powerful speech is being declared as *zid* and childlike behavior to gain attention. The speech also holds explicit statements by the lover expressing her attitude and reaction toward her beloved.

The sentences in the TL are kept assertive to retain the essence of the original text. The expressive speech is also evident where similar to the original text, the lover's complaint and tantrum in the translated text are highlighted because she expresses her attitude toward her beloved.

4.4.2 Implicatures

The pragmatic force in the original poem holds only literal meaning because there are no instances of metaphorical or figurative language.

The translation maintains the pragmatic force and does not use any metaphorical or figurative language implying the literal sense of the words used.

4.4.2.1 Conversational Maxims

Maxim of Quality

There are no instances of alliteration in the original or translated version.

Maxim of Quantity

No figurative language was used in the original or translated version.

Maxim of Relevance

In the original poem, the utterances form a relevant mood of a complaining and juvenile lover, suggested by *main kyoon us ko phone karoon?* The tone of the poem becomes childlike, wanting to gain attention and consideration.

In the TL, word-to-word translation retains the sense-to-sense meaning and context that is equally conveyed.

Maxim of Manner

The maxim of manner in the original poem is not satisfied in SL since it says *main kyoon us ko* which leads to an unclear interpretation of the gender – *uss ko*. Even though the poem is brief and concise and the message is conveyed evidently, the gender of the beloved remains unclear in Urdu. In Urdu, "us ko" is used as gender-neutral pronoun and there are no gender-specific terms for such references.

The maxim of manner is completely satisfied in TL by avoiding ambiguity. The translation clearly mentions *him* in the first line, which was unclear in the original text.

4.4.2.2 Dynamic Equivalence

The dynamic equivalence is achieved after comparing the two versions of the poem. The element of loss and displacement at risk in translation has minimized the possibilities of different interprataions by the translator because similar meanings and context are retained in the translation.

5. Discussion

It is noteworthy first to discuss the translations that have achieved dynamic equivalence. These were the poems with a general message and universal themes common to all humans: Zid/ Tantrum, Shair/ Verse, and Saathi/ Companion. The pragmatic context and the universality in the message of these poems played an essential role in keeping the meaning intact in the target language and in minimizing the risk of meaning displacement.

The words can hold varied meanings when passed from one culture into another; now, the term "culture" is intertwined with language along with the cultural context of the translator. A significant role in producing dynamically equivalent translations could be of the translator who belongs to the same social and cultural values as of the poet's, i.e., Pakistan. Thus, a crucial role of the translator is to thoroughly submit a word from the original text into another language while keeping the original message in the authentic culture in mind. The culture impacts the translator, directing him on how words are used and understood (Komissarov, 1991).

The transparent translation by Rashid and the universal themes by Shakir's close thinking about any other culture does not provide the reader with unfamiliar cultural, social, or epistemic contexts in the three poems that achieved equivalence. Instead, they formed an illusion for the reader, which enabled him to think that the target text was initially written in the target text. This strategy does not only involve the translator, but the poet has also a significant role to play here – such as Shakir's universally themed works appeal to humans regardless of cultural differences. Therefore, dynamic equivalence was achieved for the poems which carried universality and generalization in their themes. The themes become transferable and comprehendible and the readers easily identify the contextual meaning.

On the other hand, the poem Zood pash-e-maan/ Timely Repentance did not display any dynamic equivalent because of the cultural implications such as the cultural, social, and native elements of Urdu. These elements were put into the poems, which is why the abovementioned two translations were not dynamically equal to their original texts. Similar to a Pragmatic-stylistic study by Kiran (2018) on the Hindustani poems of Gulzar and their English translations concluded that the translated version of the poems fails to cover up the cultural nuance and poetic flow of the original poems. The study further claims the dissimilarity and impossibility of retaining the authentic reading experience of the Hindustani poetic aesthetics and cultural nuances used in Gulzar's poetry. Similarly, in Zood pash-e-maan and its English translation, the Urdu language's reading experience, poetic aesthetic, and cultural nuances are misplaced. For example, because of the unique and culturally specific elements, the references used by the poet, including the metaphors like *chameekele mushky ghore par sawar, bhoori ankhon wala shehzada, talwar se jungle kat'ta, mehel ke haath churaata* are translated sense-to-sense by the translator. These metaphors are added to save his *shehzaadi* – these heroic features are comprehendible and recognizable in Pakistani context and Urdu language. The reference to *rasta dekhne wali ankhien* is translated into *eyes were glassy*, which displaces the original essence and context and could be used as a metaphor in the target language.

In contrast, it is a common and familiar phenomenon in the source language. The metaphors and other references, as shown in detail in the analysis, led to the poem's unequal dynamic and pragmatic scope with its translated version. The target language's choice of words caused displacement, loss of meaning, and incomprehensible context. Moreover, in a similar study, Igwedibia (2018) claims that an utterance's meaning depends upon the context provided in the expression and the interpretation of the elements within that expression. The cultural nuances or words translated into English fail to retain a similar understanding to the original poem, as evident in the above examples.

6. Conclusion

As seen in the above study, the poems with cultural, epistemic, and contextual elements, which are considered universal features, then achieved dynamic equivalence because of them being transparent and comprehendible across cross cultures and languages.

In addition, the lack of figurative languages such as metaphors, also contributed to achieving the equivalence because the cultural limitations of such references lead to displaced meaning. For instance, *rasta dekhne wali aankhain* could be a metaphoric reference in the original language. Still, when translated into *glassy eyes*, it ultimately retains the original meaning. Therefore, it could be deduced that the poems that use less or no figurative or metaphoric elements were the ones that could quickly achieve dynamic equivalence.

The study brings forward a pragmatic approach that evaluates the quality of poetry and its translation. The findings could prove to be a promising addition to the scholarly world of translation studies interlinked with pragmatics with the hope that it leads to further research inspiration in this field. This model remains relevant to be experimentally tested in the future, which may contribute to extending the empirical translation and pragmatic research.

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Appendix A

POEM # 1:

Zood pash-e-maan /ذود پشیمان   **Timely Repentance**

گہری بھوری آنکھوں والا اک شہزادہ   A prince with deep brown eyes

Ghehri bhoori aankhon wala ek shehzada

دور دیس سے   from a land far away

Door kisi des mein

چمکیلے مشکی گھوڑے پر ہوا سے باتیں کرتا   his head in the clouds, riding his gleaming musky steed

Chamkeele mushki ghorre par

 hawa say baatain karta

جگر جگر کرتی تلوار سے جنگل کاٹتا آیا   chops down the forest with his sword's blades

Jaggar jaggar karti talwaar say jungle kat'ta aya

دروازوں سے لپٹی بیلیں پرے ہٹاتا   throws back the vines clinging to the doors

Darwaazon say lipti belain paray hat'ata

جنگل کی بانہوں میں جکڑے   frees the castle   from the forest's embrace
جب اندر آیا تو دیکھا محل کے ہاتھ چھڑاتا   when he came inside, he saw

Jungle ki b haato'on mein jakray mehel

k haath chura'ta, Jab andar aya to dekha

شہزادی کے جسم کی ساری سوئیاں   all needles stuck in the princess's body had turned

زنگ آلودہ تھیں   rusty now

Shehzaadi k jissm ki saari sooi'yan

zaang aalooda theen

رستہ دیکھنے والی آنکھیں   the eyes that had sought him for so long

Raasta dekhnay waali aankhain

اسارے شکوے بھلا چکی تھیں!

Saaray shikway bhoola chuki theen

were glassy and beyond complaint

POEM # 2:

شعر /Shair

Verse

گھر کی ویرانی کی دوست

Ghar ki veerani ki dost

Companion to the solitude of the house,

دیواروں پر اگتی گھاس

Deewaron par ugtee ghaas

The grass creeping upward the walls

POEM # 3:

ساتھی /Saathi

Companion

اکیلے گھر میں

Akelay ghar mein

In the silent house,

شریر چڑیا کا گیت

Shareer chirhiya ka geet

the song of the naughty sparrow

چہرے اگا رہا ہے

Chehre uga raha hai

is singing faces into being

POEM # 4:

ضد/Zid

Tantrum

میں کیوں اس کو فون کروں

Main kyoon uss ko phone karoon

Why should I call him first?

اس کے بھی تو علم میں ہو گا   He knows just as well

Uss ko bhi to ilm mein hoga

کل شب   last evening

Kal shab

موسم کی پہلی با رش تھی   was the season's first shower.

Mausam ki pheli bearish thi