

---

Nasir Mehmood \*

Hazrat Umar, Ph.D\*\*

---

## **Translation as Adaptation: An Exploration of Howell and Caroe's English Translation of Khushkhal's Poetry**

*The article is an attempt to explore translation as adaptation. It examines adaptation as one of the strategies in literary translation by investigating how poetry translation presents a challenge in terms of transfer of content and form of a poem. The source text (ST) consists of two Pashto poems of Khushhal Khan Khattak, rendered in English by Caroe and Howell. The study is significant as translation of poetry can help in introducing a poet in the international mainstream of literature. As the nature of the study demands, research method is qualitative in nature as it is based on interpretive tradition underpinned by Nida's model. The key feature of the analysis of poems is adaptation made in the translation in the form of addition, deletion. In this context, the introduction of original poems is given, focusing on the subject, theme, structure, language and tone of these poems. This is followed by analysis of translation in order to see how far these features are reflected in the target text (TT). After analyzing the poems it has been found that it is difficult to reproduce a poem in terms of both content and form. Translators employ the*

---

\* M.Phil Scholar, National University of Modern Languages, Islamabad, Pakistan

\*\* Lecturer, Department of English GS NUML, Islamabad, Pakistan

*technique of adaptation when the languages and cultures of the source text and target text are different.*

**Keywords:** *Adaptation; translation*

## ■ Introduction

The present study investigates adaptation as a strategy of translation analyzing the English translation of Khushkhal's Pashto Divaan. Adaptation may be considered as a set of transitive operations, which is generally not accepted as translation in the true sense of the word, but it is nonetheless acknowledged as representing a source text (ST), nearly of the same length. Adaptation is sometime also known as *imitation* or *rewriting*. It is not surprising to say that translation is the transfer of the source text's meaning and message from one language into another. In this sense the translation becomes non adaptation and hence the boundary between translation and adaptation becomes separate. However, the split up between adaptation and translation is a point of discussion which stretches back to the time of Cicero and Horace in Latin tradition (Bastin, 1998). And according to George Steiner, until now, translation theory is still locked in 'sterile' debate over the word for word or sense for sense translation. The former is often named as close translation and the later as free translation. Cicero highlighted his approach towards translation while explaining the translation of the Aeschines and Demosthenes the two Attic orators. He says:

And I did not translate them as an interpreter, but as an orator 'figures', of thought keeping the same ideas and forms, or as one might say, the 'figures' of thought, but in language which conforms to our usage. And in so doing, I did not hold it necessary to render word for word, but I preserved the

general style and force of the language. (ascited in Munday 2001, p. 19)

According to Bastin (1998) adaptation continued to affect French tradition, yet the golden age of adaptation was in the seventeenth and eighteenth centuries, when free translations were made. These translations, she says, were adapted to the habits and tastes of the receiving culture irrespective of the damage done to the original. Theoretical discourse continued throughout the eighteenth century. Alambert and Dederort (n.d) who compiled L' Encyclopedia, noticed the difficulties in the completion of the task. Adaptation was deemed as a means of conforming the foreign text to the contemporary target system. Charles Beautex (n.d) emphasized the need for grammatical restructuring in translation. But after the age of classicism, there was a reaction and period of transition which paved the way for romantic insistence on literalism. Kittel and Poltermann (1998) point out that the romantic concept of translation was dominated by Schlegal's theory in Germany. Moreover, it was also exhibited in the practice of Shakespearean translation. It was later on analyzed by German theologian Schleiermacher in his treatise *Über die verschiedenen Methoden des Übersetzerns* (1813). He opposed the method of naturalization. The preferred choice of translation with Scheiermacher is a strategy where, 'the translator leaves the writer alone, as much as possible and moves the reader towards the writer' (Munday 2001, p. 147). Domestication, on the other hand is a strategy which reduces the foreign text to the target-language cultural values which in the words of Scheiermacher 'leaves the reader in peace, as much as possible, and moves the author towards him (Munday, p. 146).

## ■ Literature Review

There are conflicting views about the adaptation. Some argue that adaptation is essential in translation in order to preserve the message, while others hold that adaptation is tantamount to infidelity and unfaithfulness to the original text. For the former, the denial to adapt locks up the reader to a false world of foreignness; for the latter, adaptation is equal to the annihilation and defiance of the original text. Even those who acknowledge the need for adaptation in some situation are of the view that if the end product of translation is faithfulness, then at a certain stage when adaptation ceases to be translated at all.

Adaptation was used as one of the seventh strategies by Vinay and Derbelnet (1958) while studying the stylistic differences between English and French. The two translation strategies identified by them are direct translation and oblique translation. The former is equivalent to word for word translation or literal translation and the latter is known as free translation. The focus of the present study is free translation and the major focus is on adaptation.

Bastin (1996) describes the modes, conditions and restrictions for carrying out adaptations. Moreover, he classifies the procedures used by the adapter. Some of them are related to this study, which are as follows:

- **Omission:** the elimination or reduction of part of the text
- **Exoticism:** the substitution of the stretches of language by rough equivalents in the target language.
- **Creation:** the global replacement of the original text with a text that saves only the essential message/ideas/functions of the original.

### **Conditions**

- when there are no lexical equivalents in the target language
- when the context referred to in the original is absent in the original
- The need to address different type of readership.

Georges L. Bastin notes that adaptation is carried out under certain limits, the most significant of which are as under:

- the translator has to assess the extent to which the substance or content of the original text constitute new or shared knowledge
- the translator must look for the suitable match in the target language in order to preserve coherence of the original mode
- the translator must ensure that the meaning and purpose of the original is preserved in the target text.

### **■ Theoretical Framework**

The researchers have used Nida's model to analyze the data. Nida highlights the difficulty in translating when neither the languages nor the cultures are similar. Such situation poses serious problems in translation. The differences in cultural concepts and the difference of structures of languages create a gap between form and content which increases the possibility of inadequacy of translation. As a result, to avoid certain failures, the translator makes adaptation and adjusts the message according to the context of the target culture. Adaptation includes addition as well deletion of information on the part of translator. The present research is concerned with analysis of translation with major focus on adaptation.

The task of translator, notes Nida, becomes harder in case of disparity between linguistic and cultural systems.

## ■ **Collection and Test of Data**

The researchers have selected two Pashto poems from the book titled 'The Poems of Khushhal Khan Khatak' translated by Evelyn Howell and Olaf Caroe.

## ■ **Methodology**

At first, the introduction of each Pashto poem has been briefly described, focusing on the subject, theme structure, language and tone. This has given an insight to the original text in all respects. Finally, the translation has been analyzed, focusing on the textual and extra textural features of the original poems and analyzing what adaptations have been made in transferring the poems in terms of both content and form.

## ■ **Analysis of Data**

### **Poem no 24 Sandarah - سنډره (A Psalm)**

#### ■ **Brief Introduction**

This poem consists of sixteen lines. Both the hemistiches of the first verse of the poem ends with the words "yam". The same word continuously occurs at the end of second half of each verse. This gives the poem a harmonious sound effect. And as usual, the author uses his name instead of *takkhalus* in the final verse of the poem. Each hemistich consists of 12 syllables (sailabs in Pashto) in which the stress is established in the third syllable and is repeated respectively after every

two or three syllables. This is the same meter which the poet has used in most of his poems. Actually the term "Sandarahہ سنדרہ" is usually grouped among the collection of oral songs which were sung by the bards without accompaniment of musical instruments. They had no written record in the past. Although this concept is not so popular nowadays, but still such type of songs are the part of folk genre such as *tappa* تپہ, *icharbayta* چاربيت and *nemakai* نيمکي which women usually sing on the occasion of marriages. However, nowadays *sandarac* is used for all types of poems which can be sung with music. The content varies from love songs to religious songs but rhyme and rhythm remain the characteristic features of the poem.

Here in this poem, because the tone is religious and the poet sings of repentance over his past life, is more like "hymn" in English. The poet is repentant of his sins which he has committed in the past. He has passed through the age of youth and his hair is, no more black, it has become grey in color. Now when he has grown old in age, there is no power and grace in his prayers. He is left with nothing but only the hope of mercy and compassion from Almighty which is always there for every believer. The recollections of the misdeeds and offences tease his mind of which other people do not know. He himself is well aware of the nature of his past actions. Even Hindus are good in adoration because they rise at midnight but he (the poet) lacks devotion as far as the practice of religion is concerned. He enters his prayer with a thousand other thoughts and bends his knees in prayer but all this worship has done nothing to him. And likewise, his life is also devoid of pious actions. He has not differentiated between right and wrong. He has sentenced many people to death and is still in the process of repeating this action. This is because

of his passions which prompt him to do this. Though he is listed in the band of true believers, yet he is helpless because of his desires.

A true Muslim leads his life by observing the teaching of The Prophet Muhammad (P.B.U.H). But his life is not according to the rites of Quran and Sunnah. It is a mere happy chance that he is good Muslim. His passions along with sin are the two enemies which are always the sources of terror for him and he is afraid that this will continue till the end of his life. His virtues are as scarce as gold and vices are as many as pebbles. The blackness of dust has hidden what is golden in him. The Almighty has bestowed upon him the faith of His own chosen (Muhammad) and he also agrees to all other messengers which Allah has sent, but despite of this, entire he is ashamed of his sinful practices of his deeds. As for his belief in Almighty, he is firm and convinced. That there will be a Day of Judgment in which Allah Almighty will announce both rewards and punishments for the good and bad actions of people. He also believes in the life after death for human creatures which relieves him of all the heresies. He is devoted to Muhammad (P.B.U.H), the son of Abdullah and his four other companions. He accepts all the Imams including Imam Mehdi. He offers himself as their servant and is ready to destroy their enemies with his sword. The masters of religion are four in number, not five. The poet, in the final verses of the poem talks about his belief in Sunni faith. He expresses his inability to bear the punishment of Allah Almighty. He begs to pardon and seeks the forgiveness of Allah. He, as a servant, has come to the threshold of Allah, though with all his sins and pride, but still with the hope that Allah Almighty will listen to him and will forgive him for his misdeeds because of the attribute of His mercy.

## ■ Analysis of Translation with Discussion and Interpretation

The poem belongs to the final stage of Khushhal Khan Khattak's poetry and comes at serial no 24 out of the total selection of 26 poems. The poem in English does not preserve the rhyme scheme and sound pattern of the Pashto poem. Similarly the rhythm of the original poem is lost in translation as the English poem is in free verse in which it is difficult to earmark the meter. It follows the pattern of psalmody as apparent from the title of the poem assigned by Caroe. As already mentioned above, *sandarah* and Psalm apparently two different terms of two different traditions except for the fact that the theme of the former is repentance for the previous sins committed by the speaker, in this case, the poet. As all human beings who believe that they have to appear before Allah Almighty show repentance for their misdeeds which they have committed during their life time, here the translation also seems to reflect these natural elements of the original poem as the reader can well notice that the words *transgressions*, *ashamed*, *strength of my youth*, and *white hair* are respectively closer in meaning to the words *ناھونوگ* *gunahono*, *شرمسار*, *sharamsar*, *سپينه گيره* *peenagerah* show. Although the second last only conveys the sense as it is the translation of the Pashto words *تور هگيره* *torageera*.

However, in the notes given at the end, the translator writes:

This prayer seemed to call for a setting in English as near as possible to that of Coverdale version of the Psalm of David, known to Muslim as Zabur. It must speak for itself, but here

will be those, not only among Pathans, who will hold Khushhal's sins venial than those of the Psalmist (The poems p. 9).

These remarks by the translator clearly reflect his interpretation (hermeneutics) and his overall approach about the content and matter of the poem. His interpretation of the poem in the light of above statement creates ambiguity at least in the mind of those who have the knowledge of Islam and Christianity. The translator seems to have clear intention to adapt the translation *acceptable* to the target audience in the English "setting". His understanding of the text and translation behavior is influenced by the western ideology as a result of which the *adequacy* of translation is also likely to be affected. All the Muslims including Pashtuns will not make a comparison between psalmist and Khushhal Khan. In fact all the Muslims and Pashtuns are no exception, undoubtedly believe that all the prophets are sent by Allah Almighty to convey the commandments of Allah and guide the people towards the right path. They do not, like the Jews and Christians believe that David (May Allah's peace and blessing be upon him) was only the king of Israel but that he was the true messenger of Allah whom He blessed with revelation.

The above statement seems quite logical keeping in view the religious belief of Muslims in general and Pashtuns in particular. Every orthodox Muslim, according to their religion, believes in inter religious harmony and also wants the followers of other religions, including English-speaking people of the world, to have no misconceptions about them. They do not, unlike Jews and Christians take some Prophets of God for profligates.

The next point in the analysis is the translator's remarks about the translation of the second distich of the poem. The translator in his comments about the poem writes: *The Pashto of the second distich draws a contrast between the white beard and the black beard of youth, the beard being something of fetish among Pathans.*

The above statement becomes a point of departure as beard in Islam is believed to be one of the Sunnah of Muhammad (May Allah's peace and blessing be upon him). The faith of every Muslim is incomplete until he fully adheres to what Allah and His messenger have asked the believers to do and avoid what they are forbidden.

Allah says in the Holy Quran:

We have sent you (O Mohamed) as a Messenger to mankind, and Allah's witness suffices for this. Whoever obeys the Messenger, in fact obeys Allah, and whoever turns away from him, he will be accountable for his deeds. Anyhow, we have not sent you (O Mohamed) to be a guardian over them (Chapter 4 Surah Nisa verse 79-80).

And again Allah says in the Holy Quran: Prophet, tell the people,

"If you sincerely love Allah, follow me. Then Allah will love you and forgive you your sins, for He is All Forgiving, All Merciful." Also say to them, "Obey Allah and His Messenger." And if, in spite of this, they do not accept your invitation, warn them that Allah does not love those, who refuse to obey Him and His Messenger (Chapter 3 Surah Ale Imran verse 31-32: O).

The above verses from the Holy Quran are for all Muslim believers including Pathans who are from the Ummah of Muhammad (May Allah's peace and blessing be upon him).

Although the translation *strength of my youth* of the word *تور هگیره* *torageera* can be considered as close connotation as both conveys almost the same sense if not the same meaning. But saying that the 'beard is something of fetish among the Pathans' is a clear deviation from the sense of the original. If the translator wanted to convey the message which the author wanted to convey to his reader, then it is right to say that he has outrightly misinterpreted the word.

The next point of analysis of in the translation is about the idea conveyed in the poem by the author. As already discussed, the poet declares the repentance of his sins and appeals to God for his misdeeds. He seeks the mercy of His Creator and invokes Him to guide him (the poet) toward the right path. These ideas have been beautifully expressed in the translation which shows the translator understands of the original poem. But the translation of line-10, gives the indication of lack of acquaintance of the Pashto idiom on the part of translator. This results in the wider distance between ST and TT, due to which the adequacy of translation is in question. The original text along with translation has been reproduced as under:

خلكېز ما پۀ فعلگور تهلاري

*Khalkaezama pa fialgorthalarhay* Lord, deliver me from  
blood-guiltiness: even

لادنور ووكوشنتتهپۀ تلواريم

*La da norowakushtantha pa talwar yam* I am upon the  
sword to bring the innocent to  
the grave.

Here the word *talwar* (- تلوار sword), which is used both in Urdu and Pashto for the sharp weapon used in the face to

face battles. For Urdu *talwar* the equivalent word in Pashto is *torah*, which is noun. But in addition, the same word is also used in the meaning of *talwarkawal* -تلوار کول (making haste) which is a verb. In this sense the subject word is a *cognate* (a word having the same form but different meaning in two languages) in these two languages. If a translator has deeper knowledge of the source language and culture, he can grasp the context in which the word has been used. On the other hand, it may cause ludicrous effect because of lack of understanding on the part of the translator. This argument is applicable here for two reasons:

Firstly the translator makes adaptation in the word class as he translates the word *talwar* -تلوار (noun) as "sword" instead of "making haste" (verb). Secondly, although at the surface level, the text shows that the poet, who is remorseful for his past actions, has no hesitation in shedding more blood, but it does not mean that he was happy "to bring the innocent people to death" as the translator has interpreted and rendered the line. As the first line of the poem shows, it begins with the poet's repentance for his misdeeds in the past. In this context, it is highly unlikely that he will be simultaneously bent upon committing the same sins for which he is remorseful. The verse, taken in its full context will show how sad Khushhal was over the disharmony and warfare between the two Muslims (Mughals and Pashtuns). On one side he was loyal to the Mughal forces in the beginning as he remained in their service for almost twenty six years. But later on, after the injustice done to him, he began to hate the Mughals. In both cases, he was obliged by the circumstances to begin and carry on. He accepts this fact when he says, "I served your cause to the best of my honesty, I subdued and killed my own Pashtuns to promote the

Empire's interests but my services and my loyalty did not make me a Mughal". Before his death he desired that he should be buried at a place where the "hoofs of the Mughal horses may not reach his tomb. In both cases, he was obliged by the circumstances to begin and carry on, and he was by nature not cruel. In the light of above discussion it appears that the action of subjecting people to death on part of the warrior poet cannot be taken as something of which he is boastful. But as the translation of the above line shows the translator has presented the author in different manner. The meaning and intent of the original is modified in the translation. The word "innocent" is bound to create certain doubt in the mind of the readers especially those who have some knowledge about the author. Both accuracy and adequacy of the translation is also affected because of the deviation visible in the target text.

**Poem no 25 Hamd-o- Sana حمدوثنا (LausDeo)  
Brief Introduction**

The poem is a hymn in praise of God. It consists of nine verses (18 lines). Each line consists of sixteen syllables in which the stress alternatively falls on the third and final syllable and sometimes also on the fifth syllable. The poem shows a strong emotional attitude of the poet towards the subject matter as he uses the words *madad* (مدد help from Almighty), *sifat* (-صفت- praise of Allah) *Ahad* - احد , *wahdat* وحدت (both meaning oneness of God in Pashto). The stress falls mostly on those words which are related with Allah Almighty which shows a close relationship between the form and content of the poem. The style of poem is simple as it uses a language which a Muslim believer would normally use in

prayers. The word choices are communicative and uncomplicated. The poet directly addresses Allah Almighty by repeatedly using first person pronoun *za(l)*, and second person pronoun *tha* ( - *تأ*you) or *stha* *ستا* - in almost every line of the poem. Every line conveys the meaning directly to the reader. The poet sings in praise of his creator and seeks His help. He is helpless but not disappointed as he believes that God is merciful. His power is boundless and His knowledge is unlimited. He can even count the particles of sands in all the deserts of the world. He is eternal as time does not change Him. He has created the seven heavens, the two worlds, human being and all other creatures with a simple order. In the creation of these things, He did not take help from others. He has created every one yet no one created Him. He has control over everything. Every human being, whether black or white is a witness to his unity as He encompasses all. Whatever He does, He does it well, unlike human beings whose works are sometimes good and sometimes bad. The misfortunes of human beings are because of their own faults but the doors of mercy of God are always open for the believers. The poet describes his weak conduct and acknowledges that it does not agree with his speech. But he remembers that Bilal's (May Allah be pleased with him) stammering confession of faith (Ashad-o-Allah) was more acceptable than that of others. So if the words of his mouth are unworthy to sing the praise of his creator, the glory of Allah exceeds all limits. He is hopeful that Allah, who is the only Single God, will have mercy on him.

### ■ Analysis of Translation with Discussion and Interpretation

The title of the poem needs to be mentioned before the actual text of the translation. The term *LausDeo*(title) is a Latin word which means 'praise be to God'. It is written on platinum plate and is displayed at height of 555.125 feet on the top of the tallest building at Washington D. C.

This poem, like the previous one is also religious in tone. And as mentioned earlier, it reflects the poet's acknowledgement of his weak conduct but with the hope that Allah will shower His mercy on him. The translator adopted almost the same approach as was the case in previous poem. Like some of the English religious poems, the lines are not rhymed. The translator uses first and second person pronouns like the poet in the original poem has used. For example, *I am thy servant, I magnify thee* and *I speak* have been used in lines 3 and 20. Similarly, *O single and undivided God, O prosper thou, O god, and O God, one God* respectively occurs in lines 1,2,14,15,17 and 20 a. It retains the same directness of language like that of original poem which the reader can easily understand. However, because of the difference of the belief between Christianity and Islam about the oneness of God, the translation of this poem by Caroe, appears to be deviating from the original poem. The translator makes adaptation through addition by including the word "undivided" in the translation which creates ambiguity in understanding the poem.

For example Caroe translates the line 5 of the poem in the following way:

داهماوارهملكونهتأزوللللكاف و نونه

*Da hamawarhamalkoonathazowal la kaafwonoona*

هموالديدهمملكونوهممنكربيبلوالده

*Ham walidyae da malkoono ham munkaryae la walad*

"Thou dist say, let it be, and it was; even so were all  
The worlds created: thou which are the begetter of the  
Worlds, yet art not begotten".

In the first line of the verse Khushhal Khan means to say that Allah is the *Rabb*—the lord and creator of this world, and not

the *Abb* - *orfather*. He has used the Pashto word "zoval" - *زوال* " which means causing to be born. In the second line used the word *Valid* - *والد* and *lavalid* - *لاوالد* which refers to the translation of Surah Ikhlas in the Holy Quran. It implies that Allah Almighty is one and single. There is no one equal to him. In the Qandahar edition of the Diwan the second line of the verse reads like: *munazzahya elavalada* - *منزهه بيلوله* (Thou art above having begotten).

The words "Kun fayakoon" - *كن فيكون* (Be, and it is) means that as soon as Allah intends something to be done, it happens there and then. The time of saying be and its happening is the same. And his decrees take no time to forth their objects. In Quran Allah says about His omnipotence and refutes the belief including the one entertained in Christianity that God has begotten a son to Him, i.e. Jesus, son of Mary (God's blessing be on them), and also to refute the heathen belief that the life ends with death and grave. The translation of the few verses from the Holy Quran will also testify the argument that Sir Olaf's translation is quite remote from the content of the original.

They say: God hath begotten a Son: Glory be to Him—  
Nay to Him belongs all That is in the heaven, And on the earth: everything Renders worship to Him. To him is due the primal origin of the heavens and the earth: Then he decreeth a matter, He saith to it: 'Be' and it is (ii: 116 and 117).

The next point of discussion is about the translator's remarks given in the notes regarding the translation. He notes:

The oneness of God, when mentioned in the Old or New Testament, is always in the context of God being God alone, there are no other Gods. The conception of unity in the sense of no division of the Godhead does not enter Hebrew

or Christian scriptures as such. The persistence of Islam on Unity, and no separation of Persons, is in some sense the reaction to the Christian doctrine of the Trinity (The poems, p. 97).

As a matter of fact, the conception of Islam regarding the oneness of God is very clear. It is the religion which came to reclaim the believers from all types of religious, spiritual and moral errors. Most importantly, it forcefully denies and refutes the various forms of polytheism which also include Mariolatry and the doctrine of trinity. But the conception of divine unity is not based on reaction to the Christian doctrine of the Trinity or any other such doctrine. Islam teaches its follower to preach one and only God i.e. Allah. Moreover, it is rather based on eternal truths which He revealed to all the prophets from Adam to Jesus. This divine truth was also revealed by Allah Almighty to His last prophet Muhammad (P.B.U.H).

In the light of the above discussion, it becomes clear that the translator's ideology and prejudices influences his strategy in translation. As a believer in Christianity, he interprets the message of the original poem according to the western mode of thinking, and adapting it to function in his own linguistic and cultural system. He is not concerned with comparing the TT with ST which affects the *accuracy* as well as the *inadequacy* of the translation.

## ■ Conclusion

According to Nida successful translation depends upon the transfer of both content and form of the original. Furthermore, he says that this is possible when the translation is easy to express, make sense, and reflects the

spirit and emotion of the original. Yet he acknowledges that it is not an easy task to do. This point has proved more applicable in the present case. Unlike drama and novel, the language of poetry is usually compact and condensed. As was seen from the analysis of translation of Khushhal Khan Khattak's poems, words in the original text seemed to have been chosen and made fit in their proper places in terms of sound and meaning, giving them a proper pattern and form. In the translation of those poems the form and structure have been modified and sometimes a complete line has either been deleted or adjusted at some other place in the translated poem. Content of these poems have been found equally important as the poem is actually meant to be read aloud. The language of these poems has rhythm and rhyme where the length of each word contributes to its individual meaning as well as the meaning of the poem as a whole. Moreover, the meaning is not fixed; it changes with the context in which it is used. Form and meaning are connected to each other. Form is concerned with the way these poem are structured. It refers to the pattern of rhyme, rhythm and the words used. Words have syntagmatic and paradigmatic relationship which renders a certain pattern to the poem. If the form changes it affects the meaning. Content is also related with what the poem means. It is concerned with the subject matter, theme, tone, the overall message and the author's point of view conveyed in the poem. It reverts back to form as what the poem means is strongly linked with how it means. The analysis of translation has shown that the translators have made adaptation due to which the content of the original is only partially transferred. These points highlight the importance of understanding a poem in all respects before it is translated.

Religion has also a role to play as it becomes a guiding principle for the translator in the process/product of translation. His ideological framework and personal prejudice dictate him when he decides to make some choices and leaves others. Decision making on part of the translator needs to be counted as it helps to identify *adequacy*, *accuracy* and *acceptability* of a translation product. Out of three the first two are concerned with faithfulness towards ST which is measured by comparing translation with the original. The focus remains on following the structure of ST. However, keeping in view the linguistic and cultural distance as in the present case, but it becomes difficult to follow the original text too strictly. A translation, being too literal, fails to convey the sense as it hardly fits in the structure of the target language. The last i.e. *acceptability* implies the status of the text in the target culture. The emphasis remains on producing a translation which is according to the mode or behavior of the target audience. However, too much variation and adaptation distorts the content and form of the original. Both Caroe and Howell being foreign translators are influenced by their religion and western thought in translating from a language where the culture, traditions, and way of life are different from their own. Their interpretation and representation of the ST appear to be quite remote from what an indigenous reader and translator can observe.

It is a general trend in Western English translations from other countries especially from the languages in the East that the translators try to make the foreign text acceptable in their own linguistic and cultural system. It is comparatively easy when the two languages have affinity such as German and English. However, in case of structural differences

between the two languages, it is not easy to translate without damaging both form and content of the original. And according to Nida a translation should not be in conflict with the intent and meaning of the actual author. Otherwise it is not the true reproduction of the ST. In the present case the translators in most of the poems have taken liberties and made addition and deletion as a result of which the translation has deviated from the actual intent and meaning of the original.

A translator poet needs to have an access to the poet's personality, philosophy of life and the social and cultural conditions that existed in his time. If the author is alive, then it presents lesser challenge as compared to the situation when the author is dead. In the present case, there is a wide gap of time as more than two hundred years had passed when Caroe and Howell translated those poems. Khushhal Khan Khattak, in some of his poems had addressed the people as he was anxious for the unity of Pashtun tribes against the foreign rules. His efforts were partly successful as the Mughal rulers used different tactics to gain the favour of influential lords. His life passed in continuous struggles against all odds which he faced bravely. His poetry reflects all these features. In order to understand the content and form of his poems the reader/translator has to understand the context which lies in the distant past. How then Howell and Caroe as they argue, could have managed to create the same sense, spirit and emotions in the reader's mind through translation which the author had intended on his reader at that time? As found in the analysis, the translators have made adaptations in order to make the translation acceptable to the target English readers.

However, the efforts of the translators are worthy of appreciation for their labour in translating Khushal Khattak's poems. The translation has helped to introduce the poet to the western world which he rightly deserved. Moreover, the translation is easy to understand as well as easy to express.

The other important point is that Khushhal Khan Khattak wrote at a time when there was no master before him. He found the language of Pashto which was still in infancy. Caroe and Howell appreciate these features of his poetry in the initial chapters which reflects their right understanding of his works.

The translators' knowledge about the technical aspects of Pashto Poetry is another significant point for which they are to be credited. Their efforts in understanding the different categories of Khushhal Khan Khattak's poems in assigning names to the poems show their creativity which is commendable. Moreover, they took pains to understand the prosody of Pashto Poetry and in the process they also consulted Doctor Mackenzie, for his expertise. It shows their keen interest and feelings for fulfillment of their task. They added a separate chapter on Prosody of Pashto language and poetry, and its comparison with English language and poetry. It is quite helpful for those who are interested in understanding the accent and sound patterns of these two languages.

The most significant point for any writer or translator is the degree of involvement in producing a certain work of translation. Caroe stayed in Northern Frontier Province (now KPK) and he observed the life of Pathans. He was the governor of that province before independence and closely watched the political situation. He begins the very first sentence of introduction to his book "The Pathans" in these

words: *There is a strange fascination in living among the Pathans. Moreover, he calls it an "exciting experience" and a "magic" when he writes: To be in a position to observe all this, relatively undisturbed by the influences of our complex life, is a vastly exciting experience. It is part of the magic of the frontier (p.xxii).*

These points show the level of attachment with the work on part of the translator which is creditable.

## ■ Suggestions and Recommendations

Translation studies have grown up as a significant field. Same is the case with translator scholarship around the world. It should be given due consideration in our country.

In this direction following steps may help to improve the situation.

- Published translation of literary works especially those which have been rendered by foreign translators need to be reviewed and if needed be revised by indigenous scholars.
- For this purpose Khushhal Khan Khattak's Research cell must be activated to search out the translations on Khushhal, rectify the mistakes and make necessary amendments.
- Services of research scholars and students on Khushhal Khan Khattak should be utilized to carry out research studies on and make accurate translations of the poet's works reflecting the unity of form and content as well as sense and spirit.
- In the next step foreign translations should be juxtaposed with these indigenous translations so that the visible gaps can be identified through analytical procedure. In this way not only the negation of the previous translations can be avoided but also it will create positive effect in understanding the meaning and intent of the original text.
- In order to ensure adequacy and accuracy in translation, great care should be taken in providing right information and

or/guideline specifically about the cultural terms to the foreign translators who undertake the task of rendering from the works of Khushhal Khan Khattak.

Keeping in view the vast treasure of Khushhal's works, more efforts are required to highlight the true worth of his poetry. Our great poets are no less than the likes of English Shakespeare or Wordsworth but the true merit of their works is yet to be introduced to the world. However, in order to that it presents no difficulty specifically when the media is so advanced. To understand the versatile nature of Khushhal Khan Khattak's poems, it is essential to arrange seminars on Khushhaliat and relay it on air so that his poetry can be understood in all respects. It will not only clarify the philosophical concepts of his poetry but it will also help in promotion of our local languages and cultures.

Pashto Academy of Peshawar University is making efforts to enhance the promotion of Pashto language and literature; however the efforts should also be directed to encourage the researchers to write articles and papers on the previously translated works of Khushhal Khan Khattak with critique on their merits and demerits. It will help in true understanding of his thought.

Translation studies are a sub discipline of applied linguistics. Therefore, this area cannot be underestimated. Here it is related with the teaching of translated texts of Khushhal Khan Khattak. The great poet wrote in Pashto language which still needs to be recognized internationally. History is replete with so many examples that minor languages were introduced to the outside world because of the writers who wrote in those languages. Accurate translations of Khushhal Khan Khattak's poetry should also be made a part of teaching syllabus in English departments at university level. This will help in true

understanding of the poet's message at national and international level. Moreover, it will also help in the promotion of Pashto language at national and international level.

## ■ References

- Ahmad, S. (2006). *Swat Nama*. Peshawar: Pashto Academy.
- Baker, M. (1998). *The Routledge Encyclopaedia of Translation Studies*: London: Routledge.
- Bassnet, S and A, Lefevere (1990) (Eds) *Translation, History and Culture*. London:
- Bassnet, S. (2001). *Translation Studies*: London: Routledge.
- Bastin, G. L. (1998). Adaptation. In Mona Baker (Ed.). *Routledge Encyclopedia of translation studies*(pp. 5-8). London: Routledge.
- Benjamin, W. (2000). *The Task of The Translator* In Venuti, L. (Ed.), *The Translation Studies Reader*. London: Routledge.
- Biddulph, C.E. (1890). *Afghan Poetry: Selections from The Poems of Khushhal Khan Khatak*. Peshawar: Saeed Jan Qureshi.
- Cannoly, D. (2002). Poetry Translation. In B. Mona (Ed.) *Translation Encyclopedia*. London: Routledge.
- Carr, M. S. (1998). French tradition. In Mona Baker (Ed.). *Routledge Encyclopedia of translation studies* (pp. 417-409). London: Routledge.
- Christina, S. (2004). *Translation Research and Interpretation Research: tradition, gaps and synergies: Multilingual matters* Retrieved on March 15, 2014 from <http://site.ebrary.com/lib/hec2/search.action>
- Cuddon, A. J.(1992). *Penguin Dictionary of Literary Terms*: England: Penguin Books
- Duffield, N. (2011). *Reflections on Universal Grammar and the importance—or otherwise—of Language Diversity*. Retrieved on 13 Dec 2013 from [ngduffield.staff.shef.ac.uk/papers/megumikaiprefinal.pdf](http://ngduffield.staff.shef.ac.uk/papers/megumikaiprefinal.pdf)

- English: A Stress-Timed Language* (2007). [Youtube video]. Retrieved on Apr 30, 2014 from <http://www.rachelsenglish.com/videos/english-stress-timed-language>
- Estella, D. (1993). *Faiz Ahmad Faiz: Urdu Poet of Social Realism*. Lahore: Banquet Printing Press.
- Feroziuddin, K.B. (1941). *Life and Works of Illustrious Khushhal Khan Khattak (Chieftain of Khattaks)* Peshawar: Pashto Academy University of Peshawar.
- Garstin, A. W. (1964). *The Poems of Khushhal Khan Khattak: With English Verse Translation by Evelyn Howel; Olaf Caroe* *Khushhal Khan Khattak review*. Royal Asiatic society of Great Britain and Ireland No. 3/4 pp.152-153: Cambridge University Press. Retrieved on 18 Apr 2014 from <http://www.jstore.org/stable/25202790>
- Gill, N. S. (nd) *Prosody - The Systematic Study of the Meter of Poetry*. Retrieved on 20 May 2014 from <http://ancienthistory.about.com/od/scansion1/p/Prosody.htm>
- Hatim, B. & Mason, I. (1997). *The translator as a communicator*. London; Routledge.
- Hermans, T. (1999). *Translation and Normativity: Current issues in language and society*. 1-2 (5), 51-72, retrieved on December 14, 2013 from: [www.tandfonline.com](http://www.tandfonline.com)
- Howell, E. & Caroe, O. (1963). *The Poems of Khushhal Khan Khatak*. Peshawar: Oxford University Press.
- Kamil, K. M. D. (1968). *On a Foreign Approach to Khushhal*. Peshawar: Maktabah-i-Shaheen.
- Kittel, H. & Poltermann, A. (1998). German tradition. In Mona Baker (Ed.). *Routledge Encyclopedia of translation studies* (pp. 418-428). London: Routledge.
- Koster, C. (2002) – *The translator in between texts: on the textual presence of the translator as an issue in the methodology of comparative translation description*. In Riccardi, A (Ed.), *Translation Studies: Perspectives on an Emerging Discipline*, Retrieved from [books.google.com.pk/books](http://books.google.com.pk/books) on 22 Feb 2014

- Kumar, J.B. (2008). *Problems of Translation*: In Ray, K.M. (Ed) *Studies in Translation*: Atlantic Publishers &Dist, Retrieved on Jan 1, 2014 from <http://books.google.com>
- Mackenzie, D. N. (1958). *Pashto Verse*: Bulletin of the School of Oriental and African Studies, University of London, Vol. 21, No. 1/3 (1958), pp. 319–333: Cambridge University Press on behalf of School of Oriental and African Studies. Retrieved on 17 April 2014 from: <http://www.jstor.org/stable/610543> Martin. A. (2001)
- Martin, A. (2001). A translator's view of translation norms. *Helsinki English studies: electronic journal*. Retrieved. December 22, 2013 from <http://blogs.helsinki.fi/hes-eng/volumes/volume-1-special-issue-on-translation-studies/a-translators-view-of-translation-norms-alice-martin/>
- Meer, F. (1999). *Fazliaat. Peshawar*: Pashto Academy University of Peshawar.
- Munday, J. (2001). *Introducing Translation Studies, Theories and Applications*. London: Routledge.
- Newmark, P. (1988). *A Textbook of Translation*, Shanghai Foreign Language Press.
- Newmark, P. (1988). *An Approaches to Translation*: London and New York: Routledge.
- Nida, E. A. & Taber, C. R. (1969). *The Theory and Practice of Translation*. Leiden: E. J Brill.
- Nida, E. A. (1964). "Principles of Correspondence". In Venuti, L. (Ed.), *The translation studies reader*. London: Routledge.
- Nida, E. A. (1964). *Towards a Science of Translating*. Leiden: E.J Brill.
- Raverty, H. G (1868). *Selections from the Poetry of the Afghans*. Peshawar: De Chapzai.
- Riccardi, A. (2002). *Translation and Interpretation* in Riccardi, A.(Ed.) *Translation Studies: Perspective on Emerging Discipline*. Cambridge University Press.
- Robinson, D. (1868). *Literal Translation*. In Baker, M. (Ed.) *Translation Encyclopedia*. London: Routledge.

Venuti, L. (2000). *The Translation Studies Reader*: London: Routledge.

Venuti, L. (2004), *The Translator's Invisibility: A history of Translation*  
London and Newyork: Routledge, Retrieved on 24 March 2013  
from [www.translationindustry.ir/Uploads/Pdf/venuti.pdf](http://www.translationindustry.ir/Uploads/Pdf/venuti.pdf)