

## Translation Strategies: A Case Study of Caroe and Howell's Translations of Khushal Khan Khattak's Pashto Poem, Khaist (Beauty)

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### Abstract

This research delves into the intricate process of translation, a nuanced endeavor involving the transfer of meaning and cultural nuances from one language to another. Utilizing the Newmark model, the study aims to unveil the translational strategies employed in representing culture-specific items. Drawing data from Khushal Khan Khattak's Pashto poems, specifically "Qismat," and its English translation, the research identifies and analyzes Culture-Specific Items in the Target Text.

The findings underscore the prevalence of strategies like couplet and triplet usage, alongside others such as paraphrasing, compensation, functional equivalence, synonymy, descriptive equivalence, componential analysis, cultural equivalence, and modulation. Notably, these translational strategies exhibit a resilient nature. The research emphasizes the challenges faced by translators, particularly in the complex realm of literary translation, where conveying both meaning and aesthetic elements of the original text poses a demanding task for success in this intricate craft.

**Keywords:** Translation, Kismat, Pashto Language, English language, Culture-Specific Items

### **Introduction**

Shaffner and Wiserman see CSI as a risky zone during CSI interpretation and express that more custom moved toward CSI were described as untranslatable. In this manner, it shows that Baker, Newmark, Shaffner and Wiserman concede that culture gets in the way of interpreting the procedure of CSI interpretation. It may very well be presumed that the circumstance is confronted because the pursuer of the TT may not be familiar with the ST dialects and culture and social foundation. One of the most obvious criteria for defining whether a concept is Culture-Specific is to at its translatability which then refers to complete of a term incorporating both its denotative meaning and connotative meaning. However, some scholars argue that precise Translation is hardly ever possible. Translation is always inexact since words are almost always something at least different in different languages. Some ideas are into some languages, others have shades of differ." Maclaren (1998) writes. There are even many words that are so closely connected with and are influenced by a particular culture that that they do not have an equivalent in any other language or at least language spoken in Culture significantly different to the one they originated from.

Thus, some linguistics concepts can only be decoded within a given Culture because their meaning is practically inscribed in the culture's traditions practices and values.

### Poetry and Translation Strategies

The dictionary of Britannica (1993) meaning of "poetry, is that genre of literature that evokes a concentrated imaginative awareness of experience or specific emotional response through language choice and arranged for its meaning, sound and rhythm. Poetry as a genre of literature, is a literary work in which the representation of feelings and ideas is given intensity by the use of distinctive style and rhythm. — sonnets aggregately or as a kind of writing. As per Wordsworth view of poetry, he says that poetry is the spontaneous overflow of powerful feelings, it takes its origin from emotions recollected in tranquility. "Similarly, Dr. Johnson in his book" *The Lives of Poets,*" notice the meaning of the poetry that "Poetry is the art of uniting pleasure with truth, by calling imagination to the help of reason, Dr Samuel Johnson states his hypothesis of verse. The great verse must set aside for a double reason: it must pass on the truth to the pursuer, and it must give him delight. In this way, its content must be twofold. Johnson supposition that the ordinary versus structure is best adjusted to comply with these interests for the extraordinary delight of section emerges from the known proportion of the lines and uniform structure of the refrain. As per Dr. Johnson hypothesis, the keynote of beautiful, and regular verses form is best adopted to comply with these demands for the great pleasure of arises from the known measure of the lines and uniform structure of stanza." Therefore, according to Dr. Johnson the keynote of poetic content is truth; of poetic structure is regularity. (The edition referred to is that by George Birkbeck Hill, Clarendon Press Oxford)

### Language and Culture

Language is a collection of words and sets of techniques for joining them, comprehended by a network and utilized as a type of correspondence. The connection between language and culture is profoundly associated. Interpretation assumes a real job regarding comprehending the way of life or deciphering any record in the particular Culture since Culture mirrors the manners by which individuals act. It is a way that examines their conduct, social propensities,

convictions, convention and customs. To realize a culture need is to know a language and get it. One needs the interpretation as one probably will not have the foggiest idea about the specific language; it shows that culture and translation are identified and connected at the hip. In this manner, a proper interpretation gives the pursuer something very similar that the person may get while pursuing a specific book in their relative language. It helps us impart thought logically, comprehended by individuals from various artistic and social foundations.

### **Literature Review**

#### **Khushal Khan Khattak and His Works**

In Pushto literature Khushal Khan Khattak, is the most versatile personality. He was a poet chief lane close intimacy with the religious scriptures and subjects like religious Jurisprudence, a mystic and philosopher. He was also in friendship with sword and also loved music. He also wanted to write book and was fond of hunting and chasing too. DR. Khadija Ferozuddin in her research Khushal Khan Khattak gives their reference from a district Gozatteer (1931 332). That Khushal was a gigantic writer of versatile genres. She says prevalent amongst his descendants now inhabiting an Akora Teri and Jamalgarhi is that he wrote as many as 350 books (Roverty 147).

In his Pushto grammar published and year earlier than Afghan poetry he gives the number to be three hundred and sixty. But Khadija Ferozudin in her research work on the life and work of Khushal mentioned that there is reason to believe that his pen produced about fifty-two books including many pamphlets. There is no field of life, no genre of literature that Khushal did not bring Pushto language equal to any after language.

He read vastly and his writings show that he was well acquainted with the history of civilization and arts, of war and peace of different nations, the real biographies of great men and devoted himself to various other branches of learning.

Indeed, reading became a second nature within him and this habit acquired in early years continued till his eyesight became weak and he spoke

If I have any friend  
It is pen or book

At the age of thirteen, he entered into family life and got married in 1040 A.H (1630-31 A.D). He loved literature. He was a born poet and thus began to compose poetry at the age of twenty years.

Although Khushal wrote so many books but his no one can deny in fact that 450 years have been passed but still history cannot witness such a complete versatile and learned personality like Khushal whether it is religion politics, medicine, hunting skill of sword and pen or prose or poetry no field is left unturned by him and no one had no lead, no contemporary, no example.

### Views of Critics about Khushal Khan Khattak

In one of his treatises, said Rasool Raza, the life of Khushal is a complete practice of Islamic ethics. His Deewan presents a complete link of Islamic ethics in the form of poetry. Major Roverty within his book that the poetry of Khushal. Similarly, Sir Olaf says that the poetry of Khushal Baba is still having prints on the heart and mind of Pushton and is like a source of nationalism for them.

Due to his versatility, he touched every genre of literature and every field of life. He has been given different titles, he is called poet of sword, poet of honor, of sword, of nature, poet of hawk and hunting and poet of Qaseedah.

### Themes and Concept in Khushal Baba Poetry

The concept of Shaheen/ Baz in the poetry of Khushal Baba: As an expert hunter Khushal Baba was well aware of the habits and gestures of almost all birds but was greatly impressed with eagle hawk. Therefore, he praised it so many times in his poetry. Sahar Gul Katozai in his book "Pohana" mentions this side of his poetry and says, Khushal Baba praises eagle and wants that the habits and gestures and prime characters should be compulsory for a man to in calculate in himself and he believes that if such prime qualities and characteristics are in calculate in man himself. So, success will not away from him.

## RESEARCH METHODOLOGY

### Introduction

The research approach employed in this study is discussed in this chapter. It then moves on to the research methodology and textual data. Any research must use the adequate technique, which is a necessary component of any study. The current study is qualitative in nature, and a feasible analysis was carried out. This study focuses on the textual analysis of selected poems of Khushal Khan Khattak that were translated into English from Pashto by Howell and Carole in 1963. The lyrics were examined using the Newmark model for translation methods, which was developed in 1983.

### Design of Research

The research is qualitative since it examines the textual data chosen by Howell and Carole in the translation of Khushal Baba's poetry "The poem of Khushal Khattak" into English. Twenty-Six poems have been translated, and four of them have been chosen and examined using the New Mark methodology. The lengths of these poems vary.

### Theoretical Framework

The current study has adopted Newmark's paradigm of 1988, as articulated in his textbook on CSI translation. The Newmark model for translation is appropriate for translation methods since it encompasses practically all of the features. It translates naturalization, transference, cultural equivalent, functional equivalent, descriptive equivalent, componential analysis, synonyms through-translation, shift or transposition; Modulation acknowledged translation, compensation, paraphrasing, couplets, triplets, quadruplets, notes.

This research aims to examine and describe the translation strategies used by different translators while dealing with CSI content to determine whether the procedures are universal or concentric and unique. As a result, comparative

research was undertaken to compare the literary text to the original text, and each technique was shown to make the comparison more understandable and apparent.

After a thorough examination of the classification of cultural categories by translation experts, a mixed perspective was developed. The bound cultural term was discovered by comparing both the source and target texts.

## **DATA ANALYSIS**

In this chapter, the analysis of the selected poems is discussed in detail. Tables and charts are also shown in here for a vivid explanation starting with the first poem beauty apparent and real and ends with the overall frequencies.

### **Introduction**

This chapter deals with the analysis of 4 poems chosen from the collection of the poems of Khushal Baba translated by two English translators Olaf Caro and Evelyn Howell from Pushto to English. For the sake of ease, the serial number of the poems which are shown in the book (The Poems of Khushal Khan Khattak) has been followed in the analysis. Random selection of the poems is there for data analysis. The poetry of Khushal Baba is based on the love for humanity, patriotism, love for forgiveness, love for beauty and specially his love for sword and is known as a man of sword. The four poems which have been selected for data analysis are based on two qasidas and two ghazals. Poems S/No 7 and 10 are ghazals while the poems S/No 17 and 18 are qasidas. Both of these qasidas and ghazals have been translated by Howell. Poem S/No 7, a qasidas is titled as "Beauty, Apparent and Real" in TT while the ST title is (Haist Zahiri aur Haqiqi). Similarly, poem S/No 10 is also a qasidas and is titled as Autumn in TT and (Khazaan) in ST. Poem S/No 17 is a form of ghazal and is titled as "Kismat" in TT and (Qismat) in ST. Poem S/No 18 is also a ghazal and is titled as "Bubble" in TT and (Burburaqy) in ST.

According to two translators' poems in English are also classed according to their forms, ode, sonnet, lyrics or the like ghazal to reader as lyric, qasidas or ode and qita, for which there is no English equivalent. The word means fragment but qita is often a complete poem. Ghazal and qasidas mainly differ in length, a ghazal seldom exceed twelve bayts. The two translators further say oriental poets are accustomed to and a ghazal with a formal bayt in which the poet inserts his takhallus or pen name. Khushal did not take a takhallus but used his own name in this way and he commonly appends a bayt of this kind with his name in it to ghazals and qasidas alike. (p. 112)

Almost all of the poems of Khushal Baba are with title and the translators translated them into almost the same English title. The titles show the central idea of the poem. Poem number 7 titled as "Beauty Apparent and Real" is a short form of qasidas in which the poet shows his view of physical beauty and spiritual love. Poem, Autumn which is also a qasida is based on the theme of natural beauty and beauty of autumn. The poet has sketched the whole scene and season of Autumn very artistically. Poem S/No 17, a Ghazal kismat deals with the theme of Destiny, death and life while the last poem of data "Bubbles" deals with the theme of life and its reality. The translation model of Newmark has been used to find which strategy has mostly been used while translating culture specific items in these poems.

### Analysis

#### Poem (Khaisth Zahiri o haqiqi) Beauty, Apparent and Real Synonymy:

Synonym is a strategy which is used when a near TL equivalent is required for the SL word. The translator has applied this strategy to the title of the poem.

T.T	Beauty Apparent Real	S. L	بناست ظاہری حقیقی
	Let the old Khushal confess  Two things I prize		پہ خان او خان کہے ما دوه خیزه دی وکبلی



	<p>In me mine eyes</p> <p>In all the world beside, Where they have loveliness espied, I prize that loveliness.</p>	<p>پہ خان کبے دوارہ سترگے پہ جہان کبے وارینکلی</p>
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### Addition

The translator has used the strategy of addition in the translation of the very first stanza of the poem. Here the translator has used the additional words or line.

“Let old Khushal confess” which is not the part of the original line as the tone of the poem is direct but the TT the term is indirect and the name of the poet is also mentioned as compensation.

### Functional Equivalent:

According to Newmark, (1988) functional Equivalent “applied to cultural words requires the use of a Culture-free word, sometimes with a new specific term; it therefore neutralizes or generalizes the SL word.”

T.T	Prize	S.T	وکبلی
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(Wakhkali) is a verb which means to deduce or to take out to understand but the translator has used the word Prize

### Paraphrase

This strategy is used at phrase or sentence level. It is used to give some detail of the ST phrase or sentence unlike descriptive equivalent which is at word level. In the following stanza, the source text underlined sentence is explained.

T.T	In me mine eyes  In all the world beside When they have loveliness	S.T	پہ خان کنبے دوارہ سترگے پہ جہان کنبے  وارہ بنکلی
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	I prize the loveliness		
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The translator has provided explanation of the sentence in depth to be understood by the Target text readers.

### Couplet, Triplet, Quadruplet:

This strategy occurs when the translator combines two or more than two different procedures for dealing with a single problem. (Newmark, 1988). Schaffner and Wiesemann (2001) called this as combination.

T.T	Where is my rose? The <u>Bulbul</u> cries. Where is my rose? There would I be With tears of blood, a sacrifice To ease my heart's sharp agony.	S.T	بنہ مخ پہ مثال گل شہ زرہ زما لکہ <u>بلبل</u> شہ شیدا بلبلہ، ہر چیرے چہ گل وی، ہورے زغلی مدد وکرہ د وینو د ژرا پہ وخت اے دلہ نوری او بنکے پاتے نہ شوے چہ دیر دیر مے دی ژرلی
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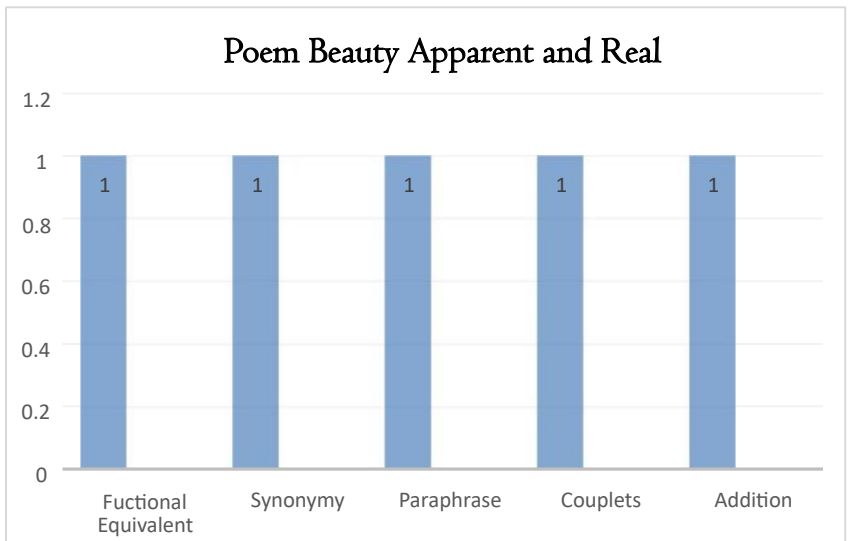
The original text of the poem is in above mentioned lines and based on two separate couplets each has its own sense and musicality but the translator has

merged the two couplets in one by applying the strategy of compensation to adjust the meaning of one part of the couplet in another. To the same lines, the strategy of transference has also been applied to the word Bulbul. According to Newmark, translator uses this strategy to “attract the readers or to give a sense of intimacy between the text and reality” (Newmark 1988, p 82)

**Table: 01**

Poem Beauty Apparent and Real S/No: 07		
S.No	Strategy Used	Frequency
1	Functional Equivalent	01
2	Synonym	01
3	Paraphrase	01
4	Couplets	01
5	Addition	01

**Figure: 01**



**Zac**

### Investigation of Research Questions

After the categorization of the CSIS according to the taxonomy by Newmark and finding their equivalent in the TT. We further designed the work according to Newmark's translation strategies for translating the CSIs which are put in practice in the poems of Khushal Khan Khattak based on the transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, componential analysis, synonymy, through-translation, shifts, reorganized translation, modulation, paraphrase, compensation, notes and couplets. After analyzing the given data, the researcher endeared to inquire in order to ascertain fact to answer the research questions that what are the most frequently used translation strategies for translation culturally specific items in the poetry of Khushal Khan Khattak and up to which extent a translator plays the role of cultural maker while working on culturally specific items. Because every culture has its own specific mannerism or pathway in understanding and making aware of the world by thinking and naming it. Now it is the job of translator to look upon all the measures and steps to conjugate these cultural and world for mutual understanding and work. After investigation four poems from the poetry of Khushal Khan Khattak, translated by Howell and Caro culturally specific items were discovered and each of its items was compared with its English equivalent in order to find out what translation strategy has been applied by the translator for its translation table 01 below shows number and frequency of each translation strategy.

Table (Numbers) frequency and percentage of translation strategies applied by Howell to the selected four poems from translated poems of Khushal Baba by Howell.

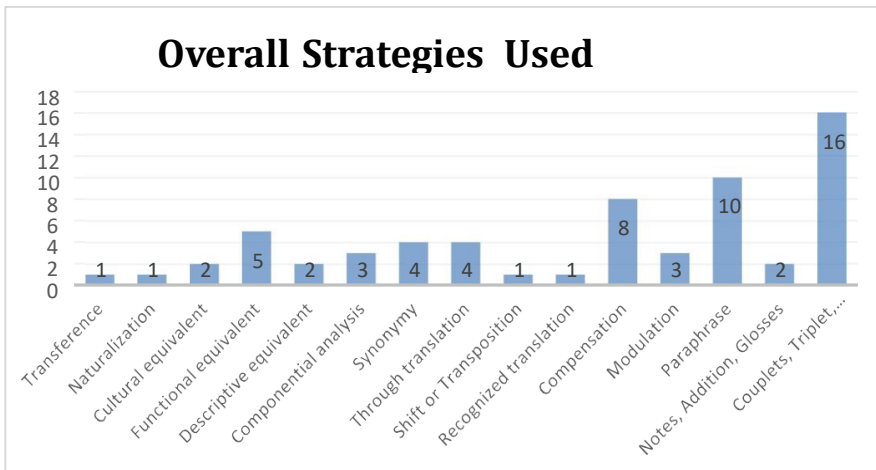
Table: 05

Overall frequency of translation strategies of the four poems applied for translations of CSI's.

S.No	Strategies	Frequency
1.	Transference	01
2.	Naturalization	01
3.	Cultural equivalent	02

4.	Functional equivalent	05
5.	Descriptive equivalent	02
6.	Componential analysis	03
7.	Synonymy	04
8.	Through translation	04
9.	Shift or translation	01
10	Recognized translation	01
11	Compensation	08
12	Modulation	03
13	Paraphrase	10
14	Notes, Addition, Glosses	02
15	Couplets, Triplet, Quadruplet	16

Figure: 05



## CONCLUSION

The major findings of this study and their implications are discussed in this chapter in addition to limitations and suggestion for further study. Every country of the world has its own specific and great culture and literature. Pakistan is one of these countries which possesses a specific and unique culture and literature whether it is at national level or provisional level. To show the culture and literature of Pakistan to the rest of the world, to know the country in a better way, to be familiar with the thoughts and faith and to be familiar with the prestigious and reputational poets and other writers, this could only be possible by translation. In this regard, the job of a translator is very tough and full of responsibility. A translator while translating any piece of literature, has to focus on different things at a time specially culture and traditions, beliefs and faiths and language. He must be aware of the source language and culture and must be competent and skilled to show and transfer the culture, beliefs and language of the source text to the target readers as it actually is. All cultural factors must be understood by a translator in the SL and the TL means cultural context. A translator must have proficiency of both the language i.e., the source language and the target language. He must understand the view point of the writer of the source language. He must be in correlation with the social and cultural background as far as possible.

Translation is a kind of process that takes place between two languages by the translator. It expresses the meaning of a language and the interpretation of the culture of that language. Peeter Torop has the view, translation is a process of transferring ideas in one language into another and it cannot be separated from social and cultural context of particular language. Therefore, translation enriches language both linguistically and culturally, culture has great impact on translation. A text cannot be translated in isolation of its culture. Every scholar has their opinion of that language is intermingled with culture and cannot be detached from one another. A translator is a kind of cultural negotiator who moves from the source culture to the target culture. The most appropriate world and meaning to fulfill the aim and purpose of the translation and to preserve the source culture by translating CSIs appropriately. These are the hurdles and obstacles in the way of translation faced by translator.

Therefore, it's necessary for translator to know the culture of the source language to provide appropriate equivalent for their CSIs.

### **Khushal Khan Khattak**

To look for the culturally specific ideas used by Khushal Baba and those items were compared with their English translation by Howell to investigate what strategies have been used for the translation of these items from Pashto into English. After the analysis of whole data, items were found in in the focus selected poems of the Boole, the poem of Khushal Khan Khatak. The categorization of the strategies was based on the Newmark (1988) categorization of strategies for translation of the CSIs. The result of the study shows that strategy used more than any other strategy out of CSIs were translated by applying strategy. The true meaning of any source text is converted when the translator translates it in the best possible way in the target language, and the message and the meaning is not spoiled due to the culture and language gap and barrier. In literary translation, a translator faces twofold problems, one is that of esthetic aspects of the source text and another one is cultural concepts therefore he is required to focus on both the aspects of the source text in his translation. Conducting researches like the present one help and encourage young translators, especially students in the field of translation and their tendency for translation studies to be acquainted with the famous works of the well, reputed translators across the world and to know about how the deal with issues in difficulties when they are translating a specific genre.

Translation is a kind of process that takes place between two languages by the translator. It expresses the meaning of a language and the interpretation of the culture of that language. Peeter Torop has the view, translation is a process of transferring ideas in one language into another and it cannot be separated from social and cultural context of particular language. Therefore, translation enriches language both linguistically and culturally, culture has great impact on translation. A text cannot be translated in isolation of its culture. Every scholar has their opinion of that language is intermingled with culture and cannot be detached from one another. A translator is a kind of cultural negotiator who moves from the source culture to the target culture. The most

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ہنسانست. ظاہری او حقیقی۔ Poems Text

پہ خان او جهان کنبے ما دوه خیزه  
دی وکنبلی

پہ خان کنبے دواره سترگے پہ جهان کنبے واره بنکلی

د زلفو پہ هواے خودی زما نصیب شوه

له خانه له جهانہ تل بے خود

دی مار خورلی

د بنکلیو د جمال پہ ننداره کے ما خدائے بیا موند

لگ نه دی له مجازه حقیقت ته رسیدلی

بنه مخ په مثال گل شه زره زما لکه بلبل شه

شیدا بلبله، هر چیره چه گل وی، هورے زغل

مدد وکره د وینو د ژرا په وخت اے دله

نورے اوینکے پاتے نه شوے چه ډیر ډیر مے دی ژرلی