

# A STUDY OF ANALYZING EQUIVALENCE IN TRANSLATION OF POEM “AJ AAKHAN WARIS SHAH NU” BY AMRITA PRITAM, TRANSLATED BY DARSHIN SINGH

**Faryal Fatima**

*MS Scholar, Department of English Language & Literature.*

*Email: [faryalfatim88@gmail.com](mailto:faryalfatim88@gmail.com)*

**Rashiq Fatima**

*MS Scholar, Department of English Language & Literature.*

*Email: [rashiqafatima92@gmail.com](mailto:rashiqafatima92@gmail.com)*

**Muhammad Usman Arshad**

*MS Scholar, Department of English Language & Literature.*

*Email: [musmanarshad18@gmail.com](mailto:musmanarshad18@gmail.com)*

## **Abstract**

*Translation studies is an interdisciplinary field emerging and raising its standards in the past twenty years. The true spirit of translation identifies the culture including the way of life, creative works, dialects, religion and conventions. The present study aims to analyze the translation of Punjabi poem “Aj Aakhan Waris Shah Nu” originally penned by Amrita Pritam and translated into English language by Darshin Singh. The potential objectives of the study points whether the poetic text can be translated with original meaning and essence or not and to what extent equivalence can be achieved in translation of poetic text. Nida’s approach of translation has been applied as a theoretical framework focusing on the second stage of this approach i.e. Equivalence to critically view the equivalent effect in translation of the poem. On the basis of it, it has been observed that the translator could not properly convey the meaning of original text and the translation lost the essence and feel resulting in failure to achieve the equivalence. A little work has been done to investigate the translation of poetry from Punjabi to English comparatively. The present study fills the research gap.*

**Key words:** translation studies, equivalence, culture, Punjabi language.

## **Introduction:**

### **Background:**

For centuries, translation has been serving as a potential source of exchanging intercultural and interlingual knowledge and the philosophical ideas. However, it emerged as a reaction to the urgent demands and needs of the modern era. In simple words, translation is conversion of a text or discourse from one language to another. It is commonly practiced in EFL classroom activities and generally known by every learner practicing second or foreign language. Referring to the article, the researcher has selected a famous poem “Aj aakhan Waris Shah nu” by Amrita Pritam written in Punjabi language for textual analysis study. The English translated version of the selected poetry by “Darshin Singh” will be analyzed. Amrita Pritam was a famous poetess of 20<sup>th</sup> century who wrote a lot about partition and sufferings of people by the division of British India. As quoted by Kaur (2021), Amrita Pritam’s literary works include over 100 books of poetry, fiction, biographies, essays, a collection of Punjabi folk songs and an autobiography. All her works are translated into several Indian and foreign languages. She expressed her sufferings through her writings and these are reflected in her poems also. Amrita Pritam began her journey as a romantic poet, but with time she became part of the Progressive writer’s movement. The poem “Aj Aakhan Waris Shah Nu” is an elegy to the 18th century Punjabi poet, and expression of her anguish over massacre occurs during the partition of India. As a theoretical framework,

the researcher selected Eugene Nida's principle of Equivalent effect having two main aspects. As stated by Panou (2013) that Nida has proposed two kinds of equivalent effects, first one is Formal Equivalence which allows the translation of source text into target language text with more precision (as much possible) without the addition of new words. Second one is Dynamic Equivalence which allows the translation of source text into target language text with complete feel of the original source text and its true essence allowing the translator to carry the same ideas and thoughts with a different syntactic structure. The research work is a textual analysis of the translation of poem "Aj aakhan Waris Shah nu" by comparing the original ideas, thoughts, philosophy and true essence of source text with the target text by the translator. This data analysis involves deriving findings by thoroughly understanding the source text and then making a line-by-line comparison with the target translation, ensuring alignment with the original thought and philosophy. According to Ma Yu- Ting (2014), in the field of literature poetry is a special genre that holds a valuable place in identifying and depicting a country's culture. It is an aesthetic form of literature that covers all the artistic features of all literature forms. The poetic translation is considered complex as it involves deep meanings that are associated to cultural values, norms, religious backgrounds and philosophy. To deliver an impactful equivalent translation, the translator should be familiar with the actual meaning and essence of the original work so that the translated version should maintain the level of the original one. It is a complex task which demands the complete knowledge of the source language as well as target language. Only in this way, the translator will be able to deliver a translation that will be either equivalent or close to the equivalent meaning.

The research objectives of this study are:

- To find out whether the equivalence is achieved in the target text or not.
- To explore either the poetic text can be translated with original meaning and essence or not.

The research questions of this study are:

- How far does translation corresponds equivalence in translating meaning and the context?
- Can Punjabi poetry be translated into English maintaining the original meaning and essence of source language?

Significance of this study lies in the interlingual translation of poetry from source language that is deeply rooted in culture and norms to the target language which have entirely different culture and norms. The syntactic structure of both languages differ from each other as in English language the structure is based on SVO (Subject, Verb, Object) and in Punjabi language the structure is based on SOV (Subject, Object, Verb). The difference in the syntactic structure makes it difficult to translate the text by maintaining equivalence and with true essence and meaning of the original source text.

### **Literature Review:**

In the field of education, the origin of translation goes long back in the history of humans and with the passage of time this phenomenon gained much importance specifically in teaching and learning. With the emergence of languages, translation has become a competitive phenomenon due to the difference in norms, cultural preferences, religious background and philosophy of every language. Mehmood & Umar (2019) explained that for creating a good piece of translation, the translator should have the same artistic skills that are required for becoming a poet. This enables the translator to produce equivalent translation of the source text by understanding the meanings and context of poetic devices in the source text language. Translation is a process that involves change from one language to another so, in poetic text it

becomes difficult for the translator to find equivalent words that match the meaning as well as conveys the proper idea of the context too. While in prose it is comparatively easier to translate each word and replace it with approximately nearest word in target language. Jacobson (1969) described the phenomenon of translation on the basis of three main types; first, there is intra-lingual translation, which involves replacing a word or phrase within the same language or using paraphrasing techniques. Second, inter-lingual translation is more challenging because of the considerable semantic and pragmatic differences between the source and target texts. Lastly, inter-semiotic translation deals with the cultural and political transfer from the source text to the target text. These three types of translation streamline the translation process, making it easier for a translator to select a specific type to work on. In translating the poetic text, the most part depends on the translator of the text; creating a new version of the source text in target language. Ketkar (2005) says that literature is not just a simple piece of text; rather it defines the culture, society and political structures also. So to produce an effective translation, the translator should keep these factors in mind. Many theorists have given different theories of translation and in these theories they have given explanations about the principles and procedures that a translator should follow in translating a text from source language to target language. As explained by Mehmood & Umar (2019), Catford (1965) says that in the process of practicing translation defining the nature and conditions of translation equivalence are the two important points. According to Nida (1969), In poetry translation, the key aspect is the impact a work of art has on its readers and listeners. Achieving an equivalent effect means producing a similar or nearly similar impact on the target audience as the original text does on its audience.

#### Methodology:

As a theoretical framework of this research, Nida's approach of translation has been selected. This theory is widely used in translation studies. There are three stages described in this theory. The second stage of this theory is based on the equivalent effect i.e. Formal effect and Dynamic effect. According to the rules of Dynamic equivalent effect the translation should provide the same feel and essence (with meaning) to its readers as of the source text.

#### Data Analysis:

Source Text	Target Text	Comments
Aj aakhan Waris Shah nu kiton qabraan vichon bol Te aj kitaab-e-ishq da koi agla warqa phol	I say to Waris Shah today , speak from your grave And add a new page to your book of love	Not equivalent
Ik royi si dheer Punjab di tu likh likh maare vain	once one daughter of Punjab wept, and you wrote your long saga;	
Aj lakhaan dheeyan rondiyan tenu Waris Shah nu kehni	today thousands weep, calling to you Waris Shah	

#### Analysis:

In the translated text the word "I" is used to refer to the poet whereas in the source text there lies no such word which could refer to as "I". Syntactically the source text lacks the subject but is giving proper meaning whereas in the target text Darshin Singh has added the subject to give an equivalent effect and meaning. Also the word "vichon" in source language (which means from inside or depth) is not translated in target language. The word "kabraan" is plural in source text

whereas in target text it is translated as “grave” which is singular form. In the start of second line the words “te aj” are translated as only “and” which clearly shows that the translation of word “aj” which means “today” in target language is clearly missing. The word “agla” is also mistranslated as this word gives the original meaning of “next” in the source language but here the translation given of this word is “new”. In the same way another additional word ‘your’ an adjective is used. ‘Phol’ is translated as ‘add’ and ‘find’ which again cannot gives the exact meaning of the source language. In the third line the word “ik” is representing a sole figure where the poetess Amrita Pritam is referring to “Heer”; explaining that she cried for her love and as a result a mega story like “Heer Ranjha” was created and many elegies were written on it. But in the target text the word “once” is used which is defining the past tense used for “ik roi si” giving no translation for the word “ik”. Additional grammatical items like conjunction “and” and adjective “your” are used to create the equivalent effect in the target language. The word “vain” is translated as “long saga”. Saga itself means “a long story/account” in the target language so the word long is additional. But “saga” is a very appropriate nearest translation used by the translator. The technique of “addition” of new words is used by the translator to create equivalence but it clearly shows that formal equivalence is not achieved. The translator could not achieve dynamic equivalence as the translation is unable to maintain the true essence, feel and depth of concepts of the source text.

Source Text	Target Text	Comments
Uth dardmandan deya dardiya uth tak apna Punjab  Aj bele laashaan vichiyaan te lahu di bhari Chanab  Kise ne panjaan paniyan vich ditti zehar rala Te onhaan paniyan dhart nu ditta pani la	Arise, o friend of the afflicted; arise and see the state of Punjab, Corpses strewn on fields, and the Chenaab flowing with much blood  Someone filled the five rivers with poison, And this same water now irrigates our soil.	Not equivalent

### Analysis:

In the first line, the word “uth” means “to get up from sleep” in source language, the translator has translated it as “arise” which is referring the call to Waris Shah to get up from eternal sleep. This gives the effect of approximate equal translation. Next, the translator has used the words “o friend” for the source text word “dardiya”. In the target language the word “o” is used to describe the emotions or feelings of being surprised or wish but in the source text no such meaning is intended. The poetess wants to convey the intensity of pain and grief which the word “o” cannot define sufficiently. The word “friend” translated for the word “dardiya” is also not a good attempt by the translator; as this word “friend” meant the person with whom one has the relation of love and affection. So, this word is also not able to deliver the complete meaning and sense of the source text writer. The word “afflicted” is used for the word “dardmandaan” which is a close and nearest translation. In the target language “afflicted” means “to cause pain or trouble” so, the translator has used the article “the” to make it particular in the meaning of source text as delivered by the poetess herself. In the next half of the line “uth takk apna Punjab” again the

word “arise is used for “uth” which do not fulfill the requirements of meaning as well as essence. The word “takk” is translated as “see” which means “to look what is around the eyes”. Here the meaning conveyed by the poetess is that she is talking to Waris Shah to have a deep look on the situation of Punjab. So the word “see” could have been replaced by the translator with a better one from the target language. The words “apna punjab” are translated as “the state of Punjab” by the translator attempting to use the dynamic equivalent effect by addition of new words from the target language. In this case even the word “apna” could not be translated and has failed to deliver the exact meaning intended in the source text. In the next line, there does not exist any translation for the word ‘aj’ which means “today or the present time” in target language. The word “strewn” means “scatter or spread (things) untidily over a surface or area” which is translated for the word “vichiyaan”. This has failed to fulfill the requirements of the context that the poetess is trying to convey in the source text. “Chenaab” is used as the symbolic reference to give the cultural reference and the translator has used the article “the” to highlight the cultural importance of that particular place. The word “flowing” is also used by the translator but in the source text there is no such word in the source text that gives the sense of flowing or moving. “lahu di bhari” is translated as “much blood” using the technique of addition of new words in the target language. In the next line the words “kise ne” are translated as “someone” which is a literal translation of the word “kise” only whereas ‘nu’ has no translation. In the translation of “panjaan paniyan” the translator has used the article “the” with “five rivers” to make the specific reference of five rivers (in cultural context) to fulfill the cultural requirements of the target text. The words “zehr rala” are translated as “filled with poison” but in the target text “filled” means to become full of. So this has failed to create the equivalence in the translation due to change in meanings of translated words. The words ‘pani laa’ are translated as “irrigates” which is giving a thematic meaning to the translation and fulfilling the requirements of the theme conveyed by the source text writer but this is not the translation of the source text. The word “dhart” is denoting the meaning “dharti” in source language according to the poetess which means “land/earth” and the translator has used the closest word “our soil” to fulfill the demand of meaning as well as true spirit of the text.

Source Text	Target Text	Comments
Es zarkhez zameen de loon loon phuttya zehar Gith gith charrhiyan laaliyan phutt phutt charrya qehr	This fertile land is sprouting, venom from every pore The sky is turning red from endless cries of gore	Not Equivalent
Weho vilsa da pher van van waggi ja Onhe har ik vaans di wanjhali ditti naag bana	The toxic forest wind, screams from inside its wake Turning each flute’s bamboo- shoot, into a deadly snake	

#### Analysis:

In the first line the words “es zarkhez zameen” is closely translated with “this fertile land” which gives an equivalent effect. Also the word “is” is added and with the addition technique the “dynamic equivalence effect” is achieved here. “phuttya” is translated as “to grow or develop” which is also a good translation attempt by the translator. The syntactic structure in target language is also changed which also shows the effect of dynamic equivalence. The word “zehar”



is translated as “venom”, which means “a poison that is secreted by animals to prey. Venom is a high intensity poison and the translator has used this word to indicate the intensity of the source text which the poetess has shown by the repetition of words like “loon loon”. This word is translated as “every pore” which is also a close translation in the target language. In English language, pore means a minute opening in a surface so the text is translated as “every opening is sprouting venom” indicating the intensity of pain which the poetess wants to show in the original source text. In the second line “gith gith” and “phutt phutt” is again the repetition used by the poetess to emphasize the meaning and intensity of the pain which the source text writer wants to convey. The whole line is translated as “the sky is turning red from endless cries of gore” which gives the intended meaning and message of the source text writer but the translator is unable to give the exact or nearest possible word-to-word translation of the source text. The word “qehr” is translated as “cries of gore” whereas the literal meaning of “gore” stands for clotted blood or a pierce of wound with something pointed. So according to the meaning of this word in target language, the translator has failed to give the exact meaning of the source text. In the next lines the translator has used the words “toxic forest wind” for “vils da pher” which are referring to the theme and hidden meanings of the source text. The literal meaning of “toxic” in target language is containing poisonous substances which is not mentioned anywhere in the source text. The translator has translated “van van waggi ja” as “screams from inside its wake” here again the translator has failed to give the exact taste of words in translated version rather the contextual meaning is delivered only. The word “scream” is used to demonstrate the sound of wind which is a noticeable loud & powerful sound and it fulfills the requirement of word “wind” but the other words used with it “inside its wake” are distorting the meaning and hence has failed to achieve the equivalent effect. In the next line the translator has not given the translation of the word “onhe” and also “har ik” is translated as “each” which is almost equivalent. The words “vaans di wanjhali” are translated as “flute’s bamboo-shoot” where as in the Target language (English) bamboo-shoot are the young edible bamboo shoots. So the meanings of words in target language are varying from the meaning which the source text writer is trying to convey. In the words “ditti naag bana” the translator has used additional words like prepositions i.e. “in” for “ditti” and “naag bana” is translated as “the deadly-snake” where the article “the” is additionally added to form a proper sentence structure hence ignoring the equivalence effect.

Source Text	Target Text	Comments
Pehla dang madariyaan mantr gaye gwach Dooje dang di lag gayi jane khane nu laag	With the first snake-bite; charmers lost their spell The second bite turned all and sundry, into snakes, as well	
Naagan keele lok munh bs phir dang hi dang Palo pali Punjab de neele pe gaye ang	Drinking from this deadly stream, filling the land with bane Slowly, Punjab’s limbs have turned black and blue, with pain	

### Analysis:

In the first line, the words “pehla dang madariyaan” is translated as “with the first snake bite” starting with an additional preposition needed to fulfill the requirements of equivalence in

translation in target language. The word “dang” is translated as “snake bite” which is a close translation. Next “madarian” translated as “charmers” gives the literal meaning of something that is believed to have magical powers so the sense of the word is ambiguous here and hence meaning is not properly conveyed. “mantar gaye gwach” is translated as “charmers lost their spell” where spell indicates the word “mantar”. The literal meaning of “spell” in target language is spoken words assumed to have magical powers and this is a closest translation giving the equivalent effect to the translation. In the next line “Dooje dang di lag gayi jane khane nu laag”, only the thematic meaning is conveyed without the literal translation. Also the technique of addition of words is used to make a proper syntactic structure for creating equivalence. In the third line, the translator has again tried to convey the contextual meaning of source text without the literal translation. The poetess is saying that like the poisonous snakes people are also having the poisonous feelings in their hearts but the translator has translated “naagan keele lok munh bs” as “drinking from deadly stream” which has changed the meaning and essence of the source text. The original meaning of this line given in source text was “snakes are with open mouth that’s why there is poison”. The next part of the line “bs phir dang hi dang” is completing the sense and meaning of the text. The word “bane” is used for “dang hi dang” which gives an equivalent effect and a clear concept of the source text. In the next line an additional adverb “slowly” is used which is absent in source text. Also the words “palo pali Punjab” are translated as Punjab’s limbs. The dictionary meaning of “limb” is the branch or extension of something but in source text there is no such reference according to this meaning. Also “neele pe gaye ang” is translated as “turned black and blue with pain”, both these concepts of colors and pain are not a part of the source text.

Source Text	Target Text	Comments
Galiyon tutte geet phir trakkaliyon tutti tand Ternjanon tuttiyan sahailiyan charkharre ghukar band	The street-songs have been silenced; cotton threads are snapped Girls have left their playgroups; the spinning wheels are cracked	
Sane sai j de bairriyan ladhan dittiyan robarh Sane daliyan peengh aj piplan diti tor	Our wedding beds are boats, their logs have cast away Our hanging swing, the Pipal tree has broken in disarray	

### Analysis:

The first words “galiyon tutte geet phir” are translated as “the street songs have ‘been silenced’”, provides a closest translation along with the thematic meaning of the text to complete the equivalent effect of translation. Whereas the second part of line “trakkaliyon tutti tand” is translated as “cotton threads are snapped” does not completely gives the literal translation as the word “cotton threads” is used for “tand” and there is no translation of the word “trakkaliyon”. In the next line the words “Ternjanon tuttiyan sahailiyan” is translated as “girls have left their playgroups” which gives only the literal translation of the source text but fails to give the contextual meaning and true understanding of the source text writer which she intends to convey. The literal meaning of “ternjanon” in source language is a place from where the people fill or get water whereas the translator has just conveyed the thematic meaning of the text. The next half of

the line “charkharre ghukar band” is translated as “the spinning wheels are cracked” is not giving the thematic as well as true literal meaning of the text according to the source language as described by the writer. According to the original meaning of the line the poetess intends to say that the sounds are no more. The translator has used the adjective “cracked” which means damaged surface but not broken into pieces, and this does not stands for the original meaning of the source language text. the translator has used the words “our wedding beds are boats” for the words “Sane saij de bairriyan” which has completely changed the meaning of the source text conveyed by the poetess. “Sane” is a word associated with color in Punjabi language and “saij” usually represents stage. So collectively it does not makes sense and fails to deliver the original meaning of the source text. The rest part of the line “ladhan dittiyan robarh” is given the translation “their logs have cast away”. In this line the word “log” means a thick piece of a tree that is cut down or has fallen” and the words “cast away” means “rejection” which totally differs from the meaning of the source text. In the next line translator has used the words “Our hanging swing” for “Sane daliyan peengh aj” which gives the true essence as well as contextual and thematic meaning along with the equivalence. The remaining line “piplan diti tor” is translated as “the Pipal tree has broken in disarray”, the word “disarray” is used by the translator which means a confused situation or a messy condition or lack of order but neither any of the sense is able to fulfill the requirement of the source text. the translator has turned a simple context explained by the poetess into an intricate target text due to which the translation has lost equivalence.

Source Text	Target Text	Comments
Jithe vajdi si kook piyar di oh vanjali gai gawach Ranjhe de sab veer aj bhul gaye us di jaach	Where was lost the flute, where the songs of love sounded? And all Ranjha’s brothers forgotten to play the flute	
Dharti te lahu wassya qabraan payyan chon Preet diyan shehzadiyan aj vich mazaran ron	Blood has rained on the soil, graves are oozing with blood, The princesses of love cry their hearts out in the graveyards	

### Analysis:

In the first line, the syntactic structure of the line is distorted for the sake of sentence formation. The translator has converted the text into an interrogative structure of the sentence which is not a part of the source text. The word “sounded” is also used which is referring to a good condition that is not a part of the context of the poem because the poetess has conveyed the pain and sufferings of the people at the time of partition. The other part of this line “oh vanjali gai gawach” is translated as “Where was lost the flute”, this in no sense gives the contextual meaning that is intended in the source text. In the same way the words “kook piyar di” translated as “where the songs of love sounded” are giving a wrong grammatical structure. In the second line “ranjhe de sab veer aj” is translated as “and all Ranjha’s brothers” starting with an additional conjunction and missing the translation of “aj”. The translator has used apostrophe (‘) to show the possession. The other part of the line “bhul gaye us di jaach” is translated as “forgotten to play the flute” whereas in the source text, there is no reference of “flute” due to which the meaning of the text has been changed hence resulting in no equivalence. In the next line, the



translator has used the words “blood has rained on the earth” for “dharti tay vasiya lahu” which gives a close translation on the surface level which means that literal formalities of translation are fulfilled. The hidden meaning and the depth of source text is missing. The sufferings and the pain that poetess wants to convey is absent in the translated text. The feel of the words like “lahu vasiya” is not properly delivered by “blood has rained” like words. The translation of the words like “kabraan pania choan” is given by “graves are oozing with blood”, where the literal meaning of “oozing” is “a soft deposit on the bottom of the body of water”. This has completely changed the meaning of translation by the use of this word. The word “choan” could have been delivered with a better choice of words. Also the technique of addition of words is used in order to fulfill the requirements of syntactic structure of a sentence. In the next line the words like “preet di shehzadiyaan” are given a literal translation of “princesses of love” which gives a close thematic meaning and a good feel on the part of target text. The next half of this line “vich mazaraan roan” is translated as “cry their heart out in graveyard” where the words cry their heart out are just used to enhance the impact and are additional words used to create equivalent effect in the target translation. “Mazaraan” is a pure Punjabi culture word which has been translated as “graveyard”. In punjabi culture “mazaar” is referred to “shrine of a saint or a holy person” but in English language there exists no such culture. So here the translators who are of the same culture have to follow the culture of the target language and fails to differentiate between “mazaar” of Punjabi culture and “graveyard” of English culture.

Source Text	Target Text	Comments
Aj sabhe kaido ban gaye husn ishq de chor	Today all the Quaido' have become the thieves of love and beauty,	
Aj kithon liayye labh ke Waris Shah ek hor	Where can we find another one like Waris Shah?	
Aj aakhan Waris Shah nu kiton qabraan vichon bol Te aj kitab e ishq da koi agla warqa phol	Waris Shah! I say to you, speak from your grave And add a new page to your book of love	

### Analysis:

In the first line the translator gives a reference word “kaido” which refers to the story of “Heer Ranjha” also penned by Waris Shah. But in the source text, the poetess has not used “kaido” as a reference of that historical figure due to which the equivalent effect of translation has failed. The line “kaido ban gaye husn ishq de chor” has been translated as “quaido have become the thieves of beauty and love” and the translator has conveyed the meaning that quaido has become the thief which is totally a distorted meaning of the source text. In the next line the words “aj kithon liayye labh ke” are translated as “where can we find” but in the source text there is no subject where as in translation the word “we” is added as a subject. ‘kithon’ is translated with the use of transitive verb ‘can’ that stands for to be able to or accomplish that to some extent gives the same meaning and there is no translation for the word “liayye”. The words “Waris Shah ik hor” are translated as “another one like Waris Shah” which is an indirect reference where as in the source text the poetess has directly pointed towards Waris Shah, not anyone like Waris Shah. This concept drags the equivalent effect far away from the translation. In the next line, the word “I” is used as a subject in translation whereas there is no such subject in the source text mentioned by

the poetess. Most probably the translator has used this word as a translation of “aj”. “kiton qabraan vichon bol” is translated as “speak from your grave” which clearly indicated the absence of translation for the word “vichon” and a singular word “grave” is used for “qabraan” which is a plural in source language. “te aj” is given a translation of only word “and” whereas translation for “aj” is missing. “kitaab e ishq” is given a perfect translation of “book of love” truly demonstrating the meaning and essence of source text. the words “koi agla warqa phol” are translated as “a new page” where the article “a” is an additional word used unnecessarily and for “agla” the word “new” is used which is not a proper translation and does not completely fulfill the requirement of source text. In the same way another additional word in translation ‘your’ an adjective is used. ‘Phol’ is translated as ‘add’ and ‘find’ which again cannot give the exact meaning of Source Language.

### Conclusion:

The undertaking of deciphering verse requires more ability than composition. This study aimed to explore the elements that contribute to effectively interpreting poetry and the equivalence that the translator has attempted to produce with reference to the original text. The examination was done in the light of Nida’s model of Equivalent effect. To find the equivalence at all levels, the techniques of omission, addition of new words and rewriting have been observed in the translation. These techniques also represent the cultural turn in the data analysis. The poetic text with hidden meanings and cultural contexts are difficult to understand as well as translate into any other language because the culture of every language is different and it becomes difficult for the translator to match the equivalence level in translated text. Even the translators who are well aware of the cultural and linguistic backgrounds or the same background are unable to give the exact meaning and depth in the target language. Another aspect observed was the interpretation with reference to the culture and it is concluded that without the culture there is no possibility of interpretation of text in any other language.

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