

DIRECT AND INDIRECT TRANSLATION: A STUDY OF PAUL SMITH'S TRANSLATION of RAHMAN BABA'S SELECTED POEMS

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Abstract

This research focuses on Paul Smith's approach to translating selected poems by Rahman Baba from their original Pashto into English. The central inquiry is how faithfully the resulting translations capture the essence of the original text. Paul Smith's translation effort encompasses all 343 of Rahman Baba's poems, and the selected poetry from Rahman Baba's Diwan is chosen randomly for this analysis. The research adopts a qualitative approach, involving a thorough examination of the text. The study employs both direct and indirect translation as paradigms. The findings of this research suggest that, in the process of translating Rahman Baba's poetry into English, translators primarily relied on direct translation and borrowing. Many translations are literal translations, often resulting in an incomplete or inaccurate representation of the original text. This is because certain culturally specific metaphors may be unfamiliar or incomprehensible to native speakers of the target language. Paul Smith's translation largely preserves the essence that makes the original text engaging. However, it tends to fall short of capturing the original poet's intent by placing excessive emphasis on exact translation. To truly honor a poem, the translation should prioritize accuracy.

KEYWORDS:

Direct translation, Indirect translation, Paul Smith, Translation study, Rahman Baba

1. INTRODUCTION

Language holds power, in expressing emotions acting as a key that unlocks the richness of diverse cultures and societies (Sutrisno, 2023). It serves as a means to delve into the depths of thoughts and feelings. Translation plays a role in connecting worlds allowing us to navigate the intricate fabric of human experiences (Jackson et al., 2022). It acts as a conduit for exchange conveying valuable artistic, literary and philosophical treasures from one society to another. In this research paper we aim to explore and comprehend the complexities of translation as an art form, within the context of Paul Smith's translation of Rahman Babas Selected Poems.

In the realm of translation, the dichotomy between "direct" and "indirect" approaches comes to the fore. The choice between these methods often hinges on linguistic disparities, cultural subtleties, and the nature of the text being translated. "[Direct translation](#)," akin to a word-for-word rendering, preserves the structural fidelity of the source text (Simanjuntak et al., 2021). In contrast, "[indirect translation](#)" prioritizes conveying the essence and meaning of the original work, adapting it to the target language and culture (Pięta, 2021). The choice between these methods shapes the reader's experience, and it is this interplay between direct and indirect translation that we scrutinize within the context of Paul Smith's rendition of Rahman Baba's Selected Poems.

Rahman Baba (1653-1711), a poet, who made a lasting impact, on the world of literature is widely regarded as one of the Sufi poets in the Pashto language. His writings transcend time and place resonating with people across generations and capturing the essence of the experience. Through his poems Rahman Baba delves into contemplations, about life, spirituality and the universal language of love. His verses are filled with timeless wisdom derived from Sufi philosophy offering comfort and motivation to those who seek it (Munir, 2016). His work has resonated through generations, offering profound insights into the human condition, spirituality, and the universal language of love. Rahman Baba's poetry, written in Pashto, has transcended linguistic and cultural boundaries, drawing the attention of scholars, poets, and enthusiasts worldwide. His words have been a source of inspiration, providing solace and wisdom to those who seek it.

Famous poet and translator Paul Smith has devoted a significant portion of his career to translating Persian, Urdu, as well as Sufi poetry from classical and modern times into English. The accessibility of Smith's translations is valued because they maintain the original works' richness and beauty while making them available to a broad, global readership. The English-speaking world has access to the mystical and spiritual knowledge of this renowned poet through Smith's translation of Rahman Baba.

The translation of classical and Sufi poetry from languages like Pashto into English poses a unique set of challenges. Sufi poetry, in particular, relies on subtle nuances, cultural references, and a deeply spiritual and mystical vocabulary that may not have direct equivalents in English (Sherman, 2022). This research aims to discover the methods, choices, and impact of Paul Smith's translation of Rahman Baba's Selected Poems. By doing so, it contributes to the wide-ranging understanding of translation as a cross-cultural process, exposing how the translation of Sufi poetry preserves not just the linguistic content but also the spirit of religiousness and universal human experience.

Rahman Baba's newly collected verses offer readers to reflect on the challenges of life and discover the realms of spirituality and love. Translating these lyrics into English includes more than just language achievement, it needs a noteworthy cultural and creative exchange. The objective of this research is to clarify the details of translation, whereas highlighting the interconnectedness of culture, language, and poetic thoughts in both direct and indirect translation methods.

This paper embarks on an examination of Paul Smith's translation of Rahman Baba's Selected Poems to discover insights into the art of translation. It seeks to discover the challenges, choices, and impacts of the translation procedure, shedding light on both Smith's unambiguous and understood techniques. By highlighting the interaction between language, culture, and aesthetic allure, our purpose is to expand understanding of the transformative nature of translation and its significance in fostering reader engagement and preserving culture.

The following are the main goals of this research paper:

1. To observe Paul Smith's approaches to translation of Rahman Baba's Selected Poems, paying close attention to how he advanced grammatical precision, cultural preservation, and lyrical flair.
2. To discover the challenges faced by translators when working with classical Sufi poetry, such as that of Rahman Baba, and the strategies employed to overcome them.
3. To assess the influence of Smith's translations of Rahman Baba's poetry for English-speaking audiences as well as how much of the original text's spiritual and cultural meaning has been preserved.
4. To highlight the deep value of translating traditional and Sufi poetry as a tool for cross-cultural dialogue and the upholding of human legacy.

2. REVIEWS OF LITERATURE

Our research delves into the intricate realm of translation, examining the nuanced methods employed by Paul Smith to translate the works of the renowned Pashto Sufi poet, Rahman Baba, into English. This review of the literature explores key concepts in translation, the significance of translating Sufi poetry, and the role of the translator, Paul Smith, in making the works of Rahman Baba accessible to English-speaking audiences.

Translation Methodology and Approaches

The field of translation studies encompasses several methodologies and approaches, each of which holds exceptional significance in the framework of literary translation. [Alymova \(2022\)](#) distinction between "direct" and "oblique" translation methods laid the foundation for understanding different approaches in translation. "[Direct translation](#)" focuses on maintaining a word-for-word equivalence, while "oblique translation" emphasizes the functional equivalence, striving to capture the source text's intended meaning. The current study discovers these approaches, considering how Paul Smith navigates the balance between direct and indirect translation in rendering Rahman Baba's poetry into English. This is in line with [Soro et al. \(2022\)](#)'s argument that an effective translation needs an alert balance between maintaining the literal features of the source text and adapting to the target language's linguistic and cultural standards.

Sufi Poetry and Its Universality

The study's focus on Sufi poetry adds an enriching layer to the discussion of translation. Sufi poetry, including the works of Rahman Baba, is categorized by its spiritual depth, mystical themes, and an inherent universality that transcends linguistic boundaries. [Khan \(2023\)](#) posits that Sufi poetry operates as a bridge between cultures, highlighting the search of spiritual truth, unity, and love. Sufi poets like Rahman Baba have crafted verses that explore the human condition, spirituality, and the universal language of love. Such themes are inherently appealing to a worldwide audience, prompting the requirement for translation to make these reflective insights accessible.

In his investigation of the enduring global appeal of Sufi poetry, with a specific focus on Jalaluddin Rumi, [Harrington & Hall \(2015\)](#) work is predominantly notable. Rumi, a 13th-century Sufi poet, demonstrates the universality of Sufi literature. His works, such as the *Mathnawi* and the *Divan-e Shams-e Tabrizi*, have been translated into several languages and continue to inspire people across the world. In accordance with [Harrington & Hall \(2015\)](#)'s findings, Rumi's emphasis on spiritual love, inner transformation, and the coherence of humanity transcends cultural and religious limitations.

The Role of the Translator: Paul Smith

The subject of this study, Paul Smith, is a significant figure in the greater field of literary translation. His extensive quantity of work transcribing Persian, Urdu, or Sufi poems into English has distinguished his career. Smith's work is praised for its accessibility, which preserves the original texts' richness and beauty while making them understandable to a wider public. Rahman Baba's translation by Smith demonstrates the skill required to make the poet's mysticism and religious wisdom understandable to English-speaking readers. According to [Tursunovich \(2022\)](#), the translator in this situation serves as a cultural intermediary, bridging the gap across linguistic and cultural boundaries.

The Impact of Translation on English-speaking Audiences

The study's investigation of Smith's translation's effects on English-speaking audiences corresponds with [Dai & Zhen's \(2019\)](#) claim that translations actively influence how the source text is viewed in literature and culture. Smith must traverse the complexities of indirect as well as direct translation techniques in order for Rahman Baba's poetry to connect with English-speaking readers. It is crucial to comprehend how much of the religious and cultural meaning of the source material has been preserved because this affects how the target audience will receive and perceive the translated work.

The ideas and perspectives of English-speaking audiences are reflective of translation. The perspectives of readers can be shaped and broadened by the translation of literature and philosophical writings, according to research conducted by [Long \(2019\)](#) and [Lee \(2021\)](#). Readers come across various ways of thinking, various value systems, and unique insights through translated literature, challenging their preconceptions and broadening their intellectual horizons.

The social and political realms of English-speaking societies are susceptible to significant translational influence. The dissemination of ideas and ideologies is aided by the translation of political, social, as well as activist texts, according to studies by [Kozlova \(2019\)](#) and [Ali Khan \(2023\)](#). These translated works may influence the political and social discourse and the views and behaviors of English-speaking readers.

The literature review demonstrates the importance of transcribing Sufi poetry into English, particularly Rahman Baba's writings, and highlights the requirement for a nuanced strategy to balance both direct and indirect methods of translation. Paul Smith, the translator, emerges as a crucial player in bridging between cultures and upholding the universalism and mysticism of the original text. The study clarifies the challenges of making complex literary works available to a worldwide readership by identifying how translation techniques interact. This literary analysis provides a solid theoretical framework for comprehending the special challenges involved in

translating Sufi poetry as well as the particular options and difficulties faced by Paul Smith and other translators in maintaining the meaning and spirit of poets including Rahman Baba.

3. ANALYSIS AND DISCUSSION

This research paper employs a non-empirical approach to analyze the translation of Rehman Baba's poetry into English. The study critically examines both the source text (ST) and the target text (TT) and employs textual analysis to assess the impact of domestication. The domestication strategies are further categorized and studied in-depth, focusing on aspects like classification dislocation, translation problems, omissions, distortions, and expansions. The study is a comparative analysis between the English translation of Rehman Baba's poetry, primarily translated by Paul Smith, and another translation known as TT2. It aims to evaluate the quality of translation and investigate whether there are alterations in the conveyed ideas after translation.

Two key poems are selected for detailed analysis at both the textual and extra-textual levels. The study also examines the primary data to formulate hypotheses, which are subsequently utilized for critical analyses at both micro and macro textual levels. The study takes into consideration various factors, including cultural, social, and political elements.

Poetry Analysis

This analysis centers on the extensive analysis of how Paul Smith domesticated Rehman Baba's poetry. Domestication has implications for the original text's cultural and linguistic integrity. Translation experts and readers have long emphasized the importance of fluent translations that blend seamlessly with the target language's literary and linguistic qualities. Paul Smith's research dissects domestication into nine distinct categories, shedding light on the various assimilation methods in his interpretation. The study is divided into two central parts. The first section discovers nine forms of domestication, each meticulously examined using examples from Smith's translation of Rehman Baba's poetry. It also compares two English translations with the original Pushto material. The study proceeds in two steps: a product-oriented one, which analyzes the "objects" of the two interpretations in literary and extratextual dimensions, and a process-oriented one, which investigates the procedures employed by the translators. The primary focus is on distinguishing between two techniques: domestication and foreignization. Jens Enevoldson's version is referred to as T1, while Robert Sampson and Momin Khan's interpretation is designated as T2, with Rahman Baba's authentic Pushto text labeled as ST.

We have randomly examined two ghazals from Jens Enevoldsen's ["The Nightingale of Peshawar."](#) Rahman Baba didn't provide titles for the ghazals, as it wasn't a common literary practice. However, both translators have named the poems based on their central themes. Here are the page numbers for each translation: 1. TT1: (2) ["Love Divine,"](#) on page 37; TT2: (7) ["The World of Love."](#) on page 105.

This level of analysis delves into the cohesiveness and interplay of elements, including the "cultural aspects of the text." Translation is often a process that occurs within a socio-cultural context. According to Toury (1995), the act of translation inherently involves at least two languages and two cultural traditions, each with their own set of norms. Language and culture are so intertwined that transferring meaning is only achievable through the exchange of cultural concepts. Therefore, instead of substituting them with target language values and concepts, the translator should introduce these cultural elements. Translation involves bridging the gap between two cultures and the process of decoding the source language message and encoding it into the target text.

The poem which we are analyzing belongs to the Pakhtoons culture. In this poem, the main idea revolves around the different cultural elements of that culture. The wording that is being used in this poem is simple, yet there is a need for an explanation of the idea. As the poet says in the third couplet:

“Da jahan day khudai la ishqa paida karay
Da jumla-o-makhloogato plaar day da”

This couplet draws inspiration from a hadith known as "zaeef," which refers to a narration of Prophet Muhammad (S.A.W) that is considered weak or unreliable but has gained popularity among the people. In this narration, it is mentioned that Allah (S.W.T) revealed to the Prophet: "I was a concealed treasure, and I desired to be recognized. To achieve recognition, I created all living beings." (Reference: Al-bani Nasr ud din, silsila ahadith zaeefa wal maozoaa, Vol.1, p.166)

Inspired by this story, Rahman Baba expresses the idea that the universe originated from our love, specifically the desire to be recognized. He asserts that compassion, in this context, can be seen as the originator of all things, as all living beings were brought into existence due to God's desire for acknowledgment. TT1, the translator, holds strong Christian beliefs, and he interprets this couplet through the lens of his Christian faith.

The concept of the Trinity has urged him to do the following translation:

“God made this universe from Love
For Him to be the Father of
There cannot be
Another such as Him.”

The theme of this specific translation (TT1) is that God created all living things out of love, establishing Him as the global parent of all creatures. The poetry's original meaning, which strongly emphasizes that God created all things and molded them with His love, is faithfully captured in the translation.

In the second translation, TT2, the above couplet is translated as:

“God has created the world out of Love.
It is the father of all creatures.”

So, in this translation, many aspects are preserved. In the sixth couplet of the same poem, Rehman Baba says:

“Bya ratlul da day jahan ta bul war nishta
Bul war nishta bul war nishta, bul
war nishta”

For this part of the poetry, the TT1 translated it as:

“He entered once, and once he leaves

So do not spurn

Your first and only turn."

These lines are exceptionally beautiful and eloquently capture Rehman Baba's skill in describing various aspects. On the other hand, the second translator, TT2, offers an alternative interpretation, stating:

"There is no coming into the world a second time

No second time is your turn."

Rehman Baba gave tremendous emphasis to the idea that anything can only be done once in the source material, emphasizing the importance of these phrases. This emphasizes how important to this idea is. It's customary in Pashtun culture to repeat words to underline their significance.

Analysis of TT1 and TT2, Process oriented

The subsequent phase involves an examination of the methods employed by interpreters in their translation work. The primary objective is to identify the linguistic elements and strategies used by the translators. The focus is on whether these strategies align with either domestication or foreignization approaches, as outlined in Paul Smith's framework for translation strategies (1995: 19-20).

The poems "Love Divine" translated by TT1 and "The World of Love" translated by TT2 diverge from the socially constrained phrases commonly found in most of Rahman Baba's poetry. TT1 makes just one inadvertent reference to God as a Father, thereby unintentionally imposing the translator's own cultural context on the text. In TT2, the term "bulbul" is retained in the fifth couplet to maintain the flavor of the source text (ST), whereas in TT1, "bulbul" is translated as "nightingale." This indicates a foreignizing approach. In TT2, there is no sign of domestication methods being employed.

Introduction to the poem.2: TT1: Poem 14: Edifice to Love, p. 65 versus TT2

Brief introduction of the poem

Rahman Baba's verses beautifully express that despite rulers constructing grand palaces, he laid the foundation for the construction of love. He questions which king's name is remembered in the same way as Majnoon and Farhad's names are, highlighting the enduring significance of love. Love, in his view, is not just a guide and mentor for lovers; it's also a miraculous force that creates spiritual leaders and guides. The transient nature of worldly pursuits is emphasized, likening them to shadows moving with the sun's rays. These endeavors never stop or stay still, and they fail to fulfill anyone's expectations or receive prayers despite unmet wishes. Rahman suggests leaving this harsh world and seeking relief from the Lord.

Textual Analysis: Rhyme, Tropos, and Music

In the source text, there is the use of alliteration. There is the use of the vowel word aa this is going to create assonance in the whole ghazal in words such as "Badshaahano," "abroad," "Maa," "Bunyan," "Badshah," "Farhad," "Wafaa", "heechara," "chara," "dual," "daad", "furyaad" etc.

While in the last couplets of the same poem, there is the use of vowel words such as "o" in the following words: "Namrood," "Wo," "Firaun," "sho," "oh," "upload."

While in the fifth couplet of the poem, there is the use of consonant "d," sound is repeated many times, let's say five times in the same couplet, such as "da," "deny," "dee," and, "intimate." In the eighth couplet of the same poem, there is the use of "K" such as "ka," etc.

Couplets	Alliterations	ST pushto	TT1	TT2	No of symbols in ST	No symbols in TT1	No symbols in TT2
In the whole poem	Assonance used	"aa" "badshahaano", "abaad", "maa", "bunyah", "badshaa", "farhaad", "Wafaa", "heechara", "chara", "duaa", "daad", "faryaad" etc.	Nil	Nil	44	0	0
Second Couplet	Assonance used	"u" In book as "noom", "koom"	Nil	Nil	3	0	0
8th – 10th couplet	Assonance used	"o" "Wo", "sho", "oh", "aolaad"	Nil	Nil	7	0	0
5th couplet	Consonance used	"d" "da", "dunya", "dee", "iatimad"	Nil	Nil	5	0	0

Rhyme:

As previously mentioned, Rehman Baba's Ghazals adhere to a traditional and refined style of Pushto poetry. These verses are skillfully crafted with each couplet maintaining an even line length. Furthermore, a uniform rhyme scheme is applied to both couplets. When translated, the original text is reworked into a poetic format, following the pattern of ABAB, ABAB, ABAB, ABAB, ABAB, and finally, AA for the rhyme scheme.

The translator applied a specific rhyme scheme in the first couplet of TT1, derived from ST1, with words like "abaad" and "bunyaad" forming a rhyme pair. In the second couplet of the second stanza in TT1, different words such as "exist," "plaints," and "saints" are employed in place of "farhaad." Moving on to the third couplet of ST and the third stanza of TT1, the word "Ustaad" is replaced with words like "shade," "aid," and "doubt." In the fourth couplet, "autaad" in ST is substituted with words like "Qobad," "shadad," "faithfulness," and "place" in TT1. In the fourth couplet, "Iatimaad" from the original is replaced with words like "Them," "away," and "speak" in TT1. However, in couplets 5, 6, 7, 8, and 9, specific words like "kaiqbad," "shared," "namuraad," "auld," and "farmyard" are present in ST but omitted in TT1.

Tropos:

This poem uses straightforward language and unsophisticated techniques. It lacks intricacy in its composition, with a prominent absence of literary devices like personification and metaphors. Furthermore, there are no references to literary symbols or historical figures; instead, it draws from historical characters like Majnoon and Farhad.

Extra Textual Analysis

When conducting an analysis that goes beyond the text itself, various aspects connected to the culture under examination are explored in depth. In the poetry of Rehman Baba, he investigates into the idea of various Persian manifestations as exemplifications of the transitory nature of the world. Additionally, his poems frequently touch upon the existence of wicked historical rulers who defied God during their time, including figures like "Firaun," "Namrood," and "Shadaad." The translator has provided comprehensive explanations for all these terms.

Just like in the ninth couplet, Rehman Baba expresses that:

"Na cha khatum Na dua warpasay okral

Ka away aal, ka yay ayaal wo, ka aulaad"

The translator had translated this couplet as:

"And not a single requiem

Would those who followed after say."

The translator had translated it as "Khatum, dua," as the "requiem." In the Muslim religion, Khatum is a ritual in the Holy Quran that the relatives and friends of the dead one for the repose of the deceased soul recite (Arman, 2021). By this, praying to God so that God shows mercy on the departed soul. The translator had also used the same concept in his translation from the concept of the Christian tradition. In Christians, the requiem in the Roman church is called the catholic church, so the requiem is basically a mass for the souls that are dead (Samuel, 2021). The requiem is different in the Christian religion as its purpose is not the same as that of "khatum and dua". The other translator which is TT2 has translated it as;

"None have prayer or Ouran recited on their
behalf. Neither by offspring, family, or
descendants"

This translation effectively conveys Rehman Baba's cultural message to a wider audience in a

positive manner. Nevertheless, the second translator did not provide an explanation of the Khatum process or connect it to the relevant religious context.

Process-Oriented Analysis

In this research, we aim to observe whether the translation of Rehman Baba's poetry, particularly in terms of domestication and foreignization, has any impact. The poems selected for this investigation are sourced from Paul Smith's book. The translators have made a concerted effort to faithfully preserve the essence and meaning of the poetry in their translations. In our exploration of these translation strategies, we encounter a specific cultural term in the third stanza, the word "pir." Both translation versions, TT1 and TT2, employ the foreignization strategy. Though, when translating this term, they chose not to render it in English, despite providing a thorough explanation of the word "*Pir*" as a spiritual guide from a religious perspective.

5. Conclusion and Discussion

5.1 Discussion

In this research, we explored Paul Smith's English translation of Rahman Baba's poetry and the specific methods he employed to convey the original Persian verse in English, with guidance from the principles outlined by Vinay and Darbelnet. We researched into the diverse translation strategies employed by the translators, examining how they translated Rahman Baba's poetry into English and the consequent alterations in the poems' meanings. As Shelley Bysshe expressed, poets hold an influential role as the "unacknowledged legislators" of society (Mujtaba Khan, 2021). Shelley's statement underscores that the words of poets often become widely recognized proverbs within a community, leading people to commit poems to memory and recite them at significant gatherings.

Furthermore, it's particularly valuable when a poet also assumes the role of a teacher. This same notion applies to Rahman Baba's literary contributions. His poetry touches upon themes like love, kindness, wisdom, patience, selflessness, the oneness of God, fairness, and aiding others. His verses find their roots in the Sunnah and the Holy Quran, often directly paraphrasing Quranic verses or hadiths. Remarkably, around 90% of the Pukhtun community can recite at least one verse from Rahman Baba's Diwan, and many Friday sermons incorporate direct quotes from his poetry. This book is of utmost importance, and credit is due to Paul Smith for rendering it in English. Despite the challenges in translating Rahman Baba's work, the translators have succeeded admirably in making his poetry accessible to a global audience. Paul Smith deserves acknowledgment for his dedication, which involved investing significant time in learning Pashto, collaborating with Rahman Baba, and conducting extensive research.

5.2 Findings

This discussion centers on the translation methods and choices employed in the translation of Rahman Baba's Diwan into English. Upon analyzing the text data, it becomes evident that the translator primarily relied on literal translation, essentially translating words directly. Despite the relatedness of Pashto and English, they have little in common, which posed a challenge. When we employ Vinay and Darbelnet's method to scrutinize the translations, we find that literal translation and borrowing are the two most prevalent strategies utilized by these translators. Occasionally, they employ alternative approaches to translation. Poems are often susceptible to misinterpretation because people tend to focus more on the words' meanings rather than their literal expressions. This often results in the loss of the original essence of the poetry (Sherman, 2022). Literal translation can introduce errors and may not convey everything essential.

the original text along with its numerous images and ideas. What stands out is how the source language is frequently borrowed in a way that challenges readers to fully grasp the intended meaning. This technique maintains the exotic essence of the source language. Throughout the translation, an effort is made to adhere to standard English as much as possible. Many Pashto words have found their way into the English language during this translation process, including terms like "halal," "haram," "tekhta," "faqir," "anqa," "marifat," and "pir."

These expressions were borrowed from another source for two primary reasons. First, these concepts lack direct English equivalents, so translators aimed to imbue the translations with an Eastern sensibility. Paul Smith's poetic rendition falls short of capturing the true essence and significance of the original text. Numerous translations contain inaccuracies or omit crucial details. Moreover, many idiomatic expressions and metaphors have been translated verbatim, potentially causing confusion among English-speaking readers, as English and Pashto idioms and metaphors frequently diverge in meaning and usage.

5.3 Recommendations

Exploring the translation of Rahman Baba's work has resulted in the following suggestions.

- For those considering translation, especially when dealing with literary works, it is highly advisable to acquaint themselves with the field of translation studies. During a conversation I had with one of the translators, it became evident that they had little knowledge in this area.
- When it comes to poetry, a literal translation should be avoided. Poetry, being one of the most intricate forms of literature, relies heavily on connotative rather than denotative language. It employs imagery deeply rooted in cultural significance. A word-for-word translation in this genre is akin to intellectual homicide of the poet. Therefore, poet-translators should aim for more artistic freedom beyond mere translation. I took it upon myself to transcribe Rahman Baba's Diwan into English using a more informal approach.
- Confidence in one's skills and chosen profession is pivotal for a successful translation career. The translators of Rahman Baba perhaps believed that by staying faithful to the original meaning of his poetry, English readers could draw their own conclusions about its significance. However, there was also the fear of distorting the essence of the poetry through excessive interpretation. It seems that the latter option might have been the safer choice. Literary language is complex, and a literal translation is seldom adequate for academic works.
- Poetry often relies on figurative language. When translating poetry, it's advisable to steer clear of obscure or unconventional metaphors and opt for those more commonplace in the target language. If necessary, the translator can substitute a metaphor with a similar meaning.
- If there's a well-known proverb in the target language that fits, it can be included in the translation, as long as it doesn't disrupt rhyme or meter.

5.4 Suggestions for Future Researchers

We would like to offer some recommendations for future researchers who will be delving into the same subject. You could approach Paul Smith's translation of Rahman Baba's work through the <http://xisdxjsu.asia>

frameworks of Eugene Nida's formal and dynamic equivalence, examining how these concepts apply to the translation (Ahmad & Iqbal, 2022). In addition, you might conduct an in-depth analysis of Lawrence Venuti's domestication and foreignization strategies as they pertain to this translation (Barkhordar & Fatemi, 2020).

Another valuable avenue for exploration would be to compare and contrast the translations of poems by both Rahman Baba and Khushal Khan Khattak that have been rendered into English. The existing work by Evelyn Howell and Olaf Caroe provides an excellent foundation for such a comparative study.

Additionally, Antoine Berman's concept of "Deforming Tendencies" can be employed to scrutinize how Paul Smith has translated Rahman Baba's poetry, shedding light on any distortions or unique aspects of the translation (Bavandpoori et al., 2021).

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