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REFLECTION OF THEMATIC REPRESENTATIONS OF GHALIB POETRY IN ENGLISH TRANSLATIONS: A COMPARATIVE STUDY

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ABSTRACT

Literature, art and all its genres are always engaged in creating a vast landscape by transcending the oppression and limitations of history and civilization. The sphere of expression of the greatest human emotions is not confined to any class, region or scenario and is always immortalized on the scale of time. While great poetry organizes the feelings of an individual, it also becomes a means of exposing them to new feelings and then harmonizes these feelings with nature and civilization by giving them modesty and purity. Ghalib's poetry is also great, in the sense that Ghalib has created his own unique poetic universe with creative essence, collective memory and poetic innovations. Ghalib's greatness rests on the fact that he has seen life through his own eyes and is the spokesperson for the basic values of our civilization. The culture created by *Barr-e-Azeem* in centuries, the heart of this civilization is felt in Ghalib's personality and poetry. *Kalam-e-Ghalib* is a great asset to this civilization and culture.

The most important problem for the interpreter of any literary and poetic text is the recovery of cultural values and identity, and it is not so easy to capture it in translation. In the background of every word of the language, there is its own culture, its own history, and with the passage of time, the same is reflected in its meanings. In the translation of poetry, the reflection on cultural exchange and cultural context is a hard task for the translator. However, the aspect of discovery and non-discovery remains in interpretation.

The creative use of symbols, metaphors, and similes in Ghalib's poem has put the translators in a difficult position. In translation, it is very difficult to carve out alternatives to capture the state of meaning and gestures and impressions that arise from the interplay of symbols, metaphors, and similes. In such a case, cultural exchange and interpretation of the cultural context and the passing of the meaning in the translation is not easy anyway. This article is an attempt to highlight the difficulties and uncertainties that face translators during the process of translating Mirza Ghalib's poetry.

In this article, an attempt has been made to compare and analyze the translations of *Kalam-e-Ghalib* so that in the form of comparison and analysis, the competence of the translators can be displayed as well as the standard patterns can be reflected. This comparative study will also make it clear to which translators are familiar with the classical

tradition of the Urdu ghazal, its lyricism, contexts, themes, and how successful they were in representing the Ghalib's poetry.

KEYWORDS:

Thematic, Representations, Ghalib, Ghazal, Comparative Study, English Translations, Disorder, Analysis

In any language, human feelings and experiences can be expressed in the form of writing, and when these qualities of writing are expressed in another language, it is called translation. The status of the translation is like a persona instead of a mirror and therefore the status of the translation becomes secondary. That is, translation is a second image of the original text. There are basically two reasons why translation is like a shadow. First, translation is separate and distinct from creation because the selection of the translated text is a purely conscious process. The choice of text from any language and its transformation in another language is subject to the intentional and conscious process of creative process rather than aspiration, whereas in creative text such choice and conscious process is not driven. The second reason is that there are no two languages in the world that share the same meaning of words and their cultural background. Just as each language has its own specific mood, each word also has its own specific mood and cultural identity. When a word of one language is adopted as a synonym in another language, its background and cultural mood changes completely. This process of change is reflected in the translation and can represent the image or copy of the creative text. Therefore, for these two interrelated reasons, translation is always secondary to creation.

Despite the secondary status of translation to creation, its importance cannot be denied. A civilization can speak to other civilizations only with the help of translation. Due to this tradition of derivation and utilization, many masterpieces of creative literature came into existence. Therefore, the secondary status of translation also has its place.

During the process of poetic text translation, the word form, beauty, and music of the language of the translated text are completely lost and

therefore any translation is unable to present a perfect taste of the original text. In the case of translation, the form of the text always changes and after this change, the text appears in the form of new words and new figures. But despite this change of form, the semantic relationship between the translation and the original text remains the same. As if the relationship with the original is the guarantee of the success of the translation.

Although translation is considered one of the arts, its difficulties are generally under-appreciated. If the languages are closely related, it is not so difficult to transfer the literature of one language to the literature of another language. The difficulty in translating from the literature of Persian and Arabic languages is the least because the vocabulary of Urdu language owes a lot to these two languages. Apart from this, the aspects of cooperation at cultural level are also very prominent. Same is the case with Hindi language. Hindi language is very close to Urdu in terms of its structure. Therefore, the difficulties in translating from these languages are reduced, while translating from distant languages is a hard task. Every language has a specific identity and cultural mood of the word. While translating, the word must be cut off from its cultural mood. Due to this discontinuity, sometimes the word of one language is transferred to another language and becomes meaningless and disrespected. Urdu and English have a huge difference. Here, not only the structure, vocabulary but also the mood and cultural background are completely different. Due to this discrepancy, the problems increase manifold.

The classical Urdu poetry is full of novelties, but the rate of longing for these cultural and aesthetic novelties in English language became possible after a long time. Maulana Muhammad Ali Jauhar's newspaper "Comrade" started the process of interpreting *Kalam-e Ghalib* and this process is still going on. The process of English translations of Ghalib's poetry have been in vogue since a century ago and has entered the new century. Ghalib and his themes transcends the boundaries of time and space in the East and the West.

Although most of the translations of Kalam-e-Ghalib seem to lack the گنجینہ معانی and the subtlety of gestures, but the increasing popularity of Ghalib in foreign cultures is a sign that the efforts of Ghalib's interpreters have not gone in vain.

Apart from English, Asadullah Khan Ghalib's poetry has been translated into international languages like Italian, Japanese, German, Russian, Swedish and the regional languages of the Subcontinent are in addition to this. All these endeavors are due to the recognition and popularity of Ghalib in these civilizations.

Ghalib's poetic universe is so diverse, colorful, and fascinating that one can see the images of past and future eras in his mirror. And because of this, Kalam-e- Ghalib also becomes a resource for fulfilling our mental, spiritual, and emotional needs. Ghalib's translations are basically based on these sentiments, due to which a more than hundred years of tradition of Ghalib's translations appears. The expression and promotion of this tradition is a desire to see one's own reflection in Ghalib's mirror.

In the present article, an attempt has been made to compare and analyze the translations of *Kalam-e-Ghalib* so that in the form of comparison and analysis, the competence of the translators can be displayed as well as the notable patterns can be reflected. This comparative study will also make it clear which translators are familiar with the classical tradition of the ghazal, its lyricism, contexts, themes, and how successful they were in representing the Ghalib's poetry.

کوئی میرے دل سے پوچھے تیرے تیر نیم کش کو
یہ خاش کہاں سے ہوتی جو جگر کے پار ہوتا (1)

*Ask of my heart about the dart
from your eye, pulled at half the measure;
Had it pierced through it all,
How could I know such pricking joy and pleasure (2)*

*Let them ask of me (of my heart), the (devastating) effect of the
arrows of your half-gance (or the half-drawn arrows of your
glances)!*

*How could I have suffered this burning sensation, If they had passed
right through my heart? ⁽³⁾*

*How would your half-drawn arrow have cask [sic] my heart true,
Felt this sensation, had it pierced my heart through. ⁽⁴⁾*

*May someone check with my heart anent your feeble-enforced dart,
Where this throbbing would have been if it had pierced the heart. ⁽⁵⁾*

*My heart could well experience the effects of lingering pain,
My innards your sharpened arrow could hardly penetrate. ⁽⁶⁾*

*Ask my heart some time about your arrow shot from a loose bow.
It would not have hurt so much if it had actually gone through. ⁽⁷⁾*

*I'm glad you shot your arrow
with the bow only half-bent
For you the shot may've been in vain,
But it brought me exquisite pain! ⁽⁸⁾*

*Let some one ask my heart about
Thy half-piercing dart.
This thrill of pain would not have been
If it were through the heart. ⁽⁹⁾*

*Would someone ask my heart about your half-drawn arrow,
From where would this sweet pain have come, had it gone through
the liver? ⁽¹⁰⁾*

*That half-drawn bow
That arrow about to go
Oh, ask my heart
The joy of the wait
For had it passed
Right through the heart
That would be the end*

*of all that wait
And all that joy* ⁽¹¹⁾

*Ask my heart, it knows, what your half drawn arrow means,
This sweet pain would not be there, had it gone right through.* ⁽¹²⁾

*Who but my heart can tell the thrill of your arrow, half-stretched,
Could it leave a sting behind, had it pierced my heart straight?* ⁽¹³⁾

*From the half-penetrated arrow, one should gauge my pleasure;
If it had fully passed through the liver, it would not prick like this.* ⁽¹⁴⁾

*Ask my heart about your half-drawn bow
This anguish would not arise had the arrow passed through my body.* ⁽¹⁵⁾

*Someone ask of my heart about the bolt fired by thy half-drawn bow,
How this itching could come on if it had pierced through the liver.* ⁽¹⁶⁾

*You should come and see how she throws her dart,
And how it goes and wounds the heart.* ⁽¹⁷⁾

In Ghalib's poetry, the theme of the beloved's نیم نگاہی (half gaze) appears with frequency and diversity. Somewhere this is تیر نیم کش and sometimes ننگاہوں کا کوتاہی قسمت سے مڑگاں ہونا belongs to the modesty of the lover. The beauty, magic, and attraction of the half gaze of the beloved is so charming that it is almost inexplicable. Because of modesty, the lover is not able to see with his whole eye, this theme is much dear to Ghalib, and this situation is also described in this poem. Translators have translated this poem in their own style.

Lakhan Pal has used the word 'dart' for arrow in the translation of the above poem which seems inappropriate. The meaning of 'dart' can be javelin and Nishtar, but it cannot be called an arrow. This translation is also inappropriate because the arrow is also related to the bow and eyebrow. In the same way, Ghalib has composed the meaning of look, it should have been 'glance', but the translator has used the word 'eye' and not to keep the context

of the text.

Fayyaz Mahmood's translation would be appropriate if it is called interpretation and commentary. The translator has used the words 'devastating effect' in describing the state of '*Teer-e-Neem Kash*', which is inappropriate. What is the relationship between half-sightedness and "devastating effects"? While the translation of *Khalish* as 'burning sensation' is also incorrect. The word *Khalish* represents a vague sensation, not related to a burning sensation. The word pleasure can be used for this. Which is suitable for condition of text representation. Although the meaning of 'arrow' is not explained in this translation, still the situation has been captured by the translator.

Yaqub Mirza's translation uses the word cask, which is meaningless and cannot be admired. Cask means barrel, vessel and it has no relation to the text. How can the meaning of the words 'cask my heart' be understood? Because of this, the translator has become traitor.

Umesh Joshi has translated '*Mere Dil Se Puchhe*' as 'Check with my heart', which seems very mechanical and soulless. While the words 'feeble enforced dart' is also inappropriate. The translator renders the arrow '*neem-kash*' as 'a weakly released javelin'. Besides, the meaning of *Khalish* cannot be represented by the word "throbbing". Where is the feeling and where is the heartbeat?

Khawaja Tariq Mehmood has negated delight by using the words 'lingering pain' for *Khalish*. 'Stuck pain' can be interpreted literally as *Khalish* but the semantic connection cannot be created and the translator has tried to explain the جگر کے پار with the words 'My Innards could hardly penetrate'. The word 'Innards' is terrifying in addition to being out of place. This word is used to mean entrails/total parts etc. What is the relationship between the entrails and the جگر? besides of these flaws the *Tir Neem Kush* is simply translated as 'Arrow'.

Robert Blay / Sunil Dutta has translated *Koi Mere Dil Se Phuhe*' into

'*Koi wakt*' meaning 'sometime'. While *Khalish* is also wrongly translated. The word 'hurt' has been chosen for *Khalish*. This word is not even close to the literal meaning of *Khalish*.

T-P-Israr has reversed the translation of the above poem. With the words *Koi mere dil se phuje*, Ghalib has highlighted the intensity of the feeling and therefore conveys that the conditions of the feeling are beyond description. The translator has ruined it by saying 'I'm glad' and then adding the words 'for you the shot may've been in vain' seriously undermined Ghalib's text. That is, 'for you / your aim was in vain', while to me it gave me hearty pain. Why did Mr. Asrar talk about the arrow going useless?

The word 'dart' has been used inappropriately in the translation of Moatul-ul-Hasan. While the translation of *Khalish* is also not suitable. 'Thrill of pain' refers to the sensation of pain. The sensation of pain may have some connection with the literal meaning of *Khalish*, But the representation of the meaning of the text is not just a matter of this word. Sarfaraz Niazi has tried to highlight some meaning from the words 'sweet pain' for *Khalish* in the translation.

In Kejriwal's translation, we can see a glimpse of the unsophisticated rhymes, but the meaning of the text is not provided. What does the translator want to convey with the words 'The arrow about to go'? It means 'the arrow that is about to come out'. What is the relation between this translation and the text? And then the words 'The joy of wait' are inappropriate. There is no description to any state of waiting in Ghalib's poetry. The translator has achieved this feat only due to his 'lack of imagination'. Sarwat Rehman (18) has successfully tried to capture the meaning of the above poem in translation. K-C-Kanda has made *Tir Neem Kash* 'a thrill of your arrow. While the word 'sting' has been chosen for *Khalish*. The sting has nothing to do with the meaning of the text. This word can neither literally stand for *Khalish* nor semantically. Kanda has not understood either *Tir Neem Kash* or *Khalsh* and its form is prominent in his translation.

Rajendra Singh Rana's translation is somewhat successful in representing the text, but the words 'one should gauge my pleasure' also make it suspect. Ghalib, with the words *Koi Mere Dil Se Phuje*, has managed this infinite state of emotional expansion which cannot be expressed. While the translator has forgotten the immeasurable effects of this condition by using the word 'gauge'.

Ezra Reza / Sarah Silhari has used the word 'anguish' in the translation of this poem, which means severe pain. Severe pain and agony have nothing to do with the literal meaning of *Khalish* and how can it even reach to the meanings of Ghalib's text? The translators have translated the second stanza completely incorrect.

"The anguish would not arise had the arrow passed through my body."

"The rise of intense pain and suffering and the arrow piercing the body" does not correspond to Ghalib's text. Translators are even unable to understand the literal meaning of *khalish*. How, then, is it possible to access Ghalib's meaning?

Shaukat Jameel's translation uses the word 'itching' for *Khalish*. Which has the meaning of thirst. There is no palace of thirst here. Here the meaning of *Khalish* is the feeling of joy. Khalid Hameed Shaida has translated this poem in his 'special style' and has set aside Ghalib's text. The translation of Shaida is *Ikhtar-e- Banda* instead of Ghalib's text.

The creative use of symbols, metaphors, and similes in Ghalib's poem has put the translators in a difficult position. In translation, it is very difficult to carve out alternatives to capture the state of meaning and gestures and impressions that arise from the interplay of symbols, metaphors, and similes. In such a case, cultural exchange and interpretation of the cultural context and the passing of the meaning in the translation is not easy anyway.

All the translators have translated this poem according to their taste and

according to their style. But apart from Yusuf Hasan Khan, Sarfaraz Niazi and Sarwat Rahman, all the translations are poor and unable to properly represent Ghalib's text in their translations.

یاد تھیں ہم کو بھی رنگارنگ بزم آرائیاں
لیکن اب نقش و نگار طاق نسیاں ہو گئیں (19)

*We had also in memory many hued pleasures,
But, now they have become paintings in the niche of oblivion. (20)*

*I also did remember once
The happy days I lived,
But my memory's illuminated scrolls
Have faced long since on
The dusty shelves of oblivion. (21)*

*I too once knew
All the pleasure and joys of the world,
But how they all to
Remote recesses of my mind do herd. (22)*

*We also knew how to decorate picturesquely the assembly hall of
friends,
But these have become now the embellishment of the shelf of
forgetfulness. (23)*

*I too remember colourful
And riotous company,
But now they rest as mosaics
In the niche of memory. (24)*

*We too know various ways of holding revels,
But they have long been forgotten now, (lit. They have become
decorations in the niche of forgetfulness). (25)*

*My mind too was once full of memories
Of friendly gatherings, wine and gaiety,
But they are all now delicate trceries*

Adoring the dark corridors of time. (26)

*Beauteous and colourful the revelries,
Fresh, for long they glowed of their kind;
But to mere memory - images they're now In the dark recess of my
mind. (27)*

*There was a time when I too
Took pride in my memories;
The raptures of forgotten love
And its faded pictures.
But now all that is consigned
To the cobwebbed corridors
Of my mind. (28)*

*I, too, recall those gatherings
Colourful and gay; but now
the remembrance is like an ornament
Adoring the niche of oblivion. (29)*

*Once life's pageant I too knew
of beauty rare, of glorious hue,
Now like pictures on a painted alcove: lifeless, still,
Its dead images, the alcoves of my memory fill. (30)*

*There was a time
When I could recall vividly
A hundred jovialities of our tryst.
But now, my friend,
With the thickening mist of time,
All has obscured slowly
Into faded patterns
Around the niches
Hollowed out of the walls of my memory. (31)*

*O revelers, pause! For you should know
We, too, have had this fun.
But the carefree laughter did not last;*

It lies in a crevice of the past. (32)

*Those colourful orgies and feasts
We too remembered all.*

But now forgotten, they adorn The corbel on the wall. (33)

*I too remembered gatherings rich in all kinds of beauty,
Now they are only forms and patterns on oblivion's shelf. (34)*

*We too had remembered the colourful embellishments of her
assembly,
But now they have become the decorative carvings of the cupola of
amnesia. (35)*

*I, too, use to remember those gay colourful gatherings,
But they, now, as in paintings, in oblivion's niche repose. (36)*

*I too reveled in colourful senions in days of yore,
But now they only serve to deck oblivion's gloomy chest. (37)*

*We too, sat in on conclaves of colour and carnivals
But they have (all) been swallowed up by lethe. (38)*

*Oh, how I remember the fun we've had
Now it's all gone and it's so sad. (39)*

Abdullah Anwar Baig has translated 'many hued pleasures' for رنگارنگ 'بزم آرائیاں'. This translation does not indicate both *Bazm* and *Bazm Arai*. Colourful has different meaning, while colourful 'delights' point to another layer of meaning.

J-L-Kul's translation also fails to render the 'بزم آرائیاں' 'The happy days I lived'. It is not related to the meaning of happy and colourful days. Happy days can be anything and cannot be predicated on 'بزم آرائیاں'. The translator has called 'نقش و نگار طاق نسیاں' as dusty shelves of oblivion, although the words of 'نقش و نگار' are related to the beauty of past, forgotten memories. The translator has

forgotten this. Qasim (2022,02) has completely evaluated Kaul's (1995) translation *Interpretations of Ghalib* in the following words: "کول نے اپنے تراجم میں محض ترجمے تک محدود رہنے کی کوشش نہیں کی بلکہ اپنے تئیں خیال کو واضح کرنے کے لیے بہت کچھ اضافہ بلکہ معانی میں توسیع و تحریف بھی کر دی ہے۔ ان تراجم میں Lakhan Pal's translation from the new line, *Bazm Arayan* has turned into a world-wide delight. The joys of the whole world have no place with the *Bazm Arayan*. While *Naksh.o. Nagar-e Taq-e- Nisyaan* has been translated as 'remote recesses of my mind do herd'. Here the word 'herd' is rhymed with 'world', otherwise it has no relation to the text. The meaning of this word is multitude / crowd and that too especially for herds of animals. Such a meaningless word has nothing to do with the text. The meaning has been distorted due to this absurd rhyme. Besides, the translator has also allowed the carving, which is related to the beauty of memories, to remain free from the grasp of translation.

Malik Ram's translation has a very prominent glimpse of the meaning of 'بزم آرائیاں', but the word 'picturesquely' is not up to the mark. If he had used the word 'colourful' here, it would have been much better. Ahmad Ali has translated the above poem very well. An attempt has been made to capture both the colourfulness of life and the colourfulness of memories. The use of 'Mosaics' is very beautiful, especially for the 'انقش و نگار طاق نسیاں'. One of the advantages of this translation is the sufficiency of words. In Fayyaz Mahmood's translation, the translation of *Bazm's Ranga rangi* appears to be merely a form of colour relays. The words 'holding revels' can neither be associated with the meaning of 'بزم آرائی' nor its joys.

Mujeeb has speculated the colourfulness of *Bazm* on the party of alcohol and wine. The words wine and gaiety may be close to the translator's sense, but they have nothing to do with the text. The translator has chosen the words 'dark corridors of time' for 'انقش و نگار طاق نسیاں'. The dark corridors of time create confusion in meaning, especially the "dark corridors" more

prominently in the representation of the unpleasant feelings of the past and less in forgetting.

In Inderjit Lal's translation, the word 'revelries' is used for 'بزم آرائی'. Its connotations are those of revelry and fun, which cannot in any way be a substitute for 'بزم آرائی'. Like Mujeeb, Inderjeet has used 'dark recesses of mind' for 'طاق نسیاں', which is inappropriate. With the word darkness, the words of 'نقش و نگار' in the text lose their meaning. Therefore, their use is inappropriate.

Dawood Kamal's translation mentions the glorification of memories, but there is no hint of 'بزم آرائی'. While this pride of memories has also been associated with the passion and joy of love and has made 'طاق نسیاں' like corridors covered with spider's webs. Where are the spider webs and where 'نقش و نگار طاق' translator has totally changed the picture of Ghalib's text.

In Yusuf Hussain Khan's (40) translation, the meaning of 'بزم آرائی' is well highlighted. The translator has successfully tried to clarify the text's status by using the word ornament for carving. Prema Johari has forgotten both the beauty and its colourfulness and has associated it with the splendour of life, while it is inappropriate to call 'نقش و نگار طاق نسیاں' "soulless" and "dead prints". If these "imprints are dead" and "spiritless", then what is the justification for their reproduction?

Riyaz Ahmed has associated the 'رنگارنگ بزم آرائیاں' with union of beloved, and the memory of happiness and good times is like a reflection on the screen of the translator's imagination. While the words 'My friend' are also out of place. The translator has used the words 'walls of memory' as an alternative for 'طاق نسیاں'. He has forgotten the difference between the wall of memories and

the niche of oblivion.

T-P-Asrar has translated this verse very badly. The translator has used a ordinary word like Fun for 'بزم آرائیاں' and has spoiled the meaning of the text by translating it as carefree laughter. This translation of T-P-Asrar is so ridiculous and absurd that it should be considered a distortion of the translation instead.

In the translation of Matlub- al-Hasan, the words 'orgies' and 'feats' are used for 'بزم آرائیاں' which are unable to represent the meaning of the text. The meaning of orgies is "colour relays" and "gathering of miscreants" and the meaning of feast is "banquet". It is inappropriate to associate these words with Ghalib's text and its true sense. For "طاق نسیاں" the translator has used the words "The Corbel on the Wall". How can a "beam from the wall" be related to a niche? the word 'all' has been rhymed in the translation of the first stanza and just because of this, the translator must put rhyme of wall in the second stanza. so due to rhymed translation, the meaning of Ghalib's verse is compromised.

The words Forms and Patterns are chosen for نقش و نگار in Ralph Russell's translation. To some extent, the meaning can be reflected by these words, but the colour of the carvings cannot be seen from these letters, while Ghalib composed the words of the carvings under the beauty of memories. These words have been used to highlight the beauty and colour of the past, so they cannot simply be called forms and patterns.

In Sarfraz Niazi's(41) translation, بزم has been changed to یار by using the pronoun her, and the inappropriate word Amnesia has been used for طاق نسیاں. The meaning of the same word refers to the disease forgetfulness. There is no palace of disease forgetfulness here and طاق نسیاں have been called the

cupola of amnesia. The meaning of cupola is "dome", it cannot be called niche in any way. Ghalib has composed "طاق نسیاں" under Forgotten memories this phrase has nothing to do with disease of forgetfulness or amnesia.

Shaukat Jameel's (42) translation uses the words conclave and carnivals. The meanings of these words جلسہ / procession and entertainments are reserved for the public. it is clearly wrong to assume them as standing for رنگارنگ بزم آرائیاں. While the word lethe means to forget due to negligence, where is the forgetfulness of negligence and where "طاق نسیاں".

Khalid Hameed Shaida's translation also fails to represent the meaning of the text. Translator has used the word 'fun' to describe 'بزم آرائی', which is wrong.

Ghalib's poem has been translated by all translators. In some places literal translation is seen, in some places there is arrangement of rhymed translation, while in some place's interpretations are also prominent. Some translators have ignored the sense of verse and with some, the meaning of the text seems to be completely undermined. This poem has not been understood by anyone except Ahmed Ali and Yusuf Hussain Khan, nor has its proof been given in translation. The translations of both have preserved the nuances and true sense Ghalib's thought.

A comparative study of these translations of Ghalib's poetry makes this point clearer that Ghalib's thought is not so easy to be translated just as a mere passion or hobby. Intellectual tastes and passions have their own place but to access the thoughts of Ghalib, it is necessary to be familiar with the meaning of the text, gestures, and expressions along with the intellect. And the signs and gestures of the text can come into play at the same time when the serious study and comprehension of the classical poetic tradition is entrusted to the translator.

All translators have translated Ghalib's theme according to their intellect, ability, and style, but successfully representing the meaning of the source text is seen only by those translators who have a strong sense of the classical poetic tradition. The representation of the meaning of the text appears only to those translators who have a strong sense of the classical poetic tradition. Otherwise, many translators have also been exposed. The names of Yusuf Hussain Khan and Ahmad Ali are prominent in representing Ghalib's thoughts.

In the reflection of thematic representations of Ghalib's poetry in English translation its much vivid that the translators are unable to put the poet's intention preferred and seem to be inventing new and strange forms with the force of their imagination. It is also clear from these analyzes of the translations that the interpreters did not just expand and distort Ghalib's thoughts, but in the translations of Ghalib's poetry, they do not have much familiarity with the text and its allusions. In the context of Kalam-e-Ghalib, questions seem to be raised about the translators understanding of poetry and textual allusions. For the comprehension Ghalib's text, the firm consciousness and deep concentration of the classical lyrical tradition of Ghazal is the basis for the translators.

The creative use of symbols, metaphors, and similes in Ghalib's poetry has put the translators in a difficult position. In translation, it is very difficult to carve out alternatives to capture the state of meaning and gestures and impressions that arise from the interplay of symbols, metaphors, and similes. In such a case, cultural exchange and interpretation of the cultural context and the passing of the meaning in the translation is not easy anyway.

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18. For a detailed review of Sarwat Rahman's translations, refer to Qasim,s
Article: "مکمل غالب کی تفہیم اور منظوم ترجمے کی نارسائی" Tasdiq Volume 1, Issue 03, Department
of Urdu, Riphah University, Faisalabad (2021):158-169
"اس منظوم ترجمے میں جناب ثروت رحمان نے بے شمار ایسی مثالیں رقم کی ہیں جہاں مفہوم میں توسیع و تحریف واضح دکھائی دیتی ہے۔
علاوہ ازیں حشو و زوائد سے بھی اس ترجمے کا دامن بھرا ہوا ہے۔ سب سے اہم بات یہ ہے کہ مترجم نے اپنے لیے بہت ہی کٹھن رستے کا
انتخاب کیا، اور کلام غالب کو بالالتزام قافیہ ترجمے میں جائے۔ شوق قافیہ میں شاعروں کا پتہ پانی ہو جاتا ہے، وہاں ترجمان و مترجم کی کیا
حقیقت ہے؟ اس کتاب میں جا بجا ایسے مقامات موجود ہیں، جہاں قافیہ بیانی کے شوق میں مترجم کا سانس اکھڑا کھڑ گیا ہے اور اس اکھڑاؤ
کی واضح صورت ترجمے کی ”زینت“ بنی ہے۔ اس سارے عمل میں غالب کے کلام کی صحت بھی مجروح ہوئی ہے اور ایسی ایسی لغزشیں
ترجمہ کا حصہ بنی ہیں، جنہیں غالب کے متن سے کوئی نسبت ہی نہیں" (165)
19. - مرزا اسد اللہ خان غالب، دیوان غالب، نسخہ عرشی، مرتبہ امتیاز علی خان عرشی (لاہور: مجلس ترقی ادب، 1992ء)، ۲۳۸۔
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40. For more on Yusuf Hussain Khan's translations, see Qassim's Article "دیوان"

"غالب کا پہلا مکمل انگریزی ترجمہ", Bazyaft-31, Department of Urdu, Punjab University, Lahore (December 2017) 421-435

"دیوان غالب کے مکمل انگریزی ترجمے کی اولین کاوش ڈاکٹر یوسف حسین خان کی ہے۔ یوسف حسین خان نے غالب کے متداول اردو دیوان کا مکمل ترجمہ کیا۔ اس مجموعہ میں متن کی ترتیب نسخہ عرشی بانی کے مطابق ہے۔ متداول دیوان کی غزلوں کے ساتھ ساتھ نسخہ حمیدیہ، اردوئے معلیٰ کے خطوط اور بیاض علانی سے بھی اشعار منتخب کیے گئے ہیں۔ یوسف حسین خان نے دیباچہ میں ذکر کیا ہے کہ میں اس کی تکمیل محض پانچ مہینوں میں ہوئی۔ لیکن غالب سے ان کا انھوں نے یہ ترجمہ اگست ۱۹۷۶ء میں شروع کیا اور دسمبر ۱۹۷۶ء عشق نصف صدی کا قصہ ہے دوچار برس کی بات نہیں"۔ (421)

41. While Sarfraz Niazi seems to be interpreting Ghalib's poetry, he also seems to be setting a unique example of plagiarism. For details, refer to Qasim, s Article "بھرم کھل جائے ظالم تیرے قامت کی درازی کا" Bazyaft-36, Department of Urdu, Punjab University, Lahore (June 2020). 77-90

"جناب نیازی سے ربع صدی قبل یوسف حسین خان کا ترجمہ کلام غالب کی ترجمانی میں ایک سنگ میل کی حیثیت رکھتا ہے۔ اگرچہ اس کے تحدیدات اپنی جگہ لیکن اس کی ادبی حیثیت اور زمانی فوقیت بالخصوص اپنی جگہ مسلم ہے۔ نیازی کی "ترجمانی" میں جا بجا یوسف حسین خاں کے "عکس" اپنی جھلک دکھلا ہی جاتے ہیں۔ یہ "پرتو یوسف" کہیں کہیں تو عکس سے بڑھ کر مجسم آئینہ ہوئے جاتے ہیں۔ اور آئینہ نمائی کا کوئی اشارہ غالب کے اس ترجمان کے ہاں مذکور نہیں بلکہ ہر لحاظ سے مستور ہے۔ واقعہ یہ ہے نیازی نے اپنا "نقش" تیار کرتے ہوئے Urdu Ghazals of Ghalib سے نہ یہ کہ بھرپور استفادہ کیا ہے بلکہ کئی مقامات پر یہ استفادہ، سرقہ کے زمرے میں شمار کیا جاسکتا ہے۔ سرقہ کے یہ منہ بولتے مرتعے اس بات کے غماز ہیں کہ ان میں رنگ کسی اور کا ہے" (86)

42. For a detailed review of Shaukat Jameel's translations, refer to Qassim's Article, "ہم سخن فہم ہیں غالب کے طرف دار نہیں" Daryaft Volume 12, Issue 01, Department of Urdu, NUML, Islamabad (2020):57-66

"جناب شوکت جمیل سے قرأت متن میں متعدد مقامات سہو ہوئے ہیں اور ان کی نوعیت ایسی ہے کہ شعر کا مفہوم لغو ہو کے رہ گیا ہے۔ اس طرح کی فاحش لغزشوں سے یہ بات الم نثر ہو جاتی ہے کہ مترجم کو غالب اور متن و کلام غالب سے کس قدر اور کیسی نسبت ہے؟ یہ اغلاط جہاں مترجم کی ”صلاحیت و بصیرت“ کے منہ بولتے مرتفعے ہیں وہیں سخن سنجی اور غالب فہمی پر بھی سوالیہ نشان بھی ہیں" (61)