

Article

LOVE SONNETS OF GHALIB: Far From Mirza Ghalib's Thought and an Example of Plagiarism

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ABSTRACT: "Love Sonnets of Ghalib" is the first and most complete translation of Dewan Ghalib, in which not only the words of Ghalib are translated, but also the description, explanation, phrasing and translation are specially arranged. This translation is superior to Yusuf Hussain Khan's translation in the sense that it has taken care of all the matters that need clarification, which will help in the interpretation and clarification of Ghalib's thoughts.

"Urdu Ghazals of Ghalib" was the first organized attempt to properly highlight Ghalib's poetry globally. Which is mentioned by Yusuf Hussain Khan in the foreword And Dr. Abida Begum has mentioned more or less the same thing in the preface, But the fact of the matter is that in this Endeavor, those matters which were necessary for the communication of Ghalib's thought him to non-native environment and civilization were not taken into consideration. However, in "Love Sonnets of Ghalib" a conscious attempt has been made to interpret and evaluate Ghalib's thoughts and ideas. This is a complete translation of Ghalib's popular Diwan. Many examples of Sadeqain's painting are also seen. It was first published in translation in 2002 by Rupa & Co, New Delhi. Its translator is Sarfraz Niazi (1), who is the grandson of Allamah Niaz Fatehpur. Mr Niazi has also informed in the foreword that till now no reliable and authentic translation of Kalam-e-Ghalib is available. That is why the translator chose the way to adopt the literal translation and explain this translation. Here, the poem is translated in two lines only. In determining the value of this translation, some examples will be presented as to how and at what level the translator has represented Ghalib's words and whether all these aspects of Ghalib's interpretation are just due to Sarfaraz Niazi's own efforts. Or someone else's colour is also reflected in these strange images.

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(1)

The translator chose the way to adopt the literal translation and explain this translation. Here, the poem is translated in two lines only. In determining the value of this translation, some examples will be presented as to how and at what level the translator has represented Ghalib's thought and whether all these aspects of Ghalib's interpretation are just due to Sarfraz Niazi's own efforts. Or someone else's colour is also reflected in these "strange images".

Now some serious mistakes should be pointed out where Mr. Niazi has distorted the meanings and in these places the translation is simply wrong. The translator did not merely expand and distort Ghalib's thoughts, but in the translations of The Kalam.e. Ghalib, he is not very familiar with the text of the text.

تیرے توسن کو صبا باندھتے ہیں
ہم بھی مضمون کی ہو ابا باندھتے ہیں (۲)

“Saba binds your tousan
We also tie the air of the article
Offering odes to your agile horse, we call it wind;
We merely put hot air in our expression” (3)

غلطی ہائے مضامین مت پوچھ
لوگ نالے کو رسا باندھتے ہیں (۴)

“Don't ask for mistakes
People tie the drain
Ask not about the mistakes in our expression.
People construe a complaint as if it were bound to get there”. (۵)

In the translation of the first poem, the translator made a mistake that he had tied the air instead of Saba to Tosan. This means that Ghalib likens Tosun to Saba because the values that Mahboob's horse and Saba have in common are shokhis. By saying wind, this jink and link has been forgotten and the connection has also been lost. Due to non-comprehension of Ghalib's text This fatal mistake happened in translation. if the translator remained limited to mere analogy, the translation would be better and
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meaningful. Instead of considering the analogy, the translator has started 'offering odes' to sing to the beloved's horse. And the whole atmosphere of poetry has been replaced by imagination.

In the translation of the second poem, it is even more unique. Referring to the 'mistakes', Ghalib has pointed out to the poets not to ask the mistakes of their subjects. Their minor mistake is that these people tie the drain to the rope, 'How can the drain be tied if there was a rope? Mr. Translator has made two serious mistakes in describing it as 'mistakes'.

Ghalib has talked about the error of the subject, which the translator has considered to be a mistake in the style of expression. Secondly, this mistake has been put in Ghalib's account, while the reality is different.

”عشق مجھ کو نہیں وحشت ہی سہی
میری وحشت تری شہرت ہی سہی (۶)

“Love is not for me, but horror
My fear is fame
So I love u not? Let it be solitude
My solitariness bringing you fame, so let it be”. (۷)

Here وحشت, which is one of the most extreme conditions of passion and love, is mentioned. That is, the beloved says to the lover that your love is the وحشت instead of love, and then this وحشت has been said to be the cause of fame. Mr. Translator has chosen loneliness instead of mania madness for وحشت. I don't know why they saw an alternative to وحشت horror in "loneliness". Ghalib made no mention of loneliness. The important point is that وحشت and madness can lead to someone's fame, but how can loneliness lead to fame and discussion for someone?

”اپنی ہستی ہی سے ہو، جو کچھ ہو
آگہی گر نہیں غفلت ہی سہی (۸)

“Be it by yourself, whatever it is
It is not ignorance but negligence
You are because of your existence, who so ever you are;
if it is not awareness, then ignorance let it be”. (۹)

In the second stanza of the above poem, the word 'negligence' is rhymed. Negligence here means self-forgetfulness and withdrawal from one's existence. Ghalib has summed up the complex matter of Sufism in two stanzas. That is, either Irfan Zaat should be available, and if it is not available, then it should be considered as an existence. In both cases near reality will be available. In this sense, Ghalib has established a connection between awareness and negligence. Here, the translator has done wrong, he has also wrongly translated the literal meaning of 'negligence'.

(2)

Now some such examples, where the translator did not understand the Ghalib's text and gave new meanings to the text. Some of these errors are due to mere literal translation.

”ہے کس قدر ہلاک فریب و فائے گل
بلبل کے کاروبار پہ ہیں خندہ ہائے گل (۱۰)

“How dead is deception and loyalty
Bulbul's business is full of laughter

How terribly victimized by flower's deception of faithfulness;
The flowers are laughing at the dealings of the nightingale”. (1۱)

”قید ہستی سے رہائی معلوم
اشک کو بے سرو پا باندھتے ہیں (۱۲)

“Released from prison
Tears are bound
Reprieve from the bondage of existence, I know!
Yet we continuously shed tears senselessly”. (۱۳)

In the first verse, ' ہلاک ' is simply literally translated by the translator. While Ghalib has composed the dead in the sense of " شہفتگی

That is, in the text, there is a mention of the بلبل being erased on the گل. Bulbul's deception is appropriated by Ghalib to highlight the word 'kill' and to highlight the intensity of his love for Gul, i.e., she is going to be killed in love with Gul.

The meaning of 'victim' has been translated beyond the text, which is incorrect. It is worth mentioning that the بلبل relation has established with گل. In the classical poetic tradition, گل does not refer only to flowers but to roses, whose red colour has a unique meaning in its place.

Similarly, in the second verse, ignoring the meaning, the tying of اشک has also been mistranslated. In what way is it right to shed tears continuously from indifference? Ghalib has mentioned the poets that tears have no head and feet and has said that despite the situation of tears, these people tie it in their words.

If tears do not contribute to their release, how is it possible to release them from captivity? That is, in the process of poetry, tears are composed in the poem, not the act of shedding tears from indifference.

Mr. Niazi did not pay attention to forgetting the text as well as the Raddiff of this Ghazal. It would certainly have been better if the meaning of Raddif had been considered.

Apart from the quoted examples, there are many examples in 'Love sonnets of Ghalib' where the translator has used extra pieces and additions in the translation of the text. But they are not mentioned due to length. The translation in 'Love sonnets of Ghalib', despite the arrangement of interpretation, dictionary, and transliteration, did not become what the translator wanted, and which has been mentioned by him in the Preface. In other words, the 'perfect translation' of Ghalib's poetry is missing in the English language. Even after examining Niazi's translations, this appears to be true. In spite of all this effort, such mistakes have been made in the translation that the translation has become simply wrong in many places. And there are so many places where the translator has not understood the context of the text and has given his own interpretations to the dominant text.

(3)

In the foreword of the book, Sarfaraz Niazi, besides the problems of translation of Ghalib's poetry and their nature, has also reported with reference to Columbia University Professor Francis Pritchett (1974) that no reliable and authentic translation of Ghalib's poetry is available yet. That's why this time he picked up Ghalib and tried to interpret Ghalib and did not mention any form of derivation and usage to be identified in the

background of this effort, while loudly mention using the dictionaries of Ghalib's era to understand Ghalib's language.

A quarter of a century before Mr. Niazi, Yusuf Hussain Khan's translation is a milestone in the interpretation of Kalam.e. Ghalib. Although its limitations have their place, but its literary status and temporal priority is especially in its place. Niazi's "interpretation" goes to Yusuf Hussain Khan's "reflection" and shows his glimpse. These "Perto Yusuf" become more of a mirror than a reflection and there is no hint of mirroring mentioned in this spokesman of Ghalib.

The incident is that Niazi prepared his translation and has taken full advantage of Urdu ghazals of Ghalib. In fact, in many places, this use can be counted in the category of theft -These pieces of theft indicate that the colour in them belongs to someone else -Below are some examples of plagiarism from the translations of Yusuf Hussain Khan.

”غم ہستی کا اسد کس سے ہو جز مرگ علاج

شع ہر رنگ میں جلتی ہے سحر ہونے تک (۱۵)

“What is the cure for grief except death?

The candle burns in every color until sunset

Oh! Assad! What can relieve the grief of life except death?

The Candle Burns, as it must, till the break of dawn”. (۱۶)

“O Asad, none but death

Can care the sorrows of this life,

The candle burns as it must

until the break of dawn”. (۱۷)

The first translation of Ghalib's poem is by Mr. Sarfaraz Niazi while the second interpretation is by Yusuf Hussain Khan. Niazi has translated it in two lines while Yusuf Hussain Khan has translated it in four lines. While translating the second stanza, Mr. Niazi has done nothing except to copy Yusuf Hussain Khan's translation in just one line. All others are translated by Yusuf Hussain Khan. But Niazi has changed the order and made it his own.

پھر بھر رہا ہوں خامہ مژگاں بہ خون دل ”
ساز چمن طرازی داماں کیے ہوئے (۱۸)

“Then I am filling up with blood
Saaz Chaman Tarzi is arranged
Again, I am dipping my pen of eyelashes in the heart's blood
Intending to draw decorative flowers on my hem”. (۱۹)
“I am again dipping the pen of eyelash
into hearts blood, to make an embridered
Design of flowers on the skirt”. (۲۰)

The translation of the first stanza is nothing but a mere copy of Yusuf Hussain's translation. Except for changing the order of the word Again. While it has been translated without understanding the semantic exception of the composition of "Saz Chaman Targi Damaan". The word hem is used for the edge of a garment. While here the palace belongs to Daman. The floral work of the skirt and the design of the skirt still have some relevance to the skirt. The proper word for Daman is skirt not hem, and the readers of the civilization for which this effort was made are well acquainted with it.

”جب تک کہ دیکھانہ تھا قدیار کا عالم
میں معتقد فتنہ محشر نہ ہوا تھا (۲۱)

“Until he saw Qad Yaar's knowledge
I did not believe in temptation

Until I saw the grandeur of the stature of the beloved,
I did not believe in the commotion maker of the day of Resurrection”.
(۲۲)

“Before my eyes beheld
The stature of my beloved
I did not believe in the commotion
of the Day of Resurrection”. (۲۳)

The translation of the second verse of this poem is also the ditto copy of Yusuf Hussain's translation. Ghalib has spoken of “معتقد فتنہ محشر” While Sarfraz Niazi has added the
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‘maker’ by himself. Mr. Translator mentions the adoption of literal translation in the preface. But here the word, which is not part of Ghalib’s text, The translator has also translated it.

جوئے خوں آنکھوں سے بہنے دو کہ ہے شام فراق”
میں یہ سبجھوں گا کہ شمعیں دو فرزاں ہو گئیں (۲۴)

“Let the blood flow from the eyes saying that it is evening
I will assume that the two candles are lit
Let the river of blood flow from the eyes for 'tis the night of separation,
So I shall think that two candles have been lit”. (۲۵)

“Let a stream of blood flow from the eyes,
for tis the night of separation,
So I shall think that there
Two candles have been lit”. (۲۶)

The translation of the above poem is completely plagiarism. Here Mr. Niazi has turned the ‘جوئے خوں’ into the ‘river of blood’. Ghalib has talked about ‘شام فراق’ and accordingly mentions ‘شمعیں دو فرزاں’.

Where Yusuf Hussain Khan has forgotten the act of burning the lamp in the In Mr. Niazi has maintain night of separation instead eve of separation.

The occasions of ‘شام فراق’ and ‘شمعیں دو فرزاں’ have been completely forgotten. And so, the imagery that contains the evening scene in the text of Ghalib is transformed into a night scene as soon as it reaches the translation. Which, however, negates the gradual process that exists in the poem.

It is clear from the examples presented that Sarfraz Niazi, while translating The Kalam.e. Ghalib, has not only benefited from the translation of Yusuf Hussain Khan, but in many places, he has acted with plagiarism by merely copying, which is very sad. And because of this intellectual treachery, his credibility if anything, has been badly damaged.

The most important issue for the interpreter of any literary poetic text is the recovery of cultural aspects and identity, it is not easy to capture it in translation. In the background of every word of the language, it has its own culture own history. To recreate cultural exchange and cultural context in poetry is a very hard task for the translator. However, the aspect of inadequacy remains intact in interpretation. In the case of The Kalam.e. Ghalib, serious questions appear to be established on the translator's comprehension of poetry, understanding of text and recitation of text. A strong awareness of the classical poetic tradition and a deep understanding of the text is the basis for the translator, which May not be available to Sarfaraz Niazi.

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1-Sarfraz Niazi (1949) son of renowned writer and editor Allamah Niaz Fatehpuri, scientist, translator. Pakistani scientists who revolutionized the world of medicine. PhD in Medicine from the University of Illinois, Chicago. Services in the pharmaceutical, biotechnology and consumer healthcare sectors are enviable. In 2002, Dewan Ghalib was fully translated as Love Sonnets of Ghalib. And later created a second map of the same under the title Wine of Passion.

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9. Ibid., 517.
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11. Ibid., 313.
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13. Ibid., 416.
14. Before Francis Precht's opinion is endorsed by the learned translator if he had read Ahmed Ali's translation Ghalib: Selected Poems, his opinion would certainly have been different. In the above translations, loyalty to the Ghalib's text has been taken care of in every sense and the transmission of meaning has also been tried to be given priority.
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