



**TRACING THE TRANSLATION TECHNIQUES IN DR. SARFRAZ K. NIAZI'S TRANSLATION OF MIRZA GHALIB'S GAZAL 'KOI UMEED BAR NAHIN AATI'**

***Yasmeen***

*MS Scholar, Department of English Linguistics Superior University, Lahore, Pakistan.*

*Email: [yasmeenabeel86@gmail.com](mailto:yasmeenabeel86@gmail.com)*

***Nosheen Nisar Khan***

*MS Scholar, Department of English Linguistics Superior University, Lahore, Pakistan.*

*Email: [nosheennisar@outlook.com](mailto:nosheennisar@outlook.com)*

***Muhammad Ameer Hamza***

*MS Scholar, Department of English Linguistics Superior University, Lahore, Pakistan.*

*Email: [ameerhamza0758@gmail.com](mailto:ameerhamza0758@gmail.com)*

***Abstract***

*This article deeply examines how Dr. Sarfraz K Niazi translated Mirza Ghalib's famous ghazal "Koi Umeed Bar Nahin Aati" into English. This study uses the model of translation techniques suggested by Molina and Albir. It also focuses on how Niazi kept the original meaning, to convey the original text's cultural context and beauty. Moreover, this article traces how Dr. Niazi employs literal translation, modulation, linguistic amplification, and reduction techniques to find these challenges. A qualitative approach is used for this study. The sample study comprises Ten verses of Mirza Ghalib Gazal as the source text and their English translation of Dr. Sarfraz K Niazi as the target text. This study depicts how Niazi balances the original text to make it convenient and impactful for English readers. This analysis shows how hard it is to translate old Urdu poetry and how important it is to use translation strategies to keep the original meaning and impact. The finding proved that Dr. Sarfraz K. Niazi skillfully preserves the heart of the source text, keeping its true meaning intact without altering its essence.*

***Keywords:***

*Ghazal, Translation Techniques, modulation, amplification, reduction*

***Introduction:***

Translation requires some techniques or styles to convert source text into target text. These techniques help analyze and classify equivalent words or phrases. Although there are various techniques, the key thing for a translator is to choose the one that best achieves the translation's purpose. Translating poetry is crucial because it allows those who speak different languages to appreciate the beauty of the original language. When translating poetry, the translator needs to be very skilled in conveying the thoughts artistically from one language to another. This task is challenging as the translator must understand both languages and translation shifts well. Catford, J. C. (1965). The concept of "Translation Shift" was introduced by Catford in his book about translation theory. The term "Translation Shift" first came up in Catford's book called A Linguistic Theory of Translation in 1965. This term refers to changes that occur when it is translated into other languages. "When a poem is written in a language, it's important to translate it well. Hassett, C.W., and Hassett C.W (2005) quote Christina Rossetti (1975) once said that the main reason to translate poetry into a new language is to share the beauty with more people. This means the translator needs to be very skilled in conveying



the thoughts artistically from one language to another." it's really important for a translator to make sure both texts are equivalent.

Mirza Asadullah Khan Ghalib (1797 – 1869), a towering figure in Urdu poetry, has left an unforgettable impact on the world of poetry with his profound and soulful words. He was a legendary poet who wrote ghazals (a type of Urdu poetry). His ghazals, known for deep thinking, clever wordplay, and strong emotions, still capture readers' hearts from various cultures and languages. Ralph Russell (2000) believed that, if Mirza Ghalib had written his poetry in English, he would have been widely known as a great poet.

Dr. Sarfraz K. Niazi is a well-known Pakistani-American scientist, known for his significant contributions to the field of pharmaceuticals. He is also a talented writer and translator. He wrote several books and articles on pharmaceuticals, drug development, and related topics. He translated the works of poets into English like Faiz Ahmed Faiz, Allama Iqbal, and Mirza Ghalib. His translations have been publicized in books such as "Selected Poems of Faiz Ahmed Faiz", "Love Sonnets of Ghalib" and "The Poetry of Allama Iqbal." These translations helped to make the poetry of these historic poets more attainable in English.

Molina and Alber developed a model known as the "Translation Techniques Model" presented in their book titled "Translation Techniques Revisited: A Dynamic and Functionalist Approach". In this book, they categorized translation techniques into direct, oblique, and substitution categories. This model is influential in translation studies providing a systematic approach to understand and implement translation techniques. It is a valuable resource for applying these techniques in translation studies, improving translation quality, and processing language transfer. Hurtado Albir, A. (2002).

Mirza Ghalib's work in this research paper is selected because his poetry has timeless themes and literary significance. His words about life especially melt the heart. Each poem of Ghalib feels like a beautiful story that helps to understand the feelings better. Hanif, A., & Ayub, S. (2024). As for the selection of this particular Gazal for this work, Ghalib's Gazal shows emotional depth. It shows that during difficult times, how a sense of desperation can become overwhelming. Mirza Ghalib's words in "Koi Umeed bar Nai Aati" touch the heart and show the struggle between hope and giving up. The powerful words and feelings make it a great choice for exploring human emotions. By diving into the meaning and emotions of this Gazal, one can feel how Ghalib's poetry still means a lot. Molina and Alber's translation techniques Model was chosen in this article because it provides a structured framework for effectively analyzing translation strategies, especially in poetry. This model helps me explore how Sarfraz K. Niazi maintained the original text's poetic essence and cultural nuances through various translation techniques.

Translating Ghalib's work into English is challenging. Despite this, many translators have tried to translate his poetry into English. Dr. Sarfraz K. Niazi, a well-known translator, has initiated this challenge. Among his glorified works, the ghazal "Koi Umeed Bar Nahin Aati" stands out as an emotional inquiry of melancholy and deep thoughts. Translating such complex and passionate poetry into another language is difficult, demanding a refined balance between loyalty to the original text and the shades of the target language. Dr. Niazi's translation of Ghalib's poetry will be analyzed to see how he relates different languages and cultures to make Ghalib's style accessible to English readers. This analysis shows us the art of translation and the careful work required to keep the emotions and ideas of the original text.



This study is important because it helps us to see how crafty it is to translate the beauty of poetry into different languages. By analyzing Niazi's translation techniques using Molina and Albir's framework, we understand how hard it is to preserve the original meanings of Ghalib's poetry for everyone. By using Molina and Alber's techniques, this work defends the alignment between ST and TT. Through the use of these techniques, this paper contributes to a methodology for analyzing any text effectively. The analysis adds valuable insights to translation theory and literary discussions, making this article a compelling read for those, interested in the art of translation and the beauty of poetry.

**Research objectives:**

- To trace the translation techniques used in the translation of Dr. Niazi's English translation of Mirza Ghalib's ghazal "Koi Umeed Bar Nahin Aati"
- To analyze the effectiveness of Dr. Sarfraz K. Niazi's English translation of Mirza Ghalib's ghazal "Koi Umeed Bar Nahin Aati"

**Research questions:**

1. Which translation techniques were used in the translation of Mirza Ghalib's ghazal 'Koi Umeed Bar Nahin Aati'?
2. How successful is Dr. Sarfraz K. Niazi in translating Mirza Ghalib's ghazal 'Koi Umeed Bar Nahin Aati'?

**Literature review:**

Translation is about communicating across cultures. This process has a rich history dating back to ancient times. Even then, translators like Cicero understood the importance of conveying meaning, not just words. He said, "I didn't just count words, I weighed them." It wasn't until the 1970s that translation studies became a recognized field. James Holmes coined the term "translation studies" in 1972. Susan Bassnett (2014), noted that translation is complex, requiring both language and cultural understanding. The study focuses on the views of six translators of Ghalib.

1. Yusuf Husain translated Ghalib's Urdu ghazals in 1977, after 50 years of studying the poet's work. He aimed for accuracy, prioritizing the original words and meaning over poetic devices like rhyme. Husain recognized the challenges of translating poetry, especially in maintaining the ghazal form. He translated 320 ghazals from two versions of Ghalib's work, the 'Arshi Version' and the 'Hamidia Version', and also translated Ghalib's Persian ghazals in 1980."
2. Aijaz Ahmad notes that translating Urdu into English is challenging due to Urdu's abstract nature. He edited a book of Ghalib's ghazals, translated into English, and published in 1994 by Oxford University Press. The translations were a collaborative effort between Ahmad and American poets, aiming to create a book of poetry that captures the essence of Ghalib's work. The book features multiple versions of single ghazals, reflecting different poets' responses to Ghalib's poetry. Ahmad believes that there is no one "right" way to translate a poem, and multiple translations can capture different aspects of the original work, making them all valuable in their own way."
3. Khwaja Tariq Mahmood published a second edition of his book "Ghalib: Rhymed Translations of Selected Ghazals" in 1997, featuring English translations of 88 Urdu ghazals. In the foreword, Mahmood provides a brief overview of Ghalib's poetry and the ghazal genre, but does not discuss his translation approach, theory, or challenges faced during the translation process."



4. Ralph Russell made significant contributions to translating Ghalib's work into English. He wrote several books on Ghalib and Urdu literature, including "Three Mughal Poets" (1968), "Ghalib: Life and Letters" (1969, co-authored with Khurshidul Islam), and "Hidden in the Lute" (1995), an anthology of Urdu literature in English translation. Russell held Ghalib in high esteem, acknowledging his greatness as a poet and suggesting that if Ghalib had written in English, he would have been widely recognized as a great poet long ago
5. Dr. Sarfaraz K Niazi's book, "Love Sonnets of Ghalib", was published in 2002 and reprinted in 2004. It contains English translations of 235 Urdu ghazals (1460 couplets) by Ghalib, explanations, and a glossary. Notably, Niazi doesn't discuss his translation theory or approach, except for a brief mention in the preface, where he prioritizes literal translation over rhyming translation due to practical difficulties. Niazi's main contribution lies in explaining Ghalib's Urdu ghazals, making him a significant contributor to Ghalib's translations, second only to Yusuf Husain, who translated 320 ghazals in 1977.
6. K.C. Kanda's book "Mirza Ghalib: Selected Lyrics and Letters" (2004) translates 104 ghazals, 7 poems, and 68 letters by Ghalib from Urdu to English. Kanda aimed to make Ghalib's work accessible to average readers through simple and rhythmical language, conveying the musicality of the original verses. However, he did not elaborate on the challenges and techniques used in his translation process.

Vahid (2004) says translating poetry can be tough, but good translators can keep the original meaning and style alive. They must be experts in languages and cultures to find the right words. Sometimes, words don't have direct translations, but translators can use special techniques to make the translation clear and natural. It's important to remember that some words in one language can't be directly translated into another language (Klaudy, 2009). To tackle this problem, Nida and Taber (2003) propose that translators should employ semantic adjustment methods to ensure a clear, natural, and easily understandable translation in their work.

Newmark (1988, p.5) says that Translation is a personal interpretation of the original text, where a translator uses their understanding to convey the meaning in another language. Hatim and Munday (2004) view translation both as a process and an outcome. Holmes (2004) divides translation into two main approaches: the "Pure" translation policy and the "Applied" translation method. The Pure approach is then categorized into descriptive and theoretical research. Descriptive research is further subdivided into product, process, and function aspects (p.185). As this research delves into analyzing current texts and translations, it is focused on the end product.

Experts like Molina and Albir have developed techniques to help translate poetry accurately, balancing faithfulness to the original text with adjustments for language, culture, and style differences. These techniques are important when applied to Urdu poetry due to the genre's rich history and cultural uniqueness. Molina and Albir (2002) explain that Translation techniques are used to find equivalent meanings. They have five main features: they change the translation, can be compared to the original, affect small text parts, depend on context, and have a practical use. (p.502). Translation techniques provide a roadmap to the translator's thought process, breaking down the translation process into manageable parts and making it simpler to understand how they work their magic. Molina and Albir (2002:499)

Translating Urdu poetry into English is a complex task. Scholars have explored how language, culture, and poetry styles affect translation. Translators must balance faithfulness to the original with



creativity to produce an enjoyable and understandable translation for English readers. In this context, Dr. Sarfraz K. Niazi's English translation of Ghalib's ghazal "Koi Umeed Bar Nahin Aati" occupies a prominent position. Niazi's translation of Ghalib's poems is remarkable for its clear and careful attention to themes like sadness, longing, and spiritual searching. By combining translation techniques, including literal translation, modulation, and cultural adaptation, Niazi searches to capture the spirit of Ghalib's poetry while making it easily accessible to English readers.

**Methodology:**

This study uses a descriptive qualitative approach to analyze Dr. Sarfraz K. Niazi's English translation of Mirza Ghalib's ghazal "Koi Umeed Bar Nahin Aati" through the framework of Molina and Albir translation techniques. Mirza Ghalib's Gazal as the source text and the English version of Dr. Sarfraz K Niazi as the target text is selected from the book "Love Sonnets of Ghalib" (pg # 611) to trace the major translation techniques used by the translator. Translation techniques outlined by Molina and Albir are applied. Given below are the brief details of these techniques Proposed by Molina &Albir, (2002) stated in Kambren (2018, p.59)

**Literal Translation:** This technique involves word-for-word translation while maintaining the same grammatical structure

**Modulation:** A technique in which the translator changes the form of the text to maintain the natural flow of the target language.

**Rephrasing:** This technique involves rephrasing the original text to convey the same meaning more natural and contextually appropriate.

**Adaptation:** This technique involves changing cultural references in the original text to make it more familiar to the target audience.

**Transposition:** This technique refers to a translation method in which word order or grammatical structure of the original text is changed to make the sentences more natural in English.

**Linguistic Amplification:** This technique involves adding extra details and explanations that are not present in the source text to make the meaning clearer and more understandable for readers.

These techniques, ensure the accuracy, cultural impact, and appropriateness of translation. This framework also helps for the analysis of Dr. Niazi's selection and serves as a guiding framework for identifying and categorizing translational choices made by Dr. Niazi.

A detailed analysis is done comparing the line-by-line of the original Urdu ghazal with Dr. Niazi's English translation. The evaluation measured how well Dr. Niazi's translation maintains the original impact, and how successful the translation is. It also finds the effects of Ghalib's poetry after translation.

**Analysis:**

This table analyzes Mirza Ghalib's Gazal "کوئی امید بر نہیں آتی، کوئی صورت نظر نہیں آتی" and Dr. Sarfraz K. Niazi's English translation.

**Diagram of Analysis**

Source text



Target text



Techniques Identified



Short Notes on Techniques

↓  
Analysis of Translation

The first verse:

Source Text	Target Text	Techniques	Notes
کوئی امید بر نہیں آتی	No hope ever comes to fruition;	Literal Translation, Modulation	The translation maintains the literal meaning of the original verse while modulating the tone to convey the sentiment effectively in English.
کوئی صورت نظر نہیں آتی	No way out can I see anymore.	Literal Translation, Modulation	The translation captures the essence of the original verse while adjusting the phrasing for English-language readers, maintaining thematic consistency.

**Literal Translation:** The translator closely follows this technique, providing a direct translation of each word. The English translation ensures that the central meaning of the source text is preserved.

**Modulation:** The modulation technique is also used, as the translator changed the form of the text to make it more natural. The phrase "comes to fruition" is used instead of a literal translation to convey the idea of hope not being fulfilled, which sounds better with English idiomatic expressions. The translation effectively maintains the literal meaning of the original verse while modulating the tone to sympathize with English readers. It ensures that the sentiment of despair is conveyed accurately. These techniques, outlined by Molina and Albir, ensure that the translations convey the intended meanings and emotions while adapting to the cultural and linguistic setting of English readers. These techniques aim to maintain the effects of the original text while adapting it to convey the intended message effectively in the target language. He ensured the conceptual coherence and sentiment of the verses. It helps to highlight the loyalty to the original text and any changes made to convey the meaning effectively in English.

The second verse:

Source Text	Target Text	Techniques	Notes
موت کا ایک دن معین ہے	A day has been fixed for Death,	Literal Translation, Modulation	The translation maintains the literal meaning of the original verse while modulating the tone to convey the sentiment effectively in English.
نیند کیوں رات بھر نہیں آتی	So why can I not then sleep all night?	Paraphrased Translation, Modulation	The translation captures the essence of the original verse while adjusting the phrasing for English-language readers, maintaining thematic consistency.

In these lines, The translator used a mix of Literal Translation and Modulation to ensure the translated text stays true to the original and natural in the target language. In this case, "fixed" is used instead of "decided" to convey the intended seriousness and certainty of the original phrase. The question form is maintained to reflect the rhetorical nature of the original Urdu verse. **Paraphrasing** is also used to adapt the source text into a more idiomatic English expression. The translator adjusts the phrasing to

maintain the thematic and emotional essence of the original text. The translator rephrased the sentence structure. These techniques align with Molina and Albir's strategies for effective translation, ensuring that the translation is both accurate and contextually appropriate.

**The third verse:**

Source Text	Target Text	Techniques	Notes
آگے آتی تھی حال دل پہ ہنسی	Once I used to laugh at the condition of my heart;	Adaptation, Literal Translation	The translation maintains the literal meaning of the original verse while adapting the cultural context for English-speaking readers.
اب کسی بات پر نہیں آتی	Now, nothing makes me laugh anymore.	Literal Translation, Modulation	The translation modulates the expression and tone to convey the sentiment of despair and disillusionment present in the original verse.

This verse also traced the literal translation and modulation techniques while adapting the cultural context to make it more accessible to English-speaking readers by maintaining the original meaning and essence of the source text. The emotional tone and reflection on past feelings are preserved effectively. By modulating the expression and tone, the translation effectively conveys the sentiment of despair present in the original verse. The sense of emotional change and loss is understandable to the English reader. The translator condenses the comparison between past and present feelings into a succinct contrast, simplifying the repetition of "آتی" without losing the emotional shift. The phrase "حال دل" (condition of my heart) is translated to maintain its emotional and cultural significance while being understandable to English readers. The phrase "Now, nothing makes me laugh anymore" modulates the original sentiment to convey a deeper sense of despair and disillusionment. The translation effectively preserves the emotional tone and reflection on past feelings., it effectively conveys the sense of despair by adjusting the expression and tone present in the original verse. The emotional change and sense of loss are effectively communicated to the English reader. The translator adjusts the wording and tone, to convey the feelings of despair present in the original verse and effectively communicates a sense of emotional change and loss to the English reader.

**The fourth verse:**

Source Text	Target Text	Techniques	Notes
جانتا ہوں ثواب طاعت و زہد	I know well the rewards of praying and piety,	Literal Translation, Modulation,	The translation maintains the literal meaning of the original verse while modulating the tone to convey the sentiment effectively in English.
پر طبیعت ادھر نہیں آتی	but somehow I do not feel inclined towards them.	Literal Translation, Modulation	The translation captures the essence of the original verse while adjusting the phrasing for English-language readers, maintaining thematic consistency.

Three techniques can be traced in this translation: literal translation, reduction, and modulation. This is obvious in the translation of "جانتا ہوں ثواب طاعت و زہد پر" to "I know well the rewards of praying and

piety," where the translator maintained the religious and spiritual implication. By using the phrase "I know well," the translator captures the speaker's familiarity with the rewards of praying and devotion, that ordered with the tone and meaning of the original verse. On the other hand, the Modulation technique is used in translating "طبیعت ادھر نہیں آتی" as "but somehow I do not feel inclined towards them," making the expression more natural in English while maintaining the original sentiment. These techniques ensure that the translation stays true to the source text and is understood by the target audience. The addition of "but somehow" conveys the speaker's sense of uncertainty adding depth to the translation without changing the original meaning. Overall, these translations effectively convey the emotion of Ghalib's poetry while making it accessible to English readers.

**The fifth verse:**

Source Text	Target Text	Techniques	Notes
ہے کچھ ایسی ہی بات جو چپ ہوں	Yes, there is something that is keeping me quiet	Literal Translation, Modulation, Transposition, Amplification	The translation maintains the literal meaning of the original verse while modulating the tone to convey the sentiment effectively in English. It also involves a change in grammatical structure and adds slight explanatory elements for clarity.
ورنہ کیا بات کر نہیں آتی	Or else, do I not know how to talk?	Literal Translation, Modulation, Transposition, Amplification	The translation captures the essence of the original verse while adjusting the phrasing for English-language readers, maintaining thematic consistency. It includes changes in grammatical structure and adds explanatory details to ensure the meaning is clear.

Here the translator used other techniques **Transposition** and **Amplification** along with literal translation and modulation. The translation closely follows the original wording, mirrors the structure, and preserves the direct meaning. The tone, phrasing, and sentiment are adjusted to fit natural expression. But one more technique is used here i.e **Transposition** in which the translator changes the grammatical structure. The original structure "ہے کچھ ایسی ہی بات" is transposed into "there is something," shifting the subject position. In Urdu, the verb "آتی" (comes) is at the end, while in English, the structure is changed to place "talk" earlier. The next technique **Amplification** which can be observed in the phrase "that is keeping me quiet" adds a bit more explanation than the original "جو چپ ہو," which is more concise. This helps in conveying the meaning more clearly in English. The translated text clarifies the question with "do I not know how to talk," which provides a bit more context than the original. By identifying Transposition and Amplification, we can see that the translations are not just literal and modulated but also carefully structured to maintain the readability and emotional impact of the original Urdu verses in English. These additional techniques help preserve the poetic integrity and ensure the translations resonate with the target audience.

**The sixth verse:**



Source Text	Target Text	Techniques	Notes
کیوں نہ چیخوں کہ یاد کرتے ہیں	Why would I not scream? She calls out for me	Literal Translation, Modulation	The translation maintains the literal meaning of the original verse while modulating the tone to convey the sentiment effectively in English.
میری آواز گر نہیں آتی	only when she does not hear my voice-	Literal Translation, Modulation, linguistic amplification	The translation captures the essence of the original verse while adjusting the phrasing and maintaining thematic consistency. Additional words are introduced to clarify the meaning in English.

In translating these verses, again literal translation and modulation can be seen in phrases like "Why would I not scream? She calls out for me. and modulation such as "only when she does not hear my voice," where the phrasing is adjusted to sound more natural and fluent in English. **Linguistic Amplification** also be traced here where the translator amplifies the emotional intensity by questioning why he shouldn't scream. This rhetorical question emphasizes his desperate need to express himself because the beloved remembers him, amplifying the emotional weight of his yearning and the depth of his feelings. The techniques ensure that the translations remain faithful to the source text while being accessible and resonant for English-speaking readers. They preserve the thematic and emotional integrity of the original verses while adapting the language to fit the target audience's cultural and linguistic context The translations effectively employ Literal Translation and Modulation to preserve the meaning and sentiment while making the expression more natural in English. Linguistic Amplification is used in the second verse to clarify the conditional context, ensuring thematic consistency and readability for English-language readers.

#### The seventh verse:

Source Text	Target Text	Techniques	Notes
داغ دل گر نظر نہیں آتا	If the burn scar of my heart is not visible,	Literal Translation, Modulation	The translation maintains the literal meaning while adjusting the tone for English-language readers.
بو بھی اے چارہ گر نہیں آتی	Does the smell of it not get to you either, O! Savior?	Literal Translation, Modulation, Linguistic Amplification	The translation captures the essence of the original verse while adjusting the phrasing for English-language readers. Additional words are introduced to clarify the meaning in English.

In translating these verses, a literal translation approach is evident in phrases like "If the burn scar of my heart is not visible" where the core meanings are retained. The modulation technique can be seen in translations such as "Does the smell of it not get to you either, O! Savior?" where the phrasing is adjusted to sound more natural and fluent in English. Linguistic amplification is traced in the Additional words ("of it" and "O! Savior") which are added for clarity and to maintain the tone and context. These techniques ensure that the translations remain faithful to the source text. They preserve

the thematic and emotional integrity of the original verses while adapting the language to fit the target audience's cultural and linguistic context

**The eighth verse:**

Source Text	Target Text	Techniques	Notes
ہم وہاں ہیں جہاں سے ہم کو بھی	I have reached a place from where,	Literal Translation, Modulation, reduction	The translation maintains the literal meaning while adjusting the tone and simplifying the phrase for conciseness.
کچھ ہماری خبر نہیں آتی	No news of mine ever gets back to me.	Literal Translation	The translation accurately conveys the meaning of the original verse in English.

The literal translation approach is evident in phrases like "No news of mine ever gets back to me" where the core meanings are retained accurately. Modulation technique is seen in translations such as "I have reached a place from where," where the phrasing is adjusted to sound more natural and fluent in English. Through the reduction approach, translation simplifies the repetitive parts of the original line ("ہم کو بھی کچھ ہماری خبر نہیں آتی") into a shorter phrase ("No news of mine ever gets back to me"), keeping the main idea while making it more concise in English. The translator has condensed the repetitive structure which simplifies the expression while retaining the meaning.

**The ninth verse:**

Source Text	Target Text	Techniques	Notes
موتے ہیں آرزو میں مرنے کی	Offering life in constant hope for death;	Literal Translation, Modulation, reduction	The translation maintains the literal meaning while adjusting the tone for English-language readers.
موت آتی ہے پر نہیں آتی	Death comes, but still it does not come.	Literal Translation	The translation accurately conveys the meaning of the original verse in English.

In these verses, direct word-for-word translation shows the literal approach to the original meaning and structure. It is evident in phrases like "death comes, but still it does not come," where the inner meanings are restored accurately. The modulation approach is seen in the translation of "Offering life in constant hope for death," where the words are adjusted to make them more natural and fluent in English. By using the Reduction technique, the translator has excluded the repeated stress on death ("موتے ہیں" and "مرنے کی موت") to create a brief expression in English. These techniques ensure that the translations stay true to the source text and are impactful for English-speaking readers, preserving the cultural and emotional integrity of the original verses.



**The tenth verse:**

Source Text	Target Text	Techniques	Notes
کعبے کس منہ سے جاؤ گے غالب	With what face would you go to Ka'be, Ghalib?	Literal Translation, Modulation, Adaptation	The translation maintains the literal meaning while adjusting the tone for English-language readers.
شرم تم کو مگر نہیں آتی	Do you not feel ashamed, after all?	Literal Translation	The translation accurately conveys the meaning of the original verse in English.

The translator has reduced the phrase "شرم تم کو مگر نہیں آتی" to "Do you not feel ashamed, after all?" This keeps the core message but shortens the repetitive questioning. The literal translation approach is mirrored in "Do you not feel ashamed after all?" and "Death comes, but still it does not come," where the core meanings are retained accurately. On the other hand, modulation is seen in "With what face would you go to Ka'be, Ghalib?" where the wording is adjusted to make it smooth, natural, and effortless in English. The adaptation technique is used in adapting cultural and contextual elements for the target audience to restore the original cultural reference to the Ka'ba (a sacred site in Islam) but presenting it in a way that English readers can understand.

**Finding:**

The finding reveals that Dr. Sarfraz K. Niazi's translation of Ghalib is skillfully accurate, capturing the spirit of the original text with great success. The analysis highlights the refined strategy required to translate classical Urdu poetry. However, it is necessary to acknowledge that translation, especially translating poetry is subjective, and different readers may have different opinions on the effectiveness of a translation depending on their interpretations. Dr. Sarfraz K. Niazi's translation of a classical Urdu ghazal effectively uses various translation techniques from Molina and Albir's framework. He adjusts literal translation, modulation, amplification, reduction, and adaptation to adapt the original's contextual shading to English. He skillfully preserves the Ghazal's cultural essence and beauty of Ghazal. Niazi's translation approach highlights how translation techniques can be effectively applied and advance the field of translation.

**Limitation:**

The article on Ghalib's poetry may have several limitations that could influence its depth. It might miss some important points or Ghazls. Additionally, the analysis may be subjective, influenced by the author's perspective. Moreover, the article doesn't provide enough information about the period and culture that influenced Ghalib to write it. This may be harder for readers to fully understand his poetry.

**Conclusion:**

In conclusion, we can say that "Koi Umeed Bar Nahin Aati" by Mirza Ghalib remains a masterpiece of Urdu poetry, it is renowned for its presentation of the human psyche and endurance. The ghazal captivates audiences with its rich philosophical depth and lyrical beauty. Dr. Sarfraz K. Niazi's translation of Mirza Ghalib's "Koi Umeed Bar Nahin Aati" through the lens of Molina and Albir's techniques offers a unique perspective of translating poetry. It sheds light on the delicate balance between linguistic accuracy and cultural sensitivity. Through this study, we have uncovered how Niazi's translation effectively captures the essence and emotional depth of Ghalib's original work. By

applying Molina and Albir's techniques, we have gained a deeper understanding of the translation process, and variation in preserving the integrity and poetic beauty of the source text. It also celebrates the legacy of Mirza Ghalib's literary work. It enhances cross-cultural communication and unites people despite language barriers. However, it's essential to acknowledge that translation, particularly poetry, is subjective, and different readers may have varying opinions on the effectiveness of a translation based on their interpretations and preferences.

The original Urdu Ghazal of Mirza Ghalib:

کوئی اُمید بر نہیں آتی      کوئی صورت نظر نہیں آتی  
موت کا ایک دن معین ہے      نیند کیوں رات بھر نہیں آتی  
آگے آتی تھی حال دل پہ ہنسی      اب کسی بات پر نہیں آتی  
جاتا ہوں ثواب طاعت و زہد      پر طبیعت ادھر نہیں آتی  
ہے کچھ ایسی ہی بات جو چپ ہوں      ورنہ کیا بات کر نہیں آتی  
کیوں نہ چیخوں کہ یاد کرتے ہیں      میری آواز گر نہیں آتی  
داغ دل گر نظر نہیں آتا      تو بھی اے چارہ گر نہیں آتی  
ہم وہاں ہیں جہاں سے ہم کو بھی      کچھ ہماری خبر نہیں آتی  
مرتے ہیں آرزو میں مرنے کی      موت آتی ہے پر نہیں آتی

کعبے کس منہ سے جاؤ گے غالب  
شرم تم کو مگر نہیں آتی

مرزا غالب



## References

- Hassett, C. W., & Hassett, C. Catford, J. C. (1965).. W. (2005). Christina Rossetti: The Patience of Style. University of Virginia Press.
- A Linguistic Theory of Translation; an Essay in Applied Linguistics: By JC Catford. Oxford UP.
- Guo, Z., Najjar, W., Vahid, F., & Vissers, K. (2004, February). A quantitative analysis of the speedup factors of FPGAs over processors. In Proceedings of the 2004 ACM/SIGDA 12th international symposium on Field programmable gate arrays (pp. 162-170).
- Klaudy, K. (2009). The asymmetry hypothesis in translation research. Translators and their readers. In Homage to Eugene A. Nida. Brussels: Les Editions du Hazard, 283, 303.
- Nida, E. A., & Taber, C. R. (2003). The theory and practice of translation (Vol. 8). North, M. (1950). TRANSCRIBING BIRD- SONG. Ibis, 92(1), 99-114.
- Newmark, P. (1988). A textbook of translation (Vol. 66). New York: Prentice hall.
- Hatim, B., & Munday, J. (2004). Translation: An advanced resource book. Psychology Press
- Molina, L., & Hurtado Albir, A. (2002). Translation techniques revisited: A dynamic and functionalist approach. Meta: Journal des Traducteurs/Meta: Translators' Journal, 47(4), 498-512
- Bassnett, S. (2014). Translation. Routledge
- Russell, R. (2000). The famous Ghalib. Roli Books
- Niazi, S.K. (Tr.). (2002). Love sonnets of Ghalib. Rupa & Co.
- Yousaf, M., Hanif, A., & Ayub, S. (2024). TRADITION OF REVOLUTIONARY POETRY IN URDU. *Harf-o-Sukhan*, 8(1), 926-934.
- Khan, M. A., Khan, A. A., & Shaheen, A. (2020). Negotiation of Difference”: A Study of the English Translations of Ghalib’s.
- Molina, L, Albir, A.H. “Translation Techniques Revisited: A Dynamic and Functionalist Approach.” Les Presses de l’Université de Montréal, *Journal des traducteurs*, 47, no. 4 (2002). id.erudit.org/iderudit/008033ar <https://doi.org/10.7202/008033ar>