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RESEARCH PAPER

Translation and Intertextual Equivalence: A Study of Noon Meem Rashed's Translated Poems

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ABSTRACT

The current study aims at exploring how the intertextual equivalence is established by Ahmed (2000) in his translations of Rashed's selected poems. A text is never a pure text; in fact, it is an intertext that functions as a site of intersection of multiple texts. The study explicates the transference of nuanced intertextual meanings from the ST (Urdu) to the TT (English). It emphasizes that the intertextual references and lexical resources may have many social, cultural, literary, historical, and religious sources, and their translation may pose certain cross-cultural and cross-linguistic challenges to the translators. Therefore, the translation of an intertextual resource needs to be a systematic process that could yield an equivalence in translation. For the analysis, the study applies Hatim and Mason's (1990) framework that suggests a scientific method for the translation of intertextual resources. Taking this as a primary analytical framework, the study explores how Ahmed has translated the intertextual references used by Rashed. Additionally, the study also identifies certain strategies that can be used by the translators to produce an equivalent effect on the TL readers. It is expected that the current study will potentially encourage the translators and language researchers to explore further the nature of intertextual resources and the most appropriate strategies and systems of translation.

KEYWORDS	Culture, Intertextuality, Poetry, Source Text, Target Text, Translation

Introduction

Translation involves two languages and transfers from one culture to another. Before discussing cultural equivalence, we must first understand what culture is. According to the Oxford Advanced Learner Dictionary (2005), culture is "an intellectual and artistic achievement or expressions or refined appreciation of the arts, customs, achievements, *etc.*" According to Raymond William (1966), "Culture is one of the two or three most complicated words in the English language." According to the definitions mentioned above, we can assume that culture is what is in your heart and mind; it is all around you.

Translation of poetry generally involves two cultures and two languages. Most translators use word-for-word translation methods, which destroys the originality of the poetry. Bell (1991) believes, "I would, therefore, describe a good translation to be that in which the merit of the original work is so completely transfusing into another language" (p. 26). Poetry is the product of feelings directly from a man's heart. So, translating these feelings into any other language is a Herculean task.

According to Nida (1976), translation occurs in our brains, and we do not know what happens. In many cases, people who have never studied the principles of translation become much more effective translators than those who may have studied translation at some institution. The primary purpose of translation is to create equivalence between the source text and the target text. The translator must convey all the contents of the source text into the target text. Establishing an absolute identity between the source and target text is impossible. However, without equivalence of a certain degree, the translated text cannot be regarded as a translation of the original text. Nida (1976) expresses this view: "There are no two stones alike, no flowers the same, and no two people are identical. No two sounds are ever exactly alike, and even the same person pronouncing the same word will never utter it identically" (p. 112).

Nida (1964) argues that "Formal equivalence focuses on the message itself, in both form and content---one is concerned that the message in the receptor language should match as closely as possible the different elements in the source language" (Nida, 1964). Dynamic equivalence is based on what Nida calls the principles of equivalence effect, where the relationship between the receptor and the message should be substantially the same as between the original receptor and the message (Nida, 1964).

The current study focuses on the translation of intertextuality references or allusions. Almost all texts are intertextual as they involve multiple social, cultural, literary, and historical allusions. The origin of intertextuality can be found in 20th-century linguistics, especially in the work of a Swiss Structuralist linguist, Saussure, when he introduced the concepts of *langue* and *parole*. Similarly, any linguistic utterance (Parole) assumes its value through its associations in the matrix of the structure of language (Langue). This concept of the Langue-Parole relationship can explain the intertextual nature of the references in the sea of a language. This relationship found new dimensions under the influence of poststructuralist thought.

Kristeva, in 1980, combined the theories of Saussure and Bakhtin and presented a comprehensive theory of intertextuality. Kristeva (1980) believes that a writer does not produce a text from his mind; instead, he produces it from the previous texts available in his mind in the form of conversation, experiences, and reading. Kristeva was a poststructuralist in her stance on intertextuality, so she used this term to reject the concept of the stability of meaning. Poststructuralists believe that meaning is not fixed; it goes on changes according to the situation. Barthes, another poststructuralist, has challenged the author's role in producing meaning. According to Barthes (2007), the author can never stabilize the meaning of any literary text because it moves on over time and according to the readers' sense. Thus, the reader can find multiple meanings within the literary text, and the author cannot be held responsible for it. Studying the text means the reader is studying the writer's mind, experiences, and many other pretexts. So, in this sense, every text is intertextual (Allan, 2000).

Literature Review

A translation study is a new kind of discipline introduced in linguistics. It is an interdisciplinary, multilingual, and cultural phenomenon. The diversity and importance of translation studies are still recognized in linguistics. Linguists like Hatim & Mason (1990) discussed translation as a procedure and a product. Here procedures mean the art of transferring the S.T. into the T.T. The product means the translated text. Translations as a process and as a product are two different things. The process needs procedures. These procedures and methods are presented by a famous linguist, Newmark. According to Newmark (1981), these procedures and methods provide a helping hand to the translators.

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According to Munday (2003), Roman Jacobson has described three categories of translation:

1. Intra-lingual translation or rewording

2. Inter-lingual translation or translation proper

3. Inter-semiotic translation or transmutation
   (Munday, 2003)

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20th Century Structuralist linguistic movements gave insight into understanding the origin of intertextuality. According to Saussure (1986), a sign is a combination of 'signifier' and 'signified'. Signified is a concept, and Signifier is a sound image. Saussure (1986) says that in English, we use the word tree not because it refers to a tree-like object or thing in the world but because a signifier has an association or link with a particular concept. The reference of a sign is not directly related to the word, but it has references to the system, *i.e.*, language. So, Saussure (1986) continues to say that a sign doesn't have its meaning. It has meaning because of similarities and differences from other signs. Similarly, any linguistic utterance (Parole) assumes its value through its associations in

the matrix of the structure of language (Langue). This concept of the Langue-Parole relationship can explain the intertextual nature of the references in the sea of a language. This relationship found new dimensions under the influence of poststructuralist thought.

Another poststructuralist, Barthes (1977), played a key role in theorizing the concept of intertextuality. Barthes (1977) analyzed the author's role in producing meaning. He forms the 'situation of liberty' for the reader in producing meaning as Allen (2000) discusses Barthes's ideas in the following lines' author can't be held responsible for multiple meanings reader can discover within literary texts (Allen, 2000). Barthes (2007) states nothing is new or original in the text. The same idea was highlighted in the theories of intertextuality as described by Alwi (2010) in his article Intertextuality and Literary Translation between Arabic and English. He claims that theories of intertextuality focus on the fact that nothing is new and there is no original text. Modern theorists, like Allen (2000), argue that literary or non-literary texts don't have independent meanings but are intertextual. Reading or interpreting the meaning involves tracing the network of textual relations. It means when we read, we move between the texts. Meaning is present between a text and all other texts to which it refers and relates, so we move from independent text to a network of textual relations (Allen, 2000).

Historical Overview of Noon Meem Rashed

N. M. Rashed was born in Punjab on August 1, 1910, in Akalgarh, Gujranwala, Pakistan. His mother tongue was Punjabi, and he studied Urdu, English, and Persian. Rashed attended Govt. College, Lahore, where he received a B.A. degree with honors in 1930 and an M.A. in Economics in 1932. He quickly established himself within the literary circle of Govt. College, editing the magazine "Ravi" and pioneering free verse. He studied English literature with Ahmed Shah Pitras Bukhari, a famous writer and Cambridge graduate who later became Rashed's superior at All India Radio and the United Nations (Pue, 2014).

In 1952, Rashed joined the United Nations as an information officer, a post that would take him to several countries in his later life. He lived in New York until 1956, then Jakarta in 1958, and Karachi from 1958 to 1961. In 1961 his wife passed away. Two years later, he married Sheila Angelina, an Italian British teacher. He returned to Iran in 1967 and remained there until 1973 when he gave numerous lectures in Persian, which he spoke fluently, and several interviews about his writings. Rashed completed his third collection, la=insan (x=human), in Iran in 1969. Shortly before his death, he completed his fourth volume of poetry, "Guman ka Mumkin." Rashed passed away from a heart attack on October 9, 1975. Contrary to the burial practice of Islam, his body was cremated.

There are some stories about Rashed's cremation which remain controversial. According to Saqi Farooqi (1978), a friend of Rashed living in London and Rashed's son Shahryar reported that the poet had voiced a desire to be cremated. Rashed's daughter Yasmin Hassan, however, has blamed Rashed's second wife for his cremation and charged that Rashed never communicated a desire to be cremated to anyone (Pue, 2014).

Material and Methods

The researcher has selected two poems (Hassan Koozagar Part I and Abu Lahab Ke Shadi) written by Rashed in Urdu and explores how the translation of intertextual references given in the ST are translated by Ahmed (2000) to give an equivalent effect to the TT reader. The researchers first identified intertextual references or allusions from the ST and traced their pretexts from the ST culture. Afterwards, their translation by Ahmed is evaluated by applying Hatim and Mason's (1990) model of intertextuality. This model makes it imperative to focus on the socio-cultural pretexts of the intertextual allusions both in the ST and the TT for analyzing the effectiveness of the translation.

Theoretical Framework

All texts have intertextual references or allusions, generally drawn from significant events, places, and history. Some allusions are very popular and occur in several texts; they travel between texts, and every time they are borrowed, they gain new meanings within the intertextual space. "Intertextual space" is being traversed from text to text (Hatim & Mason, 1990). As the allusion travels in the intertextual space, it gains new qualities. According to Hatim and Mason (1990), "Each intrusion of a citation in the text is the culmination of a process in which a sign travels from one text (source) to another (destination). These categories give us a complete system of classifying intertextual signals. Following is the model of intertextuality taken from Hatim & Mason's (1990) book, "*Discourse and the Translator.*"
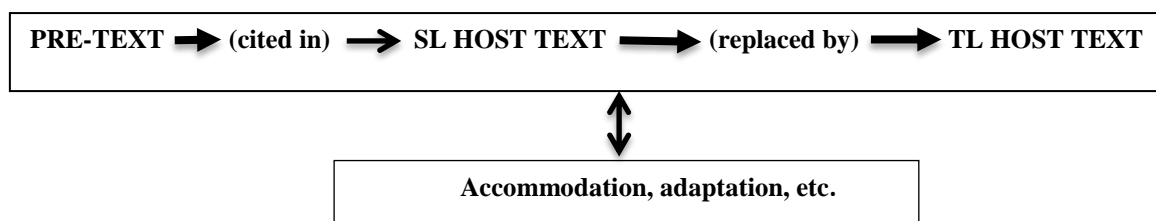
Figure 1: Hatim & Mason's model of intertextuality, 1990

The following diagram shows how intertextual references travel from S.T. to T.T.
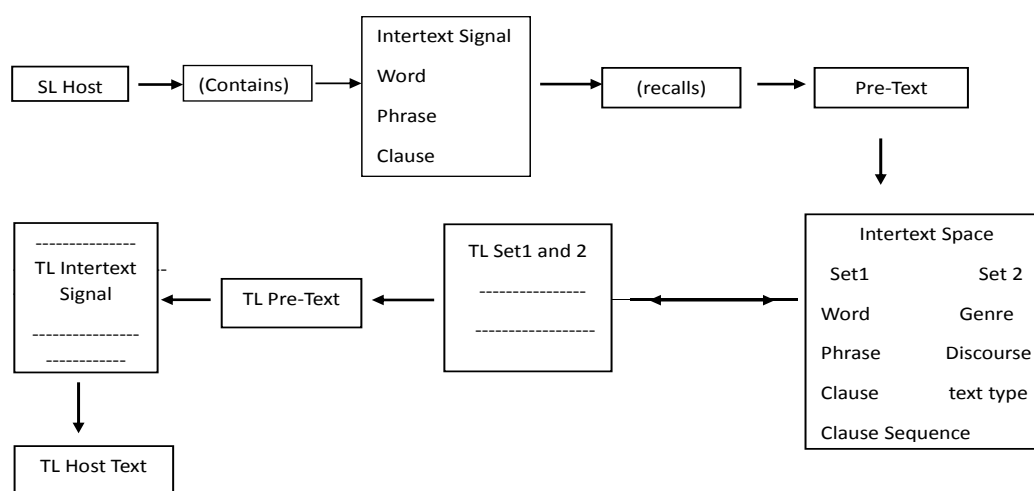
Fig 2: Hatim & Mason's model of intertextuality, 1990

Furthermore, different translators use different strategies for translation. The present research also focuses on how Ahmed has employed different translation strategies for establishing the dynamic equivalence between the ST and the TT. In this regard, the

researchers have used Newmark's (1988) typology of translation strategies as a reference in the discussion sections.

Table 1
Translation Strategies (Newmark, 1988)

1.	Word-for-word translation	9.	Transference
2.	Literal translation	10.	Cultural equivalent
3.	Exoticism	11.	Compensation
4.	Faithful translation	12.	Expansion or reduction
5.	Free translation	13.	Paraphrase
6.	Idiomatic translation	14.	Omission
7.	Communicative translation	15.	Couplets
8.	Transliteration	16.	Notes and glosses

Data Analysis

Following Hatim and Mason's (1990) model for intertextuality, our data discussion is grounded on the following steps:

1. Identifying the origin (pretext/s) of the intertextual reference in the ST (historical, cultural, and religious allusions)
2. Identifying the origin (pretext/s) of the intertextual reference in the TT (historical, cultural, and religious allusions)
3. Comparing the signification of the intertextual reference in the ST and the TT
4. Issues of equivalence
5. Evaluation of the use of translation strategies

Extract 1 (Hassan Koozagar, Part 1)

Table 2
Intertextual References in Hassan Koozagar

TRANSLATED TEXT	URDU SOURCE TEXT
<u>Hassan, the pot maker</u> <u>O daughter of time</u> In the street below, facing your door This is I, The <u>grief-stricken</u> Hassan, the pot maker.	حسن کوزہ گر جہاں زاد، نیچے گلی میں تیرے در کے آگے یہ میں سوختہ سر حسن کوزہ گر ہوں!

The extract given above is taken from Rashed's poem 'Hassan Koozagar' and its translation by Ahmed (2000). The underlined expressions will be examined from a descriptive point of view by considering the notion of intertextuality. Then the intertextual reference in the source and translated texts would be compared at the linguistic level.

Analysis

Table 2.1
Transference of Intertextual References in Hassan Koozagar

Source text	ST Pretext	Target Text	TT Pretext	Translation Strategy	Suggested Translation	Suggested Changes in TT
حسن کوزہ گر	Historical & Religious	Hassan, the pot maker	No Specific Origin Present	Word for Word & Transliteration	Hassan, the potter	Replacement + Footnote

جہاں زاد	Historical & Literary	O daughter of time	No Specific Origin Present	Word for Word	Jahanzad	Transliteration + Footnote
سوختہ سر	Cultural & literary	Grief-stricken	Literary	Word for Word	Distraught	Replacement + Footnote

Linguistically speaking, the text "Hassan the Potter" is intertextual because it does not carry a fixed, literal meaning; rather, it depends on the other text (pretext) to give a meaning rooted in Persian history. Urdu is a hybrid language that has borrowed many lexical and grammatical elements from other languages like Persian, Turkish, Sanskrit, English, etc. Here in the extract, Hassan is not a common name referring to anyone; it is the name of a person historically known by common Persian speakers from Iran as a protagonist and a potter in a folk love tale. As Rashed has spent a good time in Iran as a teacher, it is quite probable that he, in his ST, referred to the same Hassan as known by the Iranians and perhaps by a limited number of Urdu speakers having good literary backgrounds. So, transliterating this proper noun Hassan as a name does not convey the ST meaning to the TT audience. Ahmed has used the transliteration technique along with word for word (literary) technique to translate the word "Hassan Koozagar" حسن کوزہ گر into English. To understand the expression mentioned above, we need to understand the historical background of these words. According to Saeed (2011), Hassan Koozagar is the story of poor 'Hassan, the pot maker' searching for true love. The central theme of this poem is "love, art, and artist" (Habib, 1991), which is not conveyed by mere transliteration. Through Ahmed's TT the TT reader may only know about Hassan as an ordinary individual but not Hassan as a person important in Iranian culture and history. Without an understanding of the signals of the past, it is challenging for the reader to understand the word Hassan in the source text. The translator does not use additional information or footnotes about the word Hassan in the translation process. So, the TT translation is problematic.

The same is the case with another word, 'pot maker.' Iran is famous for its pot-making and fine arts. It has its cultural, historic, and Islamic background. The word 'pot maker' does not refer to this cultural, historic, and Islamic background. So, to understand the target text, the reader must understand the source culture and text, i.e., the culture of Iran. Here, the translator is not giving sufficient cultural background information to produce the equivalent meaning in the TT.

The third intertextual allusion we find in the extract is at the very beginning in the word "*Jahanzad*" جہاں زاد which the writer translates as 'O daughter of time.' The best strategy to translate this word is to maintain dynamic equivalence. Ahmed's (2000) translation 'O daughter of time' does not convey the original sense of the expression in the ST. The word *Jahanzad*, in the ST, means intelligent and wise. No doubt Rashed has used this word in the ST for his beloved, but the translated word 'O daughter of time' cannot convey the true meaning of the word *Jahanzad*. To understand the meaning of the word, the writer should study the pretext or the other texts behind this word or the work of other writers who used this word in different contexts. For example, the word *Jahanzad* has a Persian background. According to the dictionary "*Jamia-ul-Loghat* جامع اللغات" by Khawaja Abdul Majeed (2010), the first word "Jahan جہاں" means "world or sansar." The word "Zaad زاد" in English means offspring, and in Persian, it means "Olad, Beta, Pediast, پیدایش ، اولاد ، بیٹا *etc*. Jahanzad is used just as "Laila" is used in Arabic literature. So, the word "O daughter of time" fails to convey the original meaning of the word. There is no literal equivalent between the two cultures and intertextual allusion. Here, we find a substantial intertextual space between the two words Jahanzad and O,

daughter of time. The greater the intertextual space, the greater the TT reader is away from the real meaning of the word.

Another intertextual reference is available in the same passage, *i.e*, **"Sokhta Sir** سوختہ سر *"* which is translated as "Grief Stricken." In Urdu dictionary "Jamia-ul-Loghat" جامع اللغات *"* by Khawaja Abdul Majeed (2010) "Sokhta Sir سوختہ سر *"* means "Bad Naseeb بد نصیب, Moseebat Zadda مصیبت زدہ *"* But here in this poem the writer means "aysa baanda jo moseebat zadda ho aur sir main matti dale ho بندہ جو مصیبت زدہ ہو اور سر میں مٹی ڈالے ہو ایسا *"* i.e., in English, a person in trouble and in a miserable condition. The translator translated the same word into English as "grief stricken" which means According to, OALD (2005) "feeling extremely sad because of something". So, these words "grief stricken" although conveyed the meaning, but not the exact meaning which is required for the translation. For the exact meaning, first we have to study the background of the Persian word, "sokhta sir سوختہ سر *".* In Persian the word sokhta سوختہmeans "Jala hua or jallana جلا ہوا جلانا، *"* i.e., burnt in English. And the word "sokhta sir سوختہ سر *"* means or عشق کے باعث جس کا دماغ خراب ہو چکا ہو *"* ashaq k bais jis ka damage kharab ho chukka ho "ashaq ke waja se pagal hona عشق کی وجہ سے پاگل ہونا *".* Allama Iqbal used the word بانگِ درا *"* "Sokhta- a- Saman سوختہ سامان *"* in his poem 'shikwa شکوہ *"* in "Bang-e-Dra

Suggested Translation and Strategies

To conclude this discussion, the researcher suggested the following changes in those mentioned above underlined intertextual allusions.

1. Replace the intertextual allusion, Hassan, the pot maker, with Hassan, the potter, with footnotes and additional information because the word potter has more association in the target language instead of the pot maker.
2. Replace the intertextual allusion O daughter of time into Jahanzad using the transliteration technique with footnotes because the translator coins O daughter of time, which has not been used in the target language. It shows that there has not been any association with the target language. So the suggested translation is Jahanzad.
3. Replace the intertextual reference grief-stricken with distraught with footnotes because the word grief-stricken has a weak association with the target readers. The suggested translation distraught strongly associated with the target readers and its language. So distraught is the most appropriate word.

Extract 2 (Hassan Koozagar, Part 1)

Table 3
Intertextual References in Hassan Koozagar

TRANSLATED TEXT	URDU SOURCE TEXT
O born of time! That <u>languid night in Baghdad</u> That <u>bank of river Tigris</u>	جہاں زاد بغداد کی خواب گوں رات وہ رود دجلہ کا ساحل

Explanation

Table 3.1
Transference of Intertextual References in Hassan Koozagar

Source text	S.T. Pretext	Target Text	T.T. Pretext	Translation Strategy	Suggested Translation	Suggested Changes in T.T.

جہاں زاد بغداد کی خواب گوں رات	Historical & Religious	languid night in Baghdad	1590-1600 Latin	Word for Word & Transliteration	Dreamy night in Baghdad	Replacement + Footnote
روِد دجلہ کا ساحل	Historical & Literary	Bank of River Tigris	Armenian	Word for Word	The bank of the river Tigris	Transliteration + Footnote

The above given intertextual reference has been taken from the poem "Hassan Koozagar حسنؔ کوزہ گر" by Rashed and translated by Ahmed (2000). The translator translated the lines mentioned above "Jahanzad Bagdad ke khawab ghoo raat گوں رات" جہاں زاد بغداد کی خواب" and "rodah dajla ka sahil روِد دجلہ کا ساحل" as "languid night in Bagdad" and "Bank of river Tigris." The translator has tried to convey the equivalent meaning in the TT. Here, the translator has used transliteration and literal techniques. There is no use of footnotes or additional notes. However, it is observed that this intertextual reference footnote or additional notes are necessarily required to give accurate meanings of the words. The word "languid," according to OALD (2005), means "moving slowly in an elegant manner," which is not an appropriate word for the source language word "khawab ghoo خواب گوں." The word khawab ghoo خواب گوں in Urdu dictionary "Jamia-ul-Loghat "جامع اللغات" by Khawaja Abdul Majeed (2010) means "khawab main dhooba hua admi خواب میں ڈوبا ہوا آدمی". And especially in this poem, this expression expresses a magical world of a lover who enjoys every moment of love with his beloved. It is like a dreamy night full of imagination and fancy. To understand the source word's original meaning, we must study its pretexts and origin. The origin of this word is Urdu literature and its culture. It means living in pleasure with imagination. There is a vast intertextual space and mediation between the word "khawab ghoo خواب گوں" in the source text and the word "languid" in the target text. So, the translator fails to convey the word's suitable meaning because the word's origin is Urdu and Persian.

Another intertextual expression is "rodah dajla ka sahil روِد دجلہ کا ساحل" which is translated as "bank of river Tigris." According to Urdu Dictionary "jamia-ul-loghat اللغات جامع" by Khawaja Abdul Majeed, (2010) "rodh روِد" means "naddi, naher, saaz k taar تار ندی، نہر، ساز کے". This intertextual signal has a historical background. In Iran, many such expressions refer to rivers, like rodh-e-award روِد آورد, rodh-e-aaho روِد آہو, rodh-e-baar روِد بار, rodh-e- khana روِد خانہ. Furthermore, the word rodh روِد is also used for musical instruments. For example, "rodh-e-zan falaq روِد زن فلک" means "musician". "rodh- e-saaz روِد ساز" that means "saaz bajanay wala ساز بجانے والا". Rodh-e- daar روِد دار means fast and dangerous. Dr. Javeed Iqbal (2008) also used the word rodh روِد for the biography of his father Dr. Allama Muhammad Iqbal. The title of the book was "zinda-e-rodh زندہ روِد" which means "River that is alive for everyone or River of knowledge." In Persian literature we found so many words with the word "rodh روِد". For example "rodh-e-seemab روِد سیماب, rodh-e- kaveere روِد کاویری", is used means "heroo ke nehar ہیروں کی نہر", for the Muslim of Maysor and Karnataka in India. "Rodh- e- Gung روِد گُنگ" is the name of the river" Ganga گنگا in India. In "Bang-e-Dra بانگِ درا (2002)" Iqbal used the same word in his verse as,

"ay hamala ay atlaq ay rodh -e- gung اے ہمالہ اے اتلک اے روِد گُنگ"

"Rodh -e- Neel روِد نیل" is the name of river in Egypt. In "Javeed Nama (2010)" Iqbal said,

نیل روِد از کلیم مثلِ گزر در

Dar guzar missal la qaleem as rodh-e- neel

The word Dajla دجلہ is an Arabic word that means "The Swift River" or "The Great Water." In the Urdu dictionary "jamia-ul-loghat جامع اللغات" by Khawaja Abdul Majeed (2010), the word Dajla means "kasrat or zayada hona" (Too much in quantity). There is a famous proverb, "dajla ba dajla دجلہ بہ دجلہ" means "bakasrat hona بکثرت ہونا". Iqbal used the same word in his book "Javeed Nama جاوید نامہ (2010)" in this way.

<div dir="rtl">

جو بہ جو چشمہ بہ چشمہ یم بہ یم دجلہ بہ دجلہ

</div>

Dajla ba Dajla, Yam ba Yam, Chashma ba Chashma, Joo ba Joo"

Suggested Translation and Strategies

To conclude the above talk, the researcher suggested the following changes in the abovementioned underlined intertextual allusions.

1. Replace the intertextual allusion, languid night in Baghdad, with the dreamy night of Bagdad with footnotes and additional information because the word dreamy has a deep and strong association with the target language than the word languid. According to the British National Corpora (BNC), the word languid has a weak association with the target language readers.

2. There is no need to change the intertextual allusion to the bank of the river Tigris because, according to the BNC, it has a deep association with the target language. Only the footnotes and additional information are required to explain the river Tigris because this river has a strong link with Islamic history.

Extract 3 (Abu Lahab Ke Shadi)

Table 4
Intertextual References in Abu Lahab Ke Shadi

TRANSLATED TEXT	URDU SOURCE TEXT
With <u>adornment,</u> she had no concern	نہ اس کو مشاطگی سے مطلب
Neither a <u>parting in her hair.</u>	نہ مانگ غازہ

Explanation

Table 4.1
Transference of Intertextual References in Abu Lahab Ke Shadi

Source text	S.T. Pretext	Target Text	T.T. Pretext	Translation Strategy	Suggested Translation	Suggested Changes in T.T.
مشاطگی	Historical, Religious & Cultural	Adornment	1470-80 Middle French, Literary & Religious	Word for Word &	Trace of makeup	Replacement +Footnote
مانگِ غازہ	Historical & Literary & cultural	Parting in her hair.	No Specific Origin Present Literary	Word for Word	Hair-do	Replacement + Footnote

The underline words given above are the intertextual references taken from the poem, "Abu Lahab Ke Shadi ابو لہب کی شادی" written in Urdu by Rashed and translated into English by Ahmed. This is one of the most beautiful poems of Rashed, in which he described the painful event of the life of Abu Lahab, i.e., his wedding. There are two different expressions mentioned above. The first is "Mashatgee مشاطگی" translated into

"Adornment." Mashatgee مشاطگی is a Persian word which, according to a dictionary, "Jamia-ul-Loghatجامع اللغات" by Khawaja Abdul Majeed (2010) means banao sanghar karna wale aurat بناؤ سنگار کرنے والی عورت Banao Sanghar karana بناؤ سنگار کرنا . In the poem, the word "mashatge مشاطگی" is used for the wife of " Abu Lahab ابو لہب." Iqbal also used the same expression in one of his verses in "Bal-e-Jibreel (2002)",

<div align="center">

کو معنی حسنِ ضرورت کیا کی مشاطگی تیری

بندی حنا کی لالہ ہے کرتی بخود خود فطرت کہ

Tare mashatgee ke kia zarorat husana maaine ko

K fitrat kudh ba kudh karte lala ke hina bandee

</div>

The translated word "adornment," according to the OALD (2005), means "something looks more attractive by decorating it." The translator has used the word-for-word technique to translate the intertextual reference or expression. Although the word "adornment" also expresses the same meaning, the word "mashatgee مشاطگی" is more appropriate than the word adornment. The word "mashatgee مشاطگی" is purely used for the beautification of women and especially for the Bride, whereas; the word "adornment" is not a specific word for Bride. As a result, there is a big gap between the meanings of these two words. We can call it intertextual space in the source and target texts.

The second expression is "Mang-e-Gaza مانگِ غازہ " Mang مانگ is a Persian which, according to a dictionary "Jamia-ul-Loghatجامع اللغات" by Khawaja Abdul Majeed (2010), means "sir k baalo k bech ke lakeer سر کے بالوں کے بیچ کی لکیر" The word "ghaza غازہ" is also a Persian word which, according to a dictionary "Jamia-ul-Loghatجامع اللغات" by Khawaja Abdul Majeed (2010), means "ak qasam ke khshboo dar ghulabi safoof jo auratian khoobsuratee k leya apna charain pa lagate hainکے لیے اپنے چہرے پر لگاتی ہیں ایک قسم کا خوشبو دار گلابی سفوف جو خوبصورتی" (a kind of substance which the women use for the beautification of her face). There is another expression related to this word which is "مانگِ غازہ. So "Mang-e-Ghaza مانگِ غازہ" غازہ کاری" ghaza kari" which means "khoobsurte خوبصورتی. So "Mang-e-Ghaza means "Charay aur Baalo ka Banao Sanghar Karna چہرے اور بالوں کا بناؤ سنگار کرنا" (to makeup the face and making the hair). But here, the translated words are "a parting in her hair." This translated expression differs from the actual expression. "A parting in her hair" is the translation of the word "Mang مانگ" but the translator fails to provide the English translation of "Ghaza غازہ." The translator used the technique of "omission." This technique is used by the translator when the translator fails to find the appropriate word in the target language.

Suggested Translation and Strategies

To conclude this discussion, the researcher suggested the following changes in the abovementioned underlined intertextual reference.

1. Replace the intertextual reference adornment with a trace of makeup. Here the translator misjudged the source text and translated it into adornment. Trace of makeup is the most appropriate word for the target language reader.

2. Replace the intertextual reference parting in her hair with the word hair' do. Parting in her hair is not often used in English and literature. The word hair 'is the most suitable word for the target language reader, and it also strongly associates with the target text.

Conclusion

The ST and the TT analysis shows that using symbols, metaphors, references, similes, personification, and other literary devices in ST makes the translator's job more difficult. Moreover, translating intertextual allusions and references further involves certain equivalence-related issues. Ahmed, the translator of our TT, has employed many different translation strategies to translate the intertextual references effectively; however, the translator does not consistently follow any model or theory for translating intertextual references. Resultantly, at certain places, the dynamic equivalence of meaning has been sacrificed in favor of word-by-word translation or transliteration.

Other examples of intertextual references like proverbs, quotations, sayings, and folklore create a problem translating from the ST to the TT, mainly while translating a person's inner feelings or expressions from Urdu into English. Literal translation or functional equivalence with Footnote is recommended for this kind of translation. This research also deals with the translation of cultural expressions or cultural terms. If the translator fails to translate the cultural expressions or terms from the ST to the TT, footnotes or extra explanations should be essential to the translation process. A good translation must reflect the writer's style, ideas, and facts. The translator should avoid including his ideas and style. He should be impartial until the completion of the task (Ray, 2002).

The research also highlights that the translator should have sound background knowledge of the source culture or the pretexts to deal with translation problems. If the translator does not know the prior text, he will not be able to decode the meaning and, as a result, will distort the message. Hatim & Mason (1990) express the same idea regarding the cultural text when they claim that a text characterized by fewer cultural elements needs less modification in translation. As the current study has focused only on Rashed's selected poems, future studies are expected to improve our understanding of equivalence issues in translating intertextual references.

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