PalArch's Journal of Archaeology of Egypt / Egyptology

METAPHORS AND TRANSLATION: A STUDY OF ENGLISH TRANSLATIONS OF PASHTO POEMS

Mujtaba Khan[1], Dr. Rab Nawaz Khan[2], Dr. LiaqatIqbal[3]

[1]Visiting Lecturer, Department of English, Abdul Wali Khan University Mardan, KP, Pakistan.

[2,3]Assistant Professor, Department of English, Abdul Wali Khan University Mardan, KP, Pakistan.

Abstract:

Metaphor and its translation have a pivotal part in translation studies where many issues and technicalities exist. Keeping in view this dimension of metaphors' translation, the current study investigates what differences can be found in the use of metaphors in both the source and target texts, and how metaphors from the source text into the target text are translated, i.e., what procedures are mostly adopted. For this purpose, 50 Pashto poems were convenientlyselected. The data was analyzed in light of Lakoff's (1980) conceptual metaphors and Peter Newmark's (1988) translation procedures. The data reveal that a blend of different metaphors has been used in both the source and target texts with a difference that in Pashto text, metaphors are used in a greater number. In Pashto text, conceptual and dead metaphors were found frequently. As far as translation of these metaphors is concerned, it was found that transference, literal translation, modulation, naturalization, translation label, functional equivalent, cultural equivalent, descriptive equivalent, synonymy, couplet, and recognized translation have been used in the translated poems. The study concludes that the use of more metaphors in the source text is because of the social and cultural differences as in Pashtun society, mostly, things are presented with meaning conveyed in an indirect and metaphorical sense.

Introduction:

Metaphor is used in language to expose the hidden concepts. According to GoergeLakoff,"metaphor is prevalent inourordinary life, not only just in language but thoughts and actions as well. He also believes that "we are unaware of our conceptual system." Any language is the evidence for what this system is like (1980, p. 5).

Translation of metaphors is a complicated task for translators and scholars who translate metaphors in a poem and other genres of literature. As Dur (2006, p. 26) noted"If one wants to consider it necessary that it's important to know the meaning in thought,language and literature; so, metaphor is the key to open the door for creating the meaning of the given words. Healso said, "Identification and interpretation of metaphors both in everyday language and in literary texts, act as a necessity and beyond that, they have a great role in human thought, understanding, and reasoning" (2006, p, 38). Hebelieves that identification and interpretation of metaphor is like understanding the world we live in,and both can be affected by contextual and lexical properties of metaphors (Dascal, 1989).Steen (1994) states that literature and metaphor have a very close relation with eachother.

Scholars of translation studies face different problems while translating metaphors.The majority of scholars and/or translators often translate metaphors in different wayswhile using different strategies for the job/activity concerned. The difficulty confronted by them while translating figurative devices, like metaphors,liesin the fact that different conventions involve in molding languages. It is not possible to translate exactly one language into another because of the differences in conventions/cultures followed by different ethnic groups. Ithas often been observed that the translators translate metaphors literally, i.e. they translate in accordance with (the structure of) their mother tongue. The majority of translators translate metaphors according to their own approaches and perceptions. Some of them are competent enough to pick the same in the target text (TT), whereas others know very little/limited about the strategies used intranslation. Some strategies are more dominant in translation, which are often considered incorrect while translating the same metaphor through literal meaning.

Translation, especially translation of metaphors, has been widely explored and analyzed by scholars, likeNewmark (1988, p. 104) who noted that "the translators are faced with two major challenges in their work: the choice of the optimal translation principle for the whole text and translation of metaphors." Translation becomes more complicated and tougher when one translates figurative devices into the target language. While doing so, sometimes, meanings get changed. In one language, one word gives one meaning, and when it is translated to another language, it gives another meaning. For example, an owl in Western culture is considered as an intelligent bird and represents wisdom. While in Eastern culture, an owl represents a completely contradictory concept, which is associated with folly, stupidity and negativity. Thoughseveral studies on metaphors have already been conducted, yet the translation of metaphors, especially in Pashto poems, has not been properly worked on. To explore the translation of metaphors in poems, the current study seeks to explore how metaphors are used in the source language (Pashto) as well as in the target language (English), and what different strategies are used in translating these metaphors.

Research Questions:

The current study seeks to answer the following research questions:
Q. 1 What differences can be found in the use of metaphors in both the source text and the target text?
Q. 2What procedures are mostly adopted for translating the source text into the target text?

Literature Review:

Translation of metaphor is a challenging job because of many reasons, including cultural ones (Fernanda, 2014).In this regard, Chen (2010, p. 78) argues that "different metaphors are due to geographic environment, personalities, values, concepts, thinking modes, and views of the world." It is evident from the aforementioned arguments that the varying cultures in the world do hold varied opinions regarding the metaphors they come across. This helps find a notion that there may exist metaphors that keep universal connotations and meanings; however, at the same time, there exists dichotomies in certain metaphors when they are semantically exhausted during the occurrence of cultural transition. Sweetser (1990) introduces otherexciting ideas about metaphors that the words, we are using in our ordinary language, are basically figurative that can be simply figured out when one goes for their history while tracing their etymological data.

Using metaphors in poems can be used just as an exaggeration, or it might be the main or fundamental theme in a poem. Navid (2018) stated, "as far as the translation of metaphors is concerned, a translator needs to find out the correspondent image in the target language for the metaphor in the source language."

Newmark (1981) has proposed seven methods or techniques to translate metaphor from a source language into a target language:"First, to recreate the same metaphor literally in the target language if the same image exists in the target language."Second, "produce another image in the target language which is compatible with the source language." Third, "the metaphor may be translated via a simile retaining the same image." Fourth, "translating the metaphor via a smile and adding the sense". "Fifth, the metaphor may be reduced to sense." Sixth, "the metaphor may be deleted in the translation if it is redundant."Seventh,"the metaphor may be translated by the same metaphor combined with its sense"(Newmark, 1981).Wadood(2017, p. 160) noted that "metaphors have a strong potential to structure abstract ideas, and this may occur differently in different cultures. Notions that are difficult to portray can be conveniently transformed into an interactive process through the symbolic expression."

As aforementioned that translation is a dynamic area full of many gaps where the translation of metaphor still exists. Polyglot linguists can translate metaphor from one culture to another, and because of their linguistic introduction of metaphors, there are key elements of literature that provide literary content in different works, like prose or poetry, lending its uniqueness and subjective implication. Lodge (2015) states that metaphors are essential for bringing clarity to the message. According to Yu (2008), metaphors are tools for literary works where the readers are made aware of the author's perceived experience and vision. Moje (2009, p. 415) argues"that the meanings and connotations of metaphors tend to differ along with variations in language and cultural perceptions. Therefore, ambiguity toward metaphors increases with variation in the social and linguistic attributes of people experiencing a piece of writing in different languages."

Translation gets tougher while talking about cross-cultural communication, or translating metaphors among cross-cultural communities as every culture uses various domains differently, and they use diverse source domains for the specific target domain, and conversely, one culture uses a specific source domain to conceptualize a set of the target domain. All these difficulties, a translator faces because of different idiomatic expressions, like each culture has its own idioms that are meaningful in the same culture. The same may not be intrinsic in other cultures. It might be because of different references. Transparently, it is vivid that as every culture has its own idioms and idiomatic expression, so in the same way they use references according to their culture. Sometimes, the nonexistent words cause difficulties in translation whiledecodingone language to another. So it is very hard to translate one language to another,and if someone finds it very close to the source language, then some of them lose its meaning while being closely aware of whatit means.Nida and Taber(1982, p. 120) arguethat"translation is primarily meant for reproducing a message(s) in another language." To reproduce that message, a translator has to make both lexical and grammatical adjustments.In Urdu/Pashtu/Arabic, we have such terms of religious practice which cannot be translated to another language, such as"Umra," "Tahjood" and "Istihara." So the concept cannot be translated into the English language because all these concepts are culture-bound. A translator faces problems when there are gaps and long distances between the target and source language. Talking about cross-culture translation, it is evident that some words, which because of the lexical gap, cannot be found in another language. As we are acutely aware of the fact that every culture has its own culture-oriented metaphors, and when one goes through translation study while translating metaphors from source language to target language, one can find some similarity and dissimilarity in translated metaphors. When translating words from one language to another, they lose their essence. For instance, "owl" in Eastern culture: the concept of "owl" stands for folly, stupidity and lack of good sense, while in Western culture, generally speaking, "owl" is a bird which is known as a bird of the night.

Wainwright (2005, p. 1) states that "Human beings through evolution have been able to voice a variety and combinations of different sounds. Our languages can express strong emotions and complex information to a great degree of subtlety. In our childhood, we hear the sounds of our language, we imitate them and we enjoy them. We enjoy the sound of a language more when they take a poetic form. Poetry makes use of musical devices such as alliteration and onomatopoeia."Metaphors are mostly used in poetry where they create charm in the written work of a poet. Poetry provokes aesthetic sense and value of the reader. All these values and aesthetic sense, which a poem conveys, depends on metaphors. The more you use metaphors in your language, the more figurative and impressive it becomes. The so-called aesthetic values are conveyed in a poem by the choice of words, word order and sound. All these values are interdependent. If a translator ignores word choice, word order and sound, he loses or destroys the beauty and originality of the poem. Newmark (1988) states that aesthetic valuesare mostly dependent on poetic structure,metaphor and sound.Ana Luketić (2015)pointedoutthat"the unavoidable problem that occurs when translating anything including poetry, is also the problem of translatingculture-bound terms."Luketić (2015, 8) addsthat socio-cultural factors create problems in the selection of phrases and words. This shapes our beliefs, habits and traditions.

In childhood, every child is exposed to the language being acquired in the natural environment and a natural order during the acquisition process. Kids appreciate poetic languagemore when they are exposed to rhythmical language while

expressing their emotions of gladness, and when they listen to the song or poetic type of things. Bassnett (2002, 76) believes that "Poetry translation is difficult for three main reasons. First, the poet whose work is being translated is usually dead, and reproducing the theme of the poems written by that poet through translation in the target language becomes really difficult.""The second poetry is characterized by plenty of figures of speech especially metaphors and similes where the metaphor of the source language in some cases may be different than that of the target language. Third, the language of poetry expresses the deepest and personal feelings and emotions of the poet which are dressed in alliterative and rhyming words"(Bassnett, 2002, 22). It is an acknowledged fact that a writer's point of view is integrally involved in whatever he/she experiences and produces.However, the reader is independent in interpreting his/her work with or without the writer's viewpoint and background knowledge.So when they translate his work, they would, most probably, translate the same work in the same order and fashion in translation. In this regard,Venuti (2004) says that the reproduction of such a text is impossible because both the contents and form become a source of issues where one is sacrificed for the sake of another. In case of poetry, when a translator chooses to translate a poem through literal translation while translating the written material literally, it is more likely that the essence of the source text will be lost. This is how it loses its essence while going through literal translation because poetry is metaphorical language, and when one translates it denotatively, it loses its purity and metaphorical expression automatically.

Methodology:

For the present study, data was collected by using convenient sampling technique,and50 Pashto poems along with English translation were conveniently selected for analysis. The descriptive research design was used, and textual analysis was used for analysis.

According to Alan McKee (2001),"When we perform textual analysis on a text, we make an educated guess at some of the most likely interpretations that might be made of that text." He addsthat textual analysis is a methodology where one gathers and analyses information in academic research. The information we gather is not final, rather there can be different types of interpretations in different contexts.

Following Newmark's Translation Strategies, the texts understudy have been studied carefully, coded for the particular strategies and analyzed accordingly. In this way, various elements of text, for example, words, phrases and sentences have been studied for finding out answers to the research questions of the study. These components have been studiedfrom the perspectives of the target text and the source text. Hence, metaphors, the meanings these have in the source text, the meanings they create in the target texts,the differences in meanings that are present in both the source and target texts regarding the use of metaphors, have been identified and analyzed accordingly. Peter Newark's(1988) approach, where he gives almost sixteen strategies, has been used.

Analysis:

The following sectionseeks to answerthe designed research questions that deal with the difference in the use of metaphors between the source and the target languages and the strategies used in the translation of the source text metaphors.The leading

examples are used to find out the difference in the way both the languages use metaphors and also the way the translators have translated metaphors.

As mentioned earlier, different poems have been selected for analysis. One of the poems, namedKhugaPehawara (Beloved Peshawar)written by Orbala, belongs to the genre of poetry, called Ghazal (lyric) got a mixture of different metaphorical expressions. In this poem, the poet has displayed the scenario of Pakhtunkhwa. Here, the writer has used the wordزړه می چوی(zra me chvi- my heart is bursting) asadeadmetaphor.Taking Newmark's (1988) translation strategies, which he calls translation procedures, the translator has used the literal strategy of translationwhile translating the metaphorزړه می چوی.The literal translation of the mentioned Pashtu phrase does not give the exact meaning, rather looks bizarre.The stanza is:

ST: مورے زړه می چوی نن چی ده مرگ باران وریګی   Morey zrra me chwi nan che da margbaraanwareegee"

TT: My heart breaks; Mother, that it is raining death.

As Newmark (1988)believes that literal translation is a translation procedure in which "the SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context."The phrase zra me chwi is a metaphorical phrase used as a dead metaphor for the feelingsof pain when an individual feels emotional pain because of other individuals or anything else which becomes one of the reasons to touch emotions badly. While looking at the word in the source language,it indicates pain (emotional pain) when one is hurt badly. But when translating the same metaphor to the target language literally (zra me chvi- my heart is bursting), it does not offer the idea in the target language which it gives in the source language. Now, if we take the same concept in the given phrase in the target language and use it as a conceptual metaphor as (you broke my heart or my heart is broken), it gives the idea of pain which gives different meaning like (someone deceived me, in love, or in other matters, or hurt my feelings). The same phrase gives the equivalent concept of the intense feelings of the emotional pain of the victimized. In this way, we can call this a universal metaphor in both of the languages (Pashtu and English) because of the similar concept it gives us in both the source and the target languages. Here, the author has not referredto heartas an actual organ of the human body, rather he has spoken of the feelings,pain, instability of mind and feelings which makes an individual disturbed and also makes the situation and the environment unusual for the same person. But when we take this metaphor through literal translation, the translation could be like (you burst my heart) and the contextual meaning of the same concept could be (You hurt me or my feeling).
It is further said:

ST: تور قمیص هو دلته وس مثال ده   "Tor kamiskhodaltaossmisaal da kafanjorrsho,""Laliyarashadaltataazagulaanrejeegi"
کفن جوړشولالیةراشہ دلتہ تازه ګلان ریجیګی

TT: The tor kamis is now our coffin.
Beloved, come home – the fresh flowers have wilted and died.

In the poem, the writer has used a metaphorical line as " تور قمیص هو دلته وس مثال ده کفن (جوړشولالیة راشہ دلتہ تازګلان ریجیګی). "Tor kamis and kafan," these two words have different figurative meanings. And for the same words, the translator has used the

transference procedurebecause the same words are transferred into TT in their original form from an ST. As Newmark (1988, p. 8) believes that "transference is the process of transferring an SL word to a TL text."The same words are used here as Metaphors – clichés" as Newmark (1988, para 5) says that "Metaphors-clichés are metaphors that have lost their aesthetic sense and are used only in connotative function in order to express thoughts more clearly often with a larger share of emotions."The figurative meaning of the same word "tor kamis" is used as a "cliches metaphor" andtransferred into TL as revolt against the violence or revolt against barbarism. Kamisis a culture-oriented word used in eastern culture, especially in Pakistan which has no equivalent. The writer has used a very good and accurate conceptual metaphor in the source language for the word (revolt) in the target language for the same concept used in the source language in order to explain his mind, the situation of life, against barbarism and the ill-treatment of the oppressor. But the literal meaning of the word is "black kamis" (in a Western culture used as a T-shirt) through which one cannot get the main idea of the writer.

In another place, it is said:

ST:لالیۀ راشه دلتہ تازه ګلان ریجیګی   "Laliyarashadaltataazagulanrejeegi"

TT: Beloved, come home – the fresh flowers have wilted and died.

In the above lines, the writer has used another metaphor as تازہګلان ریجیګی (tazagulanrejege – fresh flowers are being wilted). This is literally translated by the translator where the word "tazagulan" is used as a dead metaphor for the child, which contextually indicates youth while the literal meaning of the same word is "fresh flowers." For the translation of metaphor, the translator has afunctional equivalent procedure as inmajority of the western culture whenever writers use the word "Flower," they refer to springseason and beauty of the environment. That is why it might be hard for the translator to get the desired meaning. For the word "ریجیګی" "Rejeege,"the translator has used functional equivalent procedure. The same metaphor is used again as a dead metaphorwhich metaphorically/symbolically indicates the death of the innocent lives while the dictionary meaning of the same word is "Wilted" which does not give the said contextual meaning because of different cultural background and differences in function.

We have selected another poem, named ستا غم (StaGham- your grief) written by WazirAftab. As he has complained to his beloved as how she has ignored him since long, and he has become the victim of psychological disorder. In order to explain his state of mind,he says:

ST: ستا غم پوتے پوتے کرم ستا یادونو لیونے کرم   Staghampotypotykramstayadunulewanykram

TT: Your grief aggrieved me.

In the translated version, we find that it is translated as (your grief aggrieved me). Here, the words "potaypotay" are used as "dead metaphor" which refers to the feelings and emotions of an individual as we know that grief is not something that turns someone into pieces physically; rather it touches the emotional state of mind. In Pashto culture, usually, words are repeated so that both rhythm and intensity of feelings are produced. However, in the English language usually, repetition is

avoided. In this way, the repetition of "potaypotay" is avoided, and the emotion is shown by the word "aggrieved."The translator has used a modulation procedure for translation of the same line. The main reason is the reader of both of the texts who read the text through their own different viewpoint. As Peter Newmark (1988, p. 85) states "that modulation refers to a change of a message of the ST in the TL text because of different viewpoints in the SL and TL."We can take the same phrase denotatively as (your grief turned me into pieces) which is also a metaphorical expression.

In another poem by Rahmat Shah Sayel, translated by DawoodAzami, it is said:

ST: پښتون او کابل دواړه دوه یاران دي   Pekhawaraw kabaldwanradwayaran de

Lakadwastrage pa makh da yaw janan de

TT: Peshawar and Kabul are two friends.

The translator has used a couplet procedure for the translation here because two procedures are used here for translation of the aforementioned line. The first one recognizes translation strategy as Newmark(1988)points out that "recognized translation is the use of an authorized translation of an institutional word." The second is the transference procedure as Newmark (1988) states"transference is the process of transferring an SL word to a TL text."The same poem has no title, but the very first line of the poem shows the very relation of the people living in the cities mentioned above and their closeness. Traditionally, ghazals do not have titles, instead, they are known by their first line. Looking at the above lines, the poem shows its metaphorical expression as "yaraan" or "friends,"the words used as metaphors for the two cities. Keeping in view the aforementioned, conceptual metaphor in the very first line of the poem "closest friends" is used for the two big cities of two different countries, named Pakistan and Afghanistan. As we know that friendship is a relationship related to emotions and psychological state of mind where the likes and dislikes or making such relations base on it. Here, the writer has used the word "close friends" for the cities which refer to the people belonging to the same race. In another line, he has used a simile while associating the cities with the eyes of the beloved. By the word 'beloved,' he means earth's surface which is used as a dead metaphor in the second line. Mostly, people use the word'beloved' for the dearest one which is mainly denoted to sex (the opposite sex) to whom people love very much and having an intense feeling of love with the people they love. Although people love the earth which is feminine gender, they do not keep such feelings for the earth as they have for the beloved human beings.

It is further said:

ST: خوشبویی دي په ولاړه کی روان دي   khushboyae de pawalarhakerawan de

TT: Apungent scent that travels far from its source

Here is another line from the same poem (khushboyae de pawalarhkerawan de- a pungent scent that travels far from its source). Again in the bridge translation, we have as "They are scent; traveling or static." Thus, the translator has used the conceptual metaphor for the same nation as "they are scent." The writer has usedfunctional equivalent procedure for the translation of the same metaphor.We know that scent as a type of smell is the combination of different things, like flowers or other things combined or mixed up which produce a good smell that is usually long-lasting and appreciated by the people. In the discussed phrase,he has used the

same word "scent" as a metaphor for the Pashtun nation as they are the scent. The
writer has used the same metaphor in order to make the people aware of the lively
nation.

Similarly, we have taken some verses from the poetry of Ghani Khan, a
renowned philosophical Pashtopoet of the 20ᵗʰ century. As he has written the ghazal,
named زمہ زمہ زمہ (zamazamazama-I am going),translated by TaimurKhan where he
has used some conceptualanddeadmetaphors in the ghazal as mentioned above. We
have taken the verse from the same poem as given below:

ST: پرون تحم وم نن گل یم سبا بیا با حاوری کیگم   Parontuhamwmnangul
                                                        emsababyabakhawrekegham
TT: yesterday, a seed, today, a flower, and tomorrow, I'll turn to dust.

The translator has used literal procedure for the translation of the same poem while
translating the line literally from the ST to TT. Newmark (1988) believes that literal
translation is a translation procedure in which "the SL grammatical constructions are
converted to their nearest TL equivalents but the lexical words are again translated
singly, out of context" (p.46). AsGhaniKhan has used the mixture of metaphors in the
line mentioned above as پرون تحم وم which is metaphorical phrase where the
phrase"tuhamwm" is used as a conceptual metaphor for childhood, and the phrase نن
یم گل is also a metaphorical phrase where "gul em" is used as a dead metaphor where
the phrase یم سبا بیا با حاوری کیگم is also a metaphorical phrase where the khawrikegam
is used as a conceptual metaphor for death or departure from this material world. It
does not give the exact concepts in the target language, the concepts (concepts in the
target language) these metaphors give in the source language.

Similarly, we have another verse from a poem دبسترکوجال by Mohsin,translated
by NadeemNaqvi (2019) as given below:

ST: نشی وتے ستا دہ زلفو جال تا رسیدلے   Nashewatesta da stargojaal ta rasedale
ضرور بہ لیوانے وی داسی حال تہ رسیدلے   Zarorbalewanee we dasikhal ta rasedale
TT: "no one escapes while seeing your hair,"
"Must be lunatic to have this condition."

The translator has used a descriptive equivalent procedure for the translation of the
verse mentioned above. The word دہ زلفو جال (da zulfojaal- hair's web) is used here as
a conceptual metaphor in the source language for the enchanting beauty of the
beloved. The translator has used descriptive equivalent for the translation of the same
verse. He believes that when he saw his beloved for a glance, he became helpless, and
that condition is his willing condition to have such a scenario and masochist sort of
condition while obtaining suffering from the inflicting pain from his beloved.
Inwestern culture, the term دہ زلفو جال (da zulfojaal- hair's web) may not be used for
the same concept that is aligned in the source text. The second line is also
metaphorical one in which the word لیوانے (lewane-lunatic) is used as a dead metaphor
for a lover. The translator has used a descriptive equivalent procedure for translation
of the said line. The word لیوانے(lewane- lunatic) can give a different meaning in
eastern culture like an idiot person,a lover, and amentally retorted person. In western
culture, the metaphor is used for mentally disturbed people. The same word in the
mentioned line does notgive the exact meaning in TT what the writer intends to say in
the ST.

Likewise, another metaphorical line from another poem, named 'Faryad' written by AmjadShehzad is given below:

ST دَ چا دَ سوچ په مرۍ   Da cha khobe pa marai

دَ عقيدو خپسئ مه کينوئ   Da aqedokhpasi ma kenawai

TT: do not let creed's nightmare be set on who is having sublime thoughts!

The writer has used the stock metaphor as he has given both abstract and concrete touches to the metaphor. Newmark noted "that the field of stock metaphors and metaphors-clichés overlap.Stock metaphors are metaphors that are effective means of describing concrete or abstract concepts, which has an emotional impact on the reader and unlike dead metaphors, these have the active aesthetic function." As the metaphor,"ده چا دَ سوچ په مرۍ"Da cha khobe pa marai" is a stock metaphor for which the translator has used descriptive equivalent procedure for the translation of the said lines. Although the concept aligned to the word can give the same meaningin both ST and TT, the description of the same thoughts is in different ways. For example, the metaphor دَ سوچ مرۍ (da sochmarai–subdued thought or thought) in ST is forbidden of the people who raise their voice against the barbarism which may not be proscribed for their due rights. In the TT, the same metaphor may be referred to the writers having sublime thought as Milton (1643), in Areopagitica, notes that "the destruction of literature deemed inappropriate or unacceptable does not benefit society, as it offsets the balance of good and evil and hinders a person's pursuit of the truth." Milton believed that a person's reasoning skills would guide them, and if the Parliament was truly Christian, it would see the value in letting citizens experience these trials of morality. Another metaphor from the same verse is دَ عقيدو خپسئ (Da aqedokhpasi- the creed's nightmare). Here, the writer has used literal translation procedure for the translation of the same verse as the said line is translated into the target language as creed's nightmare that is literally translated into TT. We know that nightmare is the disturbance of thoughts.

Another line from a poem, named دَ شاعرانو په نوم (da shayerano pa num- on the name of poets), written by AmjadShehzad is given below:

ST: ژوند ګل کيدل غواړي   Jwandgulkedalgwari

ژوند خندول غواړي   Jwandkhandawalgwari

TT: life must be prosperous;it should be happy.

The writer has used dead metaphor for translation of the life as ژوند ګل کيدل (Jwandgulkedal- the creation of happiness in life). The word "gul"is mostly used by the writers and people in eastern culture for life and other concepts, like life, youth, earth, kid, city, etc. The same metaphor is used here as a dead metaphor for the prosperous life that is joyful, cheerful and blessed, and which is away from miseries, suffering and depression. The writer has used descriptive equivalent procedure for translation of the same line where the metaphor ژوند ګل کيدل is described differently in both ST and TT. In the same way, in the second line we have another metaphor as ژوند خندول غواړي (jwandkhandawalgwari- life should be cheerful). Here, the writer has useddead metaphor for the happy life, full of joy where there are no misery and tragedies. The translator has used a descriptive equivalent procedure for translation of the same line while describing the same line in the TT.

Conclusion:

The present study is about translation of metaphors of Pashtu poems,and the purpose of the study is that,sometimes, metaphors become context-bound. In one context, it is used for one purpose and in another for another purpose. Generally, this makes translation of metaphors a challenging task, particularly in the translation of poems. The findings reveal that most of the strategies given by Newmark have been used in translation of the given poems.Among these strategies, transference was the mostly used strategy.Apart from transference, literal translation, cultural equivalent, functional equivalent, translation label, naturalization, thorough translation, synonymy, modulation,recognized translation, compensation reduction and expansion couplets and notes have been used, but few were discussed. Taking the use of metaphors,dead metaphor has been used most excessively. In addition to dead metaphor, active metaphor, recent metaphor, dormant metaphor and absolute metaphor have been used.

In a nutshell, it can be said that translation is a field that often creates challenges for translators. The complications are critical, and need attention when it comes to translation of metaphors, especially when dealing with translation of poetry. As we know that poetry is a flowery and metaphorical language, soit needs high attention and intellect for comprehending its profound meaning.

References:

Bassnett, S. (2002).Translation studies (1[st]ed.). London: Routledge, Taylor & Francis e-Library.

Chen, P. (2010). A cognitive study of "anger" metaphors in english and chinese idioms. Asian Social Science, 2(2), 73-76,Retrieved from http/cognitivestudy/.com/Downloads/6849-21587-1-PB.pdf

Dascal, M. (1989).On the role of context and literal meaning in understanding.Cognitive Science, 13(2), 243-251, Retrieved fromhttp://csjarchive.cogsci.rpi.edu /57/ MAIN.PDF

Dur, F. (2006).A cognitive approach focusing on identification and interpretation of metaphors in poetry.Sage publication London. 13(4), 76-79,Retrievedfrom https://hathanhhai.files .wordpress.com/2012/11/understanding-metaphor-in-poetry.pdf

Fernanda, K. (2014). Beyond metaphor: the theory of tropes in anthropology (2[nd]ed.). Stanford University.

Lakoff, G., & Johnson, M. (1980).Metaphors we live by (2[nd]ed.). London: The University of Chicago Press.

Lodge, D. (2015). The modes of modern writing: metaphor, metonymy, and thetypology of modern literature (3[rd]ed.). London: BloomsburyPublishing.

Luketić, A. (2015). Literary translation (3[rd]ed.). University of Italy Press.

McKee, A. (2001). Textual analysis: a beginner's guide (1[st]ed.). London: Thousand Oaks.

Milton, J. (1674). Paradise lost (3rded.). University of Texas Press.

Moje, E.B., Luke, A., & Davies, B. (2009). Literacy and identity: examining the
    metaphors in history and contemporary research. Reading Research Quarterly,
    44(4), 433-437, Retrieved fromhttp//Q.44davis:translate. Literacy:
    and.identity/luke/metaphors.history.and.contemporary.translation.com.

Navid, H.(2018). A study of translation strategies in the poetry of rahman baba,
    poet of the pakhtoons by robertsampson and momin khan,
    (UnpublishedMPhil Thesis) NUML, Islamabad,Retrieved from file:///
    /Downloads/ 3_1543992033_ 1be6bfa53b.pdf mphil;dissertation:/numl.

Newmark, P. (1981). A textbook of translation (1sted.). Shanghai: Foreign
    Education Press.

Newmark, P. (1988). Approaches to translation (2nded.). Hertfordshire: Prentice
    Hall.

Nida, E., & Taber, C.R. (1982).The theory and practice of translation (2nded.).

    Leiden: E.J. Brill.

Steen, G. (1994). Metaphor and language and literature: a cognitive perspective.
    Language and Literature, Sage Journal, 9(3), 261-277, Retrieved
    fromhttps://journals.sagepub.com.

Sweetser, E. (1990). From etymology to pragmatics. Cambridge: Cambridge
    University Press.

Venuti, L. (2004). The translation studies reader (1sted.). London: Routledge.

Wadood, A. (2017).Metaphors with trans-lingual dimensions in the novels'
    (Unpublished master thesis).King Saud University, Riyadh.

Wainwright, J. (2005). Poetry: the basics (3rded.). London: Routledge.

Yu, N. (2008). Metaphor from body and culture.In Gibbs RW (3rd ed.), the
    Cambridge Handbook of Metaphor and Thought, Cambridge University
    Press, UK