

Issues In Representations of Ghalib’s Thought in The Renderings Presented In “A Dance of Sparks”



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¹ **Dr. Muhammad Qasim**

¹ Assistant professor, Department of Urdu, Allama Iqbal Open University, Islamabad

Email: drmqasim@aiou.edu.pk

ABSTRACT

Annemarie Schimmel (1922 - 2003) was a German orientalist, mystic, Islamic scholar, and Orientalist. She was particularly interested in Islam and the Near East. Within the context of Islamic civilization, there are numerous books in various languages. Schimmel was influenced by the ideas and theories of Iqbal. She translated and wrote about Bang-e-Dara, Payam-e-Mashriq, and Javed Nama in the German language. In addition, Schimmel was an influential orientalist and most eminent scholar of Ghalibiat. A Dance of Sparks is a very significant contribution to the field of Ghalibiat due to its theme, contents, and study of fire imagery in Mirza Ghalib's poetry. Schimmel, in this book, has translated several verses from Ghalib's Urdu and Persian poetry. In this article writer has evaluated the Urdu renderings' for as the quality of these translations is concerned, is not a good example. Schimmel failed to transmit the faithful and true impact of Ghalib's poetry.

KEYWORDS

Ghalib, Classical Ghazal, Orientalist, Analytic, Imagery, Annemarie Schimmel

Ann Marie Schimmel (1922-2003) is considered one of the prominent orientalists and influential scholars. A Dance of Sparks is Shamil's most representative work is to understand Ghalib and Kalam-e-Ghalib in the context of a careful study of the imagery used in Ghalib's poetry. Shamal considered Ghalib's poetry in the context of the Eastern poetic tradition, rather than examining it in the context of his era. The book covers four different subjects Ghalib's dancing poem, A Dance in Chains, Poetry and Calligraphy, and Dance of Sparks.

These articles are based on sermons delivered in Karachi and Delhi in connection

with the Ghalib Centenary celebrations in 1969 and published in a book by Ghalib Academy, New Delhi in 1979. This book is amongst one of the most important documents, in the field of Ghalibiat regarding its themes and contents. Schimel has tried to understand Mirza Ghalib's personal experiences and personality in the context of the imagery used in his poetry. Shamil has tried his best to compare the images and allusions in The Kalam-e-Ghalib with those of other Persian classical poets. It is a different matter that despite this comparison with other poets, it is not known how and how good are the images created by Ghalib? Or how these paintings are complex or different from other poets in terms of its presentation. This is a comparison, in which, according to the imagery, the determination value of Kalam-e-Ghalib is not seen.

The question raised here is, can a poem be credible or great by just using dancing, dance of sparks, drawing, and calligraphy? Has Ghalib's poetry become great simply because of the use of these resources or is there something else involved in it? Schimel did not even hint about this, but despite this, this effort is an important milestone under Ghalibiyat.

In this book, Schimel has tried to examine Ghalib's poetry from different angles and the most prominent example of this is the explanation of the depiction of fire in Ghalib's poetry. The subject of this paper is an analytic study of the translations made by Schimel under the examples from Dewan-e-Ghalib in these articles.

The following examples of translations from Ghalib's poetry, their analysis, and evaluation of their quality are presented below. These renderings are in the form of literal translation. The translator has translated a poem of Ghalib in two, three, and sometimes four lines, that is, she has not kept the lyrical template of the Ghazal in mind. In the same way, sometimes only one stanza has been translated. Instead of translating at some places, the summary of the meaning of the poem has been recorded in the commentary. It can also be seen that many poems have not been translated, they have only been indicated. In the context of this situation, a Western reader who is unfamiliar with Urdu and Persian has found it difficult to understand Ghalib's thoughts. Despite this situation, these literal translations are excellent and appear to be successful in representing the text.

فروغ حسن سے ہوتی ہے حل مشکل عاشق
نہ نکلے شمع کے پاسے نکالے گر نہ خار آتش (۱)

‘By the splendour of beauty, the difficulty of the lovers becomes solved,
The thorn of the candle's foot will not disappear,
Unless the flame disentrenches it’. (۲)

دل میں ذوق وصل و یاد یار تک باقی نہیں
آگ اس گھر میں لگی ایسی کہ جو تھا جل گیا (۳)

'In the heart, the delight of union and the
memory of the friend is no longer left,
Fire fell into this house so that whatever was.
has been burnt to cinders. (۴)

The translation of both poems is clear and helpful in representing the meaning. In these images presented by Ghalib, the translator has reflected the meaning without trying to change or add anything. The burning of the fire the removal of the thorn from the foot of the candle and the cure of all the lover's troubles due to the appearance of beauty is very clear in the translation. The words Splendour of beauty is appropriate for 'Farough. e. Husan'. The translation of the second poem is also appropriate. Disentrenches not quite right but the meaning is being accessed. The translation of the second poem is also appropriate. Especially for 'Wasl', the union and the intensity of the fire have been beautifully explained and the use of 'fell' is suitable for this. the intensity of the fire has been fully explained.

قضانے تھا مجھے چاہا خراب بادہ الفت
فقط خراب لکھا بس نہ چل سکا قلم آگے (۵)

'Destiny wanted that I should be ruined by the
Friendship of wine (ruined = completely drunk);
but the pen wrote only 'ruined' and did not go further.' (۶)

لکھتا ہوں اسد سوزش دل سے سخن گرم
تار کھ نہ سکے کوئی مرے حرف پر انگشت (۷)

'I am writing hot words from the burning of my heart,
So that nobody Put his finger on my letters!' (۸)

The translation of the first verse is excellent, especially the use of bracket and the interpretation of bad, it also makes sense to use a full stop after 'go further'. The burning of my heart reflects the meaning excellent way. The impression of the burning process is immediately transferred to the mind, which is the success of the translation.

Regardless of these examples, Schimmel has at some points distorted the rendering. Sometimes the words used in the translation are inconsistent with the meaning of the text and sometimes the translator has had difficulty in understanding the poem and

this is reflected in the translation as well.

عشرت قتل گہ اہل تمنامت پوچھ
عید نظارہ ہے شمشیر کا عریاں ہونا (۹)

‘Don't ask how happy the yearning ones are when
they see the place of execution!

It is the Id of expectation (that) the

Sword should become naked. (۱۰)

In this poem, the subject of the happiness of the lovers in the slaughterhouse is composed. That is, in the slaughterhouse, when the sword is seen coming out of its sheath, its appearance is like the crescent of Eid. Ghalib has composed the ‘عید نظارہ’ in the poem for both the luster of the sword and the joy of the lover. The translator has tried to use the word happy for ‘عشرت قتل’, which is wrong and contrary to the intensity of the meaning and impression. While Eid is related to Hilal.e. Eid. The translator has made it the feast of expectations. Which is completely wrong, and the meaning is beyond the text.

Schimmel has been completely unable to understand Ghalib's text in some places and thus the translated text has been rendered invalid.

مری تعمیر میں مضمہ ہے اک صورت خرابی کی
ہیولی برق خرمن کا ہے خون گرم دہقان کا (۱۱)

‘The First Principle (Hayula) of the lighting which destroys.

the harvest is the hot blood of the husbandman’. (۱۲)

This poem by Ghalib reflects the comprehensive tragedy of reality. Here Ghalib has shown the influence of elements of destruction in life and destruction in construction. The translator did not translate the first stanza, while in the second stanza, what does she think about the ‘ہیولی’? which is the origin of all material objects and bodies and translated as ‘first principle’. All the possible meanings of the word ہیولی and all the probable connotations have been completely ignored. The translator has lost the meaning of the entire poem due to this literal translation.

مگر لکھوائے کوئی اس کو خط تو ہم سے لکھوائے
ہوئی صبح اور گھر سے کان پر رکھ کر قلم نکلے (۱۳)

‘Our poet leaves his home early in the morning to ask a
scribe to write a letter to the sweetheart’. (۱۴)

Schimmel has been unable to understand Ghalib's simple and subtle poetry. The expression of the desire to write a letter in this poem is not visible in the translation. The

translator has mistaken that the poet needs a writer or an editor. The poet does not need a writer. In this translation, the meaning as well as the imagery has been changed. In the translated text, there is neither ear nor pen, while the addition of the scribe is visible.

رونق ہستی ہے عشق خانہ ویراں ساز سے
انجمن بے شمع ہے گر برق خرمن میں نہیں (۱۵)

‘The brightness of life comes from the house destroying love.
The Assembly is without a candle as long as the lightning is not in harvest’. (۱۶)

غم ہوتا نہیں آزادوں کو بیش از یک نفس
برق سے کرتے ہیں روشن شمع ماتم خانہ ہم (۱۷)

‘The spiritually Free have lit the candle of the house
mourning from the lightning which destroys all’. (۱۸)

The first poem is the interpreter of the comprehensive opposite reality of love. The thing which is the cause of destruction is also the cause of prosperity. Lightning is a tool for lighting candles and also the reason for burning the threshing floor. In the second stanza, the word 'اگر' has been used as a condition, so there should be used 'if' in the translation but the translator translates this 'as long as' which is not related to the text of Ghalib.

In addition, in the translation of the second poem, the first stanza is almost ignored and only "free" is mentioned, and "sorrow" and "بیش از یک نفس" have not been considered reliable. Ignoring grief and its duration, it is mentioned only to light a candle. The words "the lightning that burns everything" are superfluous in the translation. "Azad" refers to free minds, hence 'spiritually free' is not justified for 'آزادوں'. The relation that Ghalib has established between the "بیش از یک نفس" and "برق" in this poem is completely free from the grip of translator.

وہ مری چین جبین سے غم پنہاں سمجھا
راز مکتوب بہ بے ربطی عنوان سمجھا (۱۹)

‘He has from my wrinkled forehead understood my hidden grief.
He has understood the secret of letter from the disconnected address’ (۲۰)

یارب زمانہ مجھ کو مٹاتا ہے کس لیے
لوح جہاں پہ حرف مکرر نہیں ہوں میں (۲۱)

‘O God, why does time obliterate me,

I am not a letter which could be repeated on the table of the world!' (۲۲)

In the translated poem, Ghalib has established the distinction between "Chain Jabeen" and "Be-Rabati Anwan". It seems to be free from the grip of translation. It is wrong to interpret the disconnection of the title as disconnected address. Here could be Incoherence or Badly Scrawled address. The meaning of the second stanza of this poem does not correspond to the meaning used in the translation.

In the second verse, the meaning of the 'letter repeat' has been misunderstood. The meaning that emerges from Schimmel's translation is that I am not the letter that can be written again and again. While here the palace is to be rewritten by mistake.

مرے قدح میں ہے صہبائے آتش پنہاں
بہ روئے سفرہ کباب دل سمندر کھینچ (۲۳)

'Ghalib's imagery sometimes surpasses the limits of what the general reader would consider good taste: as for example when he seeks the roast of salamander's heart for the table of his heart'. (۲۴)

In the poem, Ghalib mentions "کباب دل سمندر" as opposed to "صہبائے آتش پنہاں" and establishes a double connection between the two. The first relation is that the salamander is born in fire and wine is also fire in its effectiveness. While the second probability which is most valuable, is non-existence, Ghalib has described in this poem that just as the fire of sahaba is not visible, it does not exist, but the "salamander" does not exist. That is why there is a mention of "بہ روئے سفرہ کباب دل سمندر". This poem by Ghalib is a beautiful example of intense satire and the quest for inadequacy. Its literal translation fails to represent meaning, and this failure is also because the first verse of the poem has been completely ignored. In addition, all the possible connotations between the قدح, صہبائے آتش and سمندر have been mentioned in Ghalib's poem have been completely ignored.

نہ پوچھ بے خودی عیش مقدم سیلاب
کہ ناچتے ہیں پڑے سر بسر درود دیوار (۲۵)

'Don't ask how one is bereft of one's senses in the pleasure of the torrent's arrival __:
The door and wall are dancing from top to bottom. (۲۶)

In Kalam-e-Ghalib, floods have been mentioned many times. Here, static items such as the walls also seem to be driven by movement, dances, and welcoming the flood. Even if it ends in demolition. In this poem, the words 'بے خودی عیش' have been composed.

Floods are approaching and there is a sense of complete joy in the walls. They did not stay by themselves and that is why started dancing. Translator has translated sense of 'بے خودی' as 'Bereft of one's sense' means loss of someone senses. Detachment of senses and self-absorption are two different concepts. Perhaps some improvement might have been expected if the translator had considered the word 'بے خودی عیش'. In the present case, this translation is not only inappropriate but also distorts the meaning of the text.

آنکھ کی تصویر سرنامے پر کھینچی ہے کہ تا
تجھ پہ کھل جاوے کہ اس کو حسرت دیدار ہے (۲۷)

'Ghalib writes the picture of eye-i.e, the letter said or ain- on the letterhead so that longing to behold the face of the beloved may be fulfilled when she opens the letter'. (۲۸)

In this poem of Ghalib, everything has been rhymed. Schimmel has completely misunderstood it. The translation of this poem seems to be wrong. The first thing is that no evidence from the text of Ghalib shows that the image of the eye is highlighted by the letter 'ع' or 'ع' on the forehead of the letter. Another mistake is that in Ghalib's poem, the image of the eye is drawn on the forehead of the letter to express the intensity of the lover's longing. And she doesn't have to bother to open the letter. In the second stanza, it is meant to be clear, so that the intensity of the lover's condition on the beloved is clear. Instead of writing a letter on the address, the picture of the eye is drawn for that reason. While Schimmel has invented the meaning that as soon as she opens the letter the lover is supposed to see her, which is wrong because there is no such thing in Ghalib's text. The picture is drawn on the address only so that the beloved gets the hint. If the intention was to open the letter, this would not be attributed to the front of the letter.

Almost the same subject is also rhymed in the following verse of Utad Muhammad Ibrahim Zouq's well-known ghazal "ہے کان سے اس کے زلف معنبر لگی ہوئی".

یہ چاہتا ہے شوق کہ قاصد بجائے مہر
آنکھ اپنی لگی ہوں لفافہ خط پر لگی ہوئی (۲۹)

In the light of the analysis of these translations from A Dance of Sparks, it comes out prominently that Ghalib's thought, with all its intellectual depth, complexity, and vastness of perfection, is such a masterpiece, which can not only be determined by good taste and mastery of language, but the translator has to be interested in the poetics of classical Urdu ghazal and to be associated with the "civilization" of ghazal.

Schimmel has tried as much as she can, but these efforts have rarely been

successful. In Ghalib's poetry, the treatment of words is not only on the literal and literal level but also on the metaphorical and symbolic level of the words, as well as a chain of connections. Each word in Ghalib's text seems to establish a chain of meaning by connecting with other words. In the translation, the word is cut off from its connotations and due to this, it also gets away from its literal meaning. The inability of these connotations to be grasped by the translation is seen in the form of the collapse of the meaning and meaning of the dominant word.

A study of these Renderings makes the point even more clear that Schimmel's artistic awareness and sense of vocabulary is rarely reflected, mainly due to the lack of understanding of the essentials of classical ghazal and the semantic concentration and connection of words in poetry.

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