

A COMPARATIVE STUDY OF HAYDAR YILDIRIM'S TRANSLATIONS FROM TURKISH

ERKAN TÜRKMEN*

(*Lâne-i munkesir* and its Urdu translation)

Seyyid Sejjâd Haydar Yıldırım (1880-1943) is a prominent figure in India and Pakistan as a novelist and writer of short fiction. He became interested in Turkish language and literature when he was still a young student.¹ The greater part of his fame, however, depends on his translations² from the Turkish writers of the Tanzimat (Organisation Period 1860-1896) and the Servet-i Funun (Period named after the magazine *A Wealth of Sciences* between 1896-1901). These periods saw much French influence after the year 1863 eradicating the worn-out literary Perso - Arabic impact, and resulted³ in the emergence of "A Great Awakening".⁴

Haydar Yıldırım started his translations with the idea that the Europeanisation of Turkey would set an example for the readers of India who, themselves, were to pass through the same stages of social life and revolution.⁵ His translations from Turkish require a comparative study to see whether they are simple conveyance of the original or whether they have been adapted to meet the demand of a particular Indian Social group. Haydar Yıldırım, nevertheless, neither claims perfection for his translation *Sâlis bi'l-Khayr*,

* Erkan Türkmen, Assistant. Professor, Selçuk University, Konya, Department of Turkish Language and Literature.

¹ See, Durdane Kasmi, *Sejjad Haydar Yıldırım* (a brochure), Utrapardesh Urdu Academy, Lucknow 1981, p. 2.

² See Dr. Akmel Ayyubi's article "Urdu ke Turki Terjume" *Nava-i Adab*, Bombays vol. 31, No. 2, p. 35 and Dr. Seyyid Muin al-Rahman, *Kavmi Zuban*, Karachi, Feb 1968, p. 14 and 23.

³ See Prof. Dr. Kenan Akyüz, *Türk Ansiklopedisi*, Milli Eğitim Basımevi, Ankara 1983, vol 32. (No. 257, 1982), p. 134 and Gibb, *History of Ottoman Poetry*, vol. 5. p. 3.

⁴ So named by Mr. Gibb, see, *ibid*, p. 2.

⁵ See Sejjad Haydar Yıldırım, *Sâlis bi'l-Khayr*, Lucknow 1932 (Preface ♪)

nor does he admit having adapted the original work; but he believes that he has drawn a true picture of Turkish social life⁶ by doing literal translation.⁷

In the Indian subcontinent many hold the opinion that he was not a mere translator but the writer of the works he translated.⁸ This assumption makes it essential to make a comparative study of the original works, written in Ottoman Turkish, and their Urdu translations. To this end, one cannot undertake a study of all his translations at one time, but can study each translation separately. In this article, his story *Sâlis bi'l-Khayr* (The Best Third) will be compared with the original *Lâne-i Munkesir* (The Broken or Destroyed House) written by Ahmed Hikmet Müftüoğlu.

Haydar Yıldırım neither mentioned anything about the writers he chose for his translations, nor did he seem to have any definite scheme of the works he selected for this purpose. However, some of them deal with the peculiar state of the eastern people who are confused by the novelties of westernisation. *Lâne-i Munkesir* is a work of this kind which was completed in 1902. The translator's remark "Those who have great love for the western way of living will, probably, be pleased to read this novel, but those who dislike such life will certainly be offended"⁹ shows the reason for his selecting the novel. Before we enter into the comparison of the texts, it will be advisable to introduce the author and the novel.

a. *The Author* : Ahmed Hikmet Müftüoğlu was born in Istanbul in the year 1870. He spent his childhood and acquired his education in the same city. He travelled abroad as a Turkish Consul for some years. He passed away in 1927.¹⁰

As a writer of fiction he is not as renowned as his contemporaries. He, like Haydar Yıldırım, started his literary activities with translations from French but, in his later life, he wrote some stories which appeared in the famous magazine *Servet-i Funun*. His most well-known works are his collection of stories *Kharistan and Gulistan* (1900),

⁶ *Ibid*, p. ب

⁷ *Ibid*, p. ج and Dr. Akmel Ayyubi, same article, p. 13.

⁸ See, Dr. Akmel Ayyubi, *ibid*, p. 11.

⁹ Sejjad Haydar, *ibid*. p. ج

¹⁰ For further details, see, Hikmet Dizdaroğlu, *Müftüoğlu Ahmet Hikmet*, Türk Dil Kurumu, Ankara 1964.

Kharistan (Istanbul 1908) and *Çağlayanlar* (The Cascades) which appeared at various times. His *Lâne-i Munkesir*" was published in his collection "Kharistan".¹¹ It is from this Ottoman Turkish Text that the translator has adapted his "Sâlis bi'l-Khayr".

b. *The Title* : The actual title is لانه منكر (Lâne-i Munkesir). *Lâne* (Per.) —"a nest, figuratively a house" and *Munkesir* (Ar.)—"broken, destroyed". Thus it means "A Destroyed House". This title could be understood by the Urdu readers but the translator has changed it into ثالث بالخير (Sâlis bi'l-Khayr),¹² an Arabic title which means "The Best Third" and refers to the young daughter who brought her separated father and mother together. However, another Urdu title has also been suggested by the translator, i.e. لڑکی کی کارستانی "The Feat of a Girl"¹³ which openly refers to Rana, the young daughter, symbolically, Rana being a simple girl, unlike her father or mother, represents a normal Turkish citizen.

c. *The Characters* : The whole story has four major characters : 1- Neriman (the husband) 2- Mihriban (the wife) 3- Rana (the daughter) 4- Neriman's beloved Hamra. All the real names of the characters have been preserved in the translation, except Neriman. Neriman appears as Remzi. For this change we see no particular reason.

d. *The Plot of the Story* : The story is very simple. Neriman marries a rich lady of Istanbul called Mihriban. Mihriban's father is a rich snob who has come to Istanbul from a small town. Neriman, after marrying Mihriban falls in love with his cousin Hamra, who is a more sophisticated and fashionable girl than Mihriban and who represents a European character in the story. She attracts Neriman's attention just to prove that she is more beautiful and attractive than his wife. When Neriman divorces Mihriban and wants to marry Hamra, she refuses. This makes him very angry and he goes to Europe to find peace of mind. After some years he comes back to Istanbul much repentant. The young daughter Rana, who has been brought up under her mother's good care like a normal citizen, tries her best to bring the old couple together and she succeeds in the end.

¹¹ Ahmed Hikmet Müftüoğlu, *Kharistan*, Kanaat Kütüphanesi, Istanbul 1324 Hijri, p. 39-79 ; finished by the author on 27 April 1899.

¹² It is not the translation of "Leyli veyahut Mecnunun İntikamı" as said by Prof. Akmel Ayyubi, see his article, p. 45.

¹³ See the front page of the "Sâlis bi'l-Khayr".

e. *The Theme of the Story* : The theme of the story is not as simple as the plot. It is not written to please the readers who adore western civilisation, as Mr. Haydar says in his preface,¹⁴ but it is a lesson for those who cherish such ideas. Müftüoğlu was a nationalist who had little sympathy for extreme westernism.¹⁵ Therefore, his *Lâne-i Munkesir* is full of ironical allusions towards madness for the European way of life. The misery of Mihriban, in spite of her father's wealth and snobbery; Neriman's love for the outer pomp and show of Hamra and his great repentance after his return from Europe are all elements of such irony. In the end, the husband and wife come together thanks to the sobriety of the child who lacks extreme fondness for European ways.

The translator does not seem to comprehend this remote meaning of the theme which requires a detailed study of the Turkish literature of those days. It is probably because of this that we find many ironical expressions and even paragraphs missing in the translation. The plot of the story is, nevertheless, the same except some geographical names. For instance, Beyler Beyi a district in Istanbul has been changed, since it could be potentially confusing for Indian readers. The other areas such as "Ata"¹⁶ and "Diaskolos" have been retained.

The translator, for the sake of convenience has divided the work into ten sections while the original work has no such division.

f. *The Language* : The language of *Lâne-i Munkesir* is Ottoman, written in the Arabic script. Urdu and Ottoman have many Persian and Arabic words in common. The difference is found mainly between the verbs and idioms. The sentence structure is also the same, i.e. Subject + object + verb. This might have made the translator's job comparatively easy. In spite of these similarities, we find that Haydar Yıldırım avoids rich obsolete words such as : "رخنه دار" ، "ساخته عشوه" ، "معلّب" ، "اسهزأ" ، "امتزاج" ، "خود كام" ، "انفعال" ، "مرارت" ، "اضمحلال" ، "احتیال" ، "ستدیده" ، etc., which can be considered as part of a good translation but the deletion of metaphorical expressions and ironical

¹⁴ Sâlis bi'l-Khayr, p. (ج).

¹⁵ For his nationalistic character see Dizdaroğlu, ibid, p. 13 and 16-18.

¹⁶ Adalar was an area in Istanbul where country houses of the rich were situated. It was composed of 9 zones, "Büyük Ada" being the largest. It is this area which has been mentioned in the story. For other details see Ş. Sami, Kamus al-Alam, vol. I, p. 221, (Istanbul 1306 Hijri).

phraseology which are part and parcel of the author's style cannot be justified. As compared with the original, the sentences of the translation are loose, short and simple, thus making the style even more insipid. To give his reader the impression that he is reading a story about the Turkish people he has used some Turkish words as they stand, such as Bek (See *Sâlis* p. 13) Mr. or Sir which is used in Urdu as "Beg". *Nineciğim* (ننه چينم p. 26)—grandmother and in Urdu it is "Nani Ji" here it is used for mother as a sign of love. *Temmuz* (تموز) is the month of July, while our translator says "a Turkish Month" *Babacığim, Babacığim* (p. 81)— "My dear father, my dear father". *Baba* is also used in Urdu. By using these words, perhaps, the translator wanted to show how much Turkish is related to Urdu.

The Study of the Text : It will be convenient to compare the text section-by-section as divided by the translator.

SECTION I

I.1 Many sentences or accounts go astray from the original, for instance :

"Some looks may stick in it (the hair) and they may not be able to come out". The underlined phrase is superfluous and mars the beauty of the original tone. The whole Turkish sentence is "Make your hair curley in such a manner that some looks may stick in it".¹⁷ Perhaps it would have been better to say "نظر ان مين جاكرپهس جاؤ اورباھرنه نكلو".

I.2 "سیاہ نقاب کی نیچو تم نے اپنی بالوں کو قید کر رکھا ہے اور بیچارہ تو رہیں رہیں ہیں"

The underlined expressions do not exist in the Turkish text.

"سیاہ بچہ نك مایوس رنگی التندہ صاری صاچلر عادتاً آغلار . . . دھا اینجه I.2
"Under the despairing colour of your black veil, your yellow hair will seem to cry, don't you have a thinner veil?" "The Urdu text has" You have *imprisoned* the hair, therefore, they are *writhing*" which makes the style more touching and oriental in taste.

I.3 "May I wear a grey (ash like) veil?" while the Turkish is "May I wear the rosy scarf with my veil?" and "یہ گلرنگ چہرہ خاکستری نقاب کی"

¹⁷ In order to avoid further confusion and misunderstanding the English translation has been kept closer to the original statement and tone.

“This rosy face under the grey veil, what a torture” نیچو کيا غضب؟“ the Turkish is “چهره كك بوال رنگنى اورتهجك ياز يق دكلى ؟” “Isn’t it a pity that your veil will cover the rosy (crimson) colour of your face?”.

Since scarves are not common among the Indian ladies, and they wear either (دوبله) a long scarf or (برقع) a complete covering of the body that covers their faces totally, Haydar Yıldırım prefers to exclude the word ‘scarf’. The Turkish veils being transparent, hid only the colour of the face and were not torturing like the Indian ones.

1.4 “واہ جو میں کہتی ہوں سب تمہیں ناپسند ہی تو لوتھیں جو چاہو مجھی پہنا و، (18)“

“Alas, whatever I say *you dislike*. So, here you are, *dress me as you like*”. The Turkish is “Today you dress me” only. “You dislike” and “Dress me as you like” show more submission on the part of a woman, which suits an Indian lady.

1.5 The original idea : “Your eyes *darkened with collyrium* should be so dark that the looks passing (flying) through them *would resemble the dim light of the planets* and in the presence of the *magical intoxication of your looks*, strong feelings of *adoration should be provoked in the hearts*” (see *Lâne*, p. 39, last line) has been simplified by the translator as follows : “Make your eyelids so dark that when your looks come out of them like the dim light, it may make the love - sick mad (see *Sâlis*, p. 2, paragraph 2). The exclusion of the romantic and ironical expressions makes the language rather plain. Similarly, “Here, I become a doll” “لومین گزیابی جاتی ہوں” is the translation of “Decorate (paint)me like a picture” “بنی بر لوحه کبی رسم ایت” The Turkish expression has been Indianised.

1.6 “پلکوں کو کھول کی ان نیلی آنکھوں میں ایک خط سیاہ کھینچدیا” “Opening her eyelids he drew a black line in her blue eyes” while the Turkish is :

”یشیاه باقان او مائی کوزلرنک اطرافنه برهاله سیاہ چکلدی“

“He drew a halo (shadow) around her greenish eyes”. The difference is due to two styles of make up, i.e. the eastern and the western. In the east, specially in India, ladies or even men stain their eyes with collyrium by running a stylus in the eyes (opening the eyelids), but in the west, including Europe, eyes are shadowed

¹⁸ تمہین may seem to be wrong but it is how the translator uses it (see *Sâlis*, p. 2 where the word has been used three times).

by running the stylus at the edges of the eyelids or around the eyes. Mr. Haydar has the Indian style in mind. As the expression "greenish light blue" will lack semantic association for the Indian reader, it has been simplified to "blue eyes".

1.7 In the preceding sections, the translator has either deleted some paragraphs completely or has shortened them, for instance the excitement of Neriman (Remzi) towards his wife (see *Lâne*, p. 40 paragraph 4 and 5) has been skipped, which rendered an attributively rich description as follows: "The heat and fit of burning breath due to excitement had caused fever in his head. His knees and hands started trembling. His lips shivered and he said" and "He started to collect nerve-breaking, coiling, fainting and prolonging kisses from the back of her neck, which first tickle a sweet bright body and then begin to burn it from top to toe. . . ." Since the lusty statements, as above, might have been awkward for the Muslims of India, he has totally ignored them. The exclusion of such dynamic adjectives as " مدید ، بایبیلستان ، قیوران ، قیران ، سکرلری قیران" – "nerve-breaking, coiling, fainting and continuing kisses" has made the Urdu text rather insipid.

"At this moment, Mihriban being intoxicated (because of her husband's treatment), said 'You have disturbed my hair and dispersed the powder of my make-up,'" (*Lâne*, p. 41, paragraph 1), which has been translated as: "Being fed up with this, she said 'Get aside, you have disturbed my hair' and she immediately got away from the chair". Neither the bold expression "intoxicated Mihriban" nor the humorous statement "Dispersed my powder" has been retained.

1.8 "اسوقت تم ستم ڈھاری ہو، اف کیا حسن کا عالم ہو" This time, the translator has expanded the simple Turkish sentence, "Oh, at this moment how beautiful you are" (*Lâne*, p. 41, paragraph 3) as "At this moment you are being cruel and your beauty is at its full (or literally how wonderful is your beauty's aura). ستم ڈھانا = "to treat cruelly" and حسن کا عالم = "The wonderful state of thy beauty" are purely Indian expressions which have popularity in Urdu poetry.

"When your smart and attractive (دلنواز) feet caress the pavements. . ." (*Lâne*, p. 41 paragraph 5) has been translated as "Even when you go out with *an elegant gait that treads hearts*, there should be no change in your behaviour, but you feel hesitant at the public promenades". The italicized expressions are purely of Indian taste.

“I want to be beautiful just for you and just for your appreciation” (*Lâne*, p. 41 paragraph 6) has been converted to “No, never I don’t want to be beauty seller, whatever attraction and charm I have, is just for you and I want you only to see it”. It represents the sincere feelings of an eastern lady and lacks the sophistication implied by the Turkish author.

We further see the similar attitude of the translator in the following line “You too, don’t go out, I will please your heart (دل بہلاؤں گی) I will dress and fix your moustache and tell you interesting stories” is Urdu of “You, too, don’t go out and I will dress you, *tie your neck-tie with my own hand, twist your moustache* and tell you sweet stories of doves”. Here “twist your moustache” and “stories of doves” refer to the licentious act by which the author wants to show how the west has polluted the eastern mentality. *Neck-tie* is an allusion to this point.

1.9 The last paragraph on page 41-42 is highly colourful and is rich in description “I want to offend you and make you angry, when I find you walking at the ‘Maden Yolu’ by saying ‘Oh, what a beautiful lady, she looks like a fairy’ and then I start chasing you fencing you in my mind; and with a devotion and torture of a blind lover, who has been deprived of love and who has feelings of kidnapping and snatching the beloved, I will not leave you. Then you become mine (once again) that I may taste bitterness of separation and sweetness of coming together and thus, feel that I really live”. Semantically, the sets of the words lead to an acrid irony which is modified by the translator as “What’s the use of beating about the bushes, let’s go. I will enjoy the remarks of the people who will say ‘O, what a beauty. She looks like a fairy’, and I also thinking that I am chasing a fairy will follow you, as if a lover with great longing is trying to plea and he gets no response. When, finally, I get home the fairy becomes mine”. “*So that I may taste bitterness of separation and sweetness of coming together*” is the statement that shows how Neriman wants Mihriban to look more modern and coquettish like Hamra, and these ironical touches about modernisation have totally been ignored by the translator.

1.10 “جانین کیابک رہو، چپ بھی رہو” “I don’t know what a nonsense you are speaking, be quite” when compared with the

Turkish "Yes I know, be quiet, I know" (*Lâne*, p. 42, paragraph 2) sounds more abrupt, but maybe it is the normal tone of an Indian wife.

The pragraph No. 2 on page 6 of *Sâlis bi'l - Khayr*, is, again, simpler in description and imagery. The original tries to draw more sympathy of readers for Mihriban who is suppressed by the inner secret feelings : "Mihriban with the words 'Keep quite' shed only a few tears when she tried to explain to her husband the whole calamity concealed under her fancy dress and lacework. She was trying to discover the reason for being taken out with the rosy cheeks turned pink by the kisses of her husband, and for being caressed and prodded into going out for a walk by her husband. Now, her husband's eyes sparked like thunder when he uttered "No, your breast should try to go ahead of your body, while your spirit should attempt to move or fly around your breast want only and hastily. Don't you notice that Hamra' sgait is full of coquetry"? (*Lâne*, p. 42, paragraph 2). This passage is translated as "Mihriban Khanim's words 'Keep quiet' bore, God knows, how many secrets, for she uttered 'Be quiet' ironically at this happy moment (when she was going out). Now, suddenly an idea flashed in her mind (like an electric lamp) about why Remzi was forcing her to go out. Perhaps, he intended to see that wretched beloved and, with this idea, her heart pined. Remzi didn't notice any sudden change in Mihriban, because he was busy with his own ideas. He said "No, let's go and when you walk there, walk upright trying to copy Hamra Khanim's gait. Look, she is an example of tenderness and coquetry. Have you ever noticed her delicate manners closely?" (*Sâlis*, p. 6, para graph 2).

SECTION 2

2.1 While inxroducing Mihriban's family, the translator again has deleted some essential details, for instance : "Mihriban *the only daughter of a very rich family that had settled in Istanbul for ten years*" (*Lâne*, p. 43 paragraph I) shows that Mihriban was brought up with a silver spoon in her mouth and deserves more sympathy of a reader. The same paragraph tells us the situation of her father who comes to live in Istanbul from a little town and succeeds in securing place among the high society by dint of his money, although he has little education. His child gets a good education and becomes a part of the modern snobbish community. The author has used ironical language for this

situation which we find totally missing in the translation. "Her father's wealth *in a short time* had provoked grudge (غبطه) and reprimand (سرزنش) in the high society of Istanbul. One and a half years ago, the sudden marriage of Mihriban had caused much gossip among other suitors who had great hopes of marrying her. That day ferries going to Beylerbeyi were full of *visiting women who wanted to collect some information* about this *great event* and starting from *that Thursday* the *most distinguished families of Istanbul* kept on talking about the *grandeur and awe* of the marriage. The talk spread around *heaving and rolling with much exaggeration*. Thus the mixture of *wealth and nobility* had led to the decision that *the marriage was great*". (Lâne, p. 43, paragraph I). The translator has deleted the underlined expression and has chosen simple language and style that mars the dynamism of the original. We come across such simple sentences "He (Mihriban's father) started living a rich (بری تیپ تاپ) life and he began to compete with the nobles of the city" and "On the wedding day, many ferry-boats were filled with the women who went to Mihriban's father's house and each of them wanted to stay as long as possible to kill their curiosity". The author continues to allude to the snobbery of Mihriban's father in the following sentence: "When her father decided to settle in Istanbul, he with the rashness of an inexperienced townsman, who adores pomp and show, filled his villa with French teachers, Italian masters of music and German tutors." (Lâne, p. 43, paragraph 1) which we do not find in the translation.

"وہ شوخ و شاطر لڑکی بن گئی مگر پھر بھی اتنی نہیں جتنی کہ اسکی شوہر کی خواہش 2.2 تھی

"She became lively and gay (girl), yet not to *the extent her husband wanted her to be*" the italicized statement is superfluous and does not meet the rich description of the author: "Under such confusion and anxiety Mihriban, by dint of her talents *secured a distinguished position*, at the age of fifteen, among *her young noble lady friends* (نونہالان اصالت) and she became a lively and gay (girl) by throwing away the dull veil of seclusion (برقع کثیف و منزویت) that she had brought from the little town. It is at this age that she got married" (Lâne, p. 43-44).

Similarly, other rich expressions found in the second paragraph on page 44 of Lâne have been simplified and changed. For example, "While she tried to hide her deep feelings of indignation caused

by the bitterness of despair (درین برانفعال مایوسگی مرارت نہانیلہ) and under the effect of the perpetual noise of the two great Hungarian trotting horses of the carriage that moved onward among the pine trees of Büyük Ada on the soft dusty surface of the roads, the cruel thorns of the blossomed roses of courtesy, comfort and gentleness were torturing her soul". The Urdu text has an entirely different way of conveying the same idea, "It can be assumed that Mihriban is very happy because of her attractive dress, but she isn't. Deep despairing ideas are dwelling (waving) in her heart which she is doubtlessly trying to conceal. The carriage is passing on a very good-looking road with shadows of the branches of trees on each side (a very pleasant scene for those in the Indian climate). The precious horses of the carriage are walking proudly by lifting up their tails and heads. After some time, the carriage arrives at a garden which is full of colorful flowers that prove the creativeness of nature, but at this time these flowers are cruel like thorns, because they are torturing Mihriban's soul". The difference between the original text and the translation is self-explanatory. By the above examples, it is clear that the translator's style is not only simple but also devoid of rich metaphors. In addition to this, he has, in most of the cases, adapted some details to his Indian culture. In order to avoid lengthy discussions we shall, now, point out only some essential particularities.

2.3 One of the outstanding characteristics of Ottoman Turkish is the use of ornamental Arabic and Persian words that, generally, occur as a part of attributes, metaphors or similes. These words need an extraordinary care while they are translated into another language. They are, sometimes, used on purpose to create a harmonious tautology alien to most European readers, but they are normal for an Urdu scholar. Our translator, however, quite often avoids lengthy sequences of such literary value. For example: "Mihriban's hand was turning the folds of her gown. But her eyes cast the aching and complaining glance which put an end to Hamra and Kamra's jokes and obliterated their vexation". (*Sâlis*, p. 15) is the Urdu version of "While folding the creases of her coat (not gown), her complaining glances fell on its creases and this glance was enough to finish and complete her agitation with the utterance of the word 'Indeed'. This warned and threatened her rival cousins. ..." the

other expressions omitted by the translator in this paragraph are : مبنای سعادت یقین (finishing of agitation), نظر سریع (a quick glance), صفت قلب (clearness of heart), صارصان ضربات نهانینك شدتندن انشمال و فوران ایدن برقیولجم ایدی (her heart wrapped in the love of her husband), (It was a blazing and burning spark born due to the violence of the last shaking blows). The last description has been, however, translated into Urdu as "The light of the glance was produced by the flame that burns in a heart—the building of prosperity حاصل اس نظر کی روشنی اس شعلہ سے ہوئی تھی جو دل جیسی بنائی سعادت (خیزمیں جل رہا تھا and the Turkish expression "The heart which was being pinched by the painful ironies" (کوکلنی بویله معذب استہز الرله چمدیکله یز) into "... they hurt her tender heart".¹⁹ Here "the tender heart" is an addition. These changes create an entirely different echo in the Urdu text.

2.4 The reason why Hamra wants to attract Mihriban's husband differs from the original. The author gives a simple reason that Hamra and Mihriban had feminine antagonism right from childhood which tempted Hamra to revenge Mihriban by beguiling her husband. Hamra uses sophisticated methods to do this. The translator holds that all women are satisfied to see the victory of their beauty; and, to this end, they attack others with the army of their coquetry (see *Sâlis*, p. 17-18). In order to support his view, the translator has used such idioms as : "چہل و چلاباہک", "نظر نی تاڈ لیا", "اداؤن کی فوج", "دام مین لدنا", "سرزد ہونا چکا چونڈ" which have nothing to do with the Turkish text.

As in other places, Seyyid Haydar has omitted the whole paragraph about Mihriban's repentance concerning her arrival at Büyük Ada (*Lâne*, p. 48, paragraph 1).

SECTION 3

3.1 The Turkish epithets regarding the characters of the story may sometime entirely vary in the Urdu text. We take Hamra as an example. The author characterises her as *vigilant* and *inconstant* (ہرجای) and as a woman who has shining eyes full of curiosity which have much bias towards treachery. According to the translator's statement she is *indifferent* (الہک), *playful* (کہلاؤک), *pert* (شوخ) and *plunderer* (طرار) — in the sense that she plunders hearts (see *Sâlis*,

¹⁹ For Turkish see *Lâne*, p. 46, para 2 and for Urdu, *Sâlis*, p. 15.

p. 22, paragraph I). "She wanted to save her husband from falling into a pit with the provoking feminine pride of a young lady" has been translated as "She wanted to save with a feminine pride her *lovely, disappointed* (حسرت زده = longing struck) and *bewildered* husband like a *young inexperienced pious* (نيك خصال) lady" (*Sâlis*, p. 23, paragraph 1).

These variations seem to stem entirely from the desire of the translator to create his own style, suitable for his Indian reader.

3.2 The climax of revenge which is dynamised with allusions and literary figures in paragraph 2 on page 50, i.e. "... and she wanted to come in the battle-field *to suffocate with her slim fingers, and to burn with the lightning darted out from her eyes the sudden calamity* (بارده فلاك) which intended *to pierce her liver* as well as the part of her liver (her daughter)". In order to increase suspense the objective noun *Hamra* has, totally, been avoided. This climax has been moderated and expressed in an indirect speech, as follows: "From time to time, she felt courage (in her heart) *which dominated over her disappointment, and she felt jumping into the battle-field and shouting at Hamra. Sometimes, she would laugh or cry and would embrace her daughter* (the part of her liver), and would say to her daughter "People want to snatch your father. This will never happen, *you will not let him go!* At this very moment *an awful lightning came out of her eyes, and if Hamra were there, she would be burnt into ashes* (*Sâlis*, p. 24, paragraph 2). She would laugh or cry: 'You (the daughter) will not let her go'" shows Mihriban more humble than the Turkish text.

3.3 Some philosophical ideas have either been deleted or changed. The philosophically rich last paragraph on page 50 of *Lâne* has undergone some changes. For instance: In the original text the subject of the sentence (third from the last) is "the bud (غیض = ghiz)²⁰ of amorous rivalry which grows and spreads out secretly in some dark place of the heart" but in the Urdu sentence the subject is "rage born due to the rivalry of love". However, the word غیض is easily misunderstood as غیظ (ghaiz) = the rage. The rest of the paragraph which further explains this philosophy, has been left out. In this part it is disclosed that sometimes the most active rivalry in love fails to find a proper secret spot in the depths of heart and, therefore, it creates a weak character

²⁰ See F. Steingass, *Persian-English Dictionary*, Librairie Du Liban, Beirut, p. 901.

which, due to some improvidence comes out in a mean disguise of jealousy and makes people laugh.

Similarly, a statement (see *Lâne*, p. 51, paragraph 2) about women's tendency towards the rivalry that injures their concept of beauty and the feelings of which they have to conceal, has been dealt with differently by the translator. The author says that women prefer to expose all the possessions they have in the world to the attacking eyes, but they are sometimes obliged to conceal rivalry to pertaining their beauty, which may crush their dignity, and which they still encounter with a smiling face. This kind of behaviour may quite often lead men to bewilderment (*Lâne*, p. 51, paragraph 2). The translator simplifies this statement as follows: "Women can tolerate any troubles, cold-heartedly, . . . but the rivalry born due to the competition of beauty, which may also crush their dignity, gives them the most painful trouble" (*Sâlis*, p. 25, paragraph 2).

Another philosophical symbolism on page 60 line 15 "Rivalry in blind love is like a child that poisons his mother (e.i. the love)" has no trace in the Urdu text.

SECTION 4

4.1 Some scenes of the original text have been changed by the translator. For example: "Neriman holding the thick branches of the pine trees, slipped downward on the small hill" (*Lâne* p. 52, paragraph 1) is translated into Urdu as: "Remzi stood by resting himself on the trunk of the pine tree and he held a twig of the tree in his hand. . . . It was a moonlit summer night" (*Sâlis*, p. 27 paragraph 1). In India the slippery ground under the pine trees is rare and has, therefore, been deleted from the scene. The simple Turkish statement ". . . . I heard your sister saying that you will come to the pine grove from that door" (*Lâne*, p. 53, paragraph 2) becomes in Urdu, "I overheard your sister saying that you will enjoy the moonlight of the month Jeth²¹ under this tree" (*Sâlis*, p. 29, paragraph 1). To enjoy moonlight under a pine tree is not common in Turkey, specially during the month Jeth, but it can be wonderful in India to be under a tropical tree during this month. "The arch of the room was like a rainbow under which Hamra stood like a fairy of light" (*Sâlis*, p. 37 paragraph 2)

²¹ An Indian month between 15 May-15 June which is not so hot in Turkey.

is the Urdu of "The reflecting rays of the grand mirror had turned the room, furnished in pink, into a horizon which looked like the track of a cloud" (*Lâne*, p. 57, paragraph 2). In this section, as in others, we find many expressions either changed or deleted. For instance, on page 53 (last para), we come across these changes: "Neriman walking after these *two tender bodies* and being attracted by them felt *drunk* (سكران) under the *effect of the eddy of love-charm* (گردباد سودا) and *became fevered and restless . . .*" is changed in Urdu as "He felt like a needle that fails to resist the magnetic attraction of the mountains and felt inclined". Other differences are:

a) "الله ری شاعرانه خیالات انہیں چھپو اکے شاعرون میں نام لکھو اڈ"

"O, my God, poetic ideas, get them published and enlist your name among great poets, come sister Kamra let's go I feel cold" (*Sâlis*, p. 35 para 2) for "Neriman has become excited and I am feeling cold now, let's go sister".

b) نریمان بحران محوم ایچندہ مفتور و پریشان آغلا یور

"Neriman, under the influence of the feverish crisis of low-spiritedness and upsetness, started to cry".

c) بوتون راز درونی دو کہ دو کہ یالورمق و بویله ترک حیات ایتک حس الیمیلہ مدهوش ایدی

"He wanted to plea her and disclose his inner secrets while he felt bewildered by the painful feeling of giving up his life".

d) کوشک قابوسو نریمانک کوز یاشلرینه قارشى قاپا مشلردى بیله . . .

"They (Hamra and her sister) had already closed the door of their villa on the tears of his (Neriman's) eyes". The expressions b, c and d are all missing from the translation.

4.2 Hamra's statement about her beauty and pride "I am no match for you, you are so below me. It will be beneath my dignity to compare my beauty with your ordinary beauty" has a much harsher tone than the Turkish one "She smiled when she looked in the mirror and praised her beauty by saying 'How nice, how nice' (*Lâne*, p. 58).

SECTION 5

5.1 The eight verses found on page 59 of *Lâne-i Munkesir* have been translated into Urdu properly. The final couplet, however, varies to some extent:

Turkish : Alas . . . this love scares me to death,

Due to your killing beauty you are worth fearing.

Urdu : O, they incitant beauty will not leave me alive,
You are that charming beauty which is worth sac-
rificing my life for.

5.2 As observed in the previous examples, too, the translator elevates the tone according to the demand of his mother language by using different idioms or even slang. Here are some more examples :

a) هر مرتبه ماری غصه کی پیچ و تاب کھاتی
“Every time she would writhe with anger”

b) تو میرادل پارہ پارہ ہو جائیگا
“See, my heart will fall into pieces”

c) رمزی اس کبخت رقیبہ کو کہتا ہے
“Remzi says to that wretched rival...” is the translation of these sentences :

a) “This disturbed the temper of Mihriban”

b) “Her heart won’t bear it”

c) “Mihriban’s husband said to her (Hamra)...”

Neither this high tone nor the informal language exist in the Turkish text which is written in the modified Istanbul dialect of Ottoman Turkish.

5.3 Mihriban’s feelings for her husband who has been charmed by the deceptive beauty of Hamra, is represented in such a way that we find struggle between the pride of a Turkish woman and her true feelings, where pride seems to be predominant. This alien factor may not appeal to the Indian reader whose women are, generally, supposed to render their husbands utmost devotion. To support this point we take some sentences from paragraph 1, p. 60 (of *Lâne*): “She is looking for some facts that may throw light on the present relation between *her and her* husband. Presently, she is not *feeling jealousy in the depths of her heart*, but she wants to know *how and why* she has been duped by her husband”. This has naturally been changed by the translator into “Now, she has to *tell lies of various kind and bear trouble* to know details about the relation between her and her husband (*Sâlis*, p. 43, paragraph 2)”, thinking in his mind of the position of an Indian lady.

5.4 Again some modern expressions such as “She wanted to be loved, to be kissed..” and “Now, he loves and kisses someone else...” (see *Lâne* p. 62) have been totally deleted.

SECTIONS 6-7

6.1 In these sections, too, we find many differences of descriptions or deletion of some attributes, such as :

a) اور یہ کہہ کر اس نے کئی مرتبہ اپنی آنکھوں پر ہاتھ مارا

“... and saying that he smote his eyes many times with his hands”, while the Turkish is “He continued to confess with some reprimands (*Lâne*, p. 65, line 2)”. “She heard the cries of her fainting husband ‘Hamra, Hamra’ (*Sâlis*, p. 54)” is the Urdu of “She heard the *murderous, wanton* cries of her husband (*Lâne*, p. 65, paragraph 3)”. The name Hamra is not mentioned in the Turkish text in order to increase readers’ suspense. “In the morning, she was dressing her husband, when he fell to her feet (to plea) (see *Sâlis*, p. 54)” is the translation of “In the morning, Mihriban found her husband dressed (*Lâne*, p. 65, last paragraph)”.

SECTION 8-9

6.2 In these sections also some details go astray from the original text, for example :

“Yes those papers (the letters of Remzi) were the receipts of debts of love which were never repaid (*Sâlis*, p. 58, last paragraph)” for “Yes those receipts belonged to the debts of *prosperity* which was never repaid (*Lâne*, p. 67, last paragraph)”.

6.3 Suddenly, we find Mihriban’s mother on the scene (see *Sâlis*, p. 60) though she does not exist in the Turkish text. She is shown as a selfish woman like Neriman’s mother. They both favour the divorce of the couple instead of advising them to come together.

6.4 “They (Mihriban and Remzi) wanted to remarry but the spectators (readers) know that their will is baseless and depends on their ignorance of Islamic law (شرح)²² (see *Sâlis*, p. 61)”, is again an addition by the translator who has the Islamic community of India in mind.

6.5 In some cases the language of the translator is rich in idioms and metaphors, but they do not agree with the original. For instance :

²² It is a reference to the “Bavra” sura of the Holy Quaran sentence No. 230 where God says “So if a husband divorces his wife (irrevocably), he cannot, after that, remarry her until after she has married another husband and he has divorced him”.

(a) ناامیابی اور غم کی تصویر بنی رہتی تھی
 “She looked like the picture of hopelessness and grief (p. 64, para)”.

(b) مگر موت مانگی نہیں آتی
 “But death doesn’t come when wanted (p. 64, line 7)”.

(c) مادرانہ حقوق جتاؤ
 “Made her feel maternal rights (p. 68, line 5)”.

(d) اسکی آنکھوں میں کانٹوں کی طرح کھٹکتی تھی
 “She felt like thorns in his (Kerim Efendi) eyes”.

(e) امیدوں پر پانی پھر گیا
 “Water washed away the hopes”

(f) خیال کی مانسون لہی اور گھٹا بن کر دل سے ٹکرائی اور آنکھوں سے پانی برسائی
 “The monsoon of ideas rose and turned into a hurricane and struck her heart and she shed water (tears) from her eyes”.

All these idioms and expressions belong to Indian culture and Urdu literature and are not found in the Turkish text.

SECTION 10

In this section we find no other special characteristics other than those pointed out in the previous ones.

Conclusion :

The Urdu of “*Lâne-i Munkesir*” is neither a literal nor a literary translation but an adaptation of the original work. The theme of the original story is rather satirical in which the author wants to point out that the borrowed western culture will continue to cause confusion in eastern society, unless dealt with logically and, to this end, the author uses ironical and sophisticated language that has been changed by the translator into more straightforward and plain language. Thus the dynamism of a satirical style has been neutralised. The author, being a nationalist Turk²³ does not favour the wantonness of westernisation which is the central point of the story, and which the translator does not seem to grasp clearly.²⁴

The irony is centred around these two main characters — Mihriban and Neriman. Mihriban, in spite of getting a western educa-

²³ Vide Hikmet Dizdaroglu, *Ahmed Hikmet*, Türk Dil Kurumu Yayınları, Ankara 1964, p. 31.

²⁴ For Haydar says that this book will please those who adore the western way of life (see his preface Sâlis, p. ?).

tion, depends on her logic to encounter the unexpected circumstances, while Neriman loses his senses due to his great love for modernisation and destroys his prosperous house. Nevertheless, in the end being repentant, he returns to his original self. It is this ironical tone of the author that we come across throughout the story, and which forms Ahmed Hikmet's style.

The translator's aim is different from the author's. He had two major purposes for translation in mind : 1) He wanted to throw light upon the changes caused by the revolution in Turkey and upon the stages through which the Turks were passing.²⁵ 2) He tried to show the position of the Turkish women in the new born society.²⁶ Since aim differs a great deal from the original, his style and language varies too. So, his translation of "Lâne-i Munkesir" is an adaption to his own Indian culture and is not the simple transformation of the story.

²⁵ See Haydar Yıldırım's preface, *Sâlis*, p. ٥

²⁶ See Kurat ul-Ayn Haydar, *Kheyalistan*, edited by Dr. Muin al-Rahman, Taj Book Depot, Lahore, 1984 p. 257 (here Hamra and Kamra have been given as an example).

