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Translation Studies in Brahui literature

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Abstract

Translators should have a broad understanding of the languages being used in translation i.e. the language of the original text and the target language wherein the translation will be made. Thus, it is necessary that the translator should have sound knowledge and understanding of the language of the text and the translator's complete knowledge of his target language including educational, technical, practical, and linguistic skills at a mastery level. Similarly, the translator should be capable of making translation interesting and charming without losing the original essence. This article presents Maulvi Allah Bakhsh Zehri's the Handbook of Brahui Language in the 19th century with a Brahui translation of several Persian anecdotes followed by a translation from English into Brahui, titled "Brahui Reader". However, the art of translation in Brahui literature was first introduced by religious scholars and esteemed people with Arabic and Persian translations. For example. scholars of the Durkhani school of thought have been the source of many religious books, essays, commentaries, and valuable translations of the Holy Qur'an and Hadith in Brahui literature. This study discusses how the people benefited from the translations and commentaries of the Quran Majeed Furqan Hameed.

Introduction:

The word "Translation", actually came to the West from the Latin language, which has a literal meaning. "Go across" Of course! Different scholars and thinkers have offered different views in this regard.

However, the tradition of translation is very old in the West. In Brahui, the terms "Mutt" and "Mutt-o-Badal" have been adopted for translation.

Translation has been defined differently by different writers. Some scholars believe that the process of translating a text, composition into another language is called translation.

Everyone agrees that the process of translating is a difficult and complex process in which the translator will be neutral between the author and the text... Just as an actor, singer or musician provides sound or gesture to a written sentence, so too a translator translates a written article or text into a new one. (Ahmed, 2015). The translation is the only means by which the literature of a language can be introduced to other languages. And then it was said that language is a single species or It is not the legacy of a group, but the common heritage of people of every color, race, region, religion, nation, and country. From where a language expands. Access to evolutionary stages is also possible there.

Translation greatly interferes with the development of a language. Translating high-level scientific literary, research, and critical works of other languages and other artistic masterpieces into one's language is a great scientific service. It increases the knowledge base of a nation. Translating from a foreign language into one's language is not an easy task. Sometimes it is more difficult to translate than to do natural research. Unless the translator has a thorough knowledge of both languages, he/she will be able to use the expressions, verbal and semantic qualities, proverbs and similes, linguistic background, and under the translation of both languages. It is not possible to achieve success in translation without a thorough understanding of the author and subject of the prose. A mere literal translation sometimes proves to be useless (Hashmi, 1998).

Like other genres, translation is a complete art, through which it is possible to get acquainted with the sciences and arts of other languages and their repository of knowledge and literature and their critical and research field. The art of translation is interpreted as a mysterious and complex art. This has been explained in such a way that in the process, one person appears to be clearly but mysteriously transformed into another person while maintaining the internal structure, style, and harmony of the original text of any text. However, addressing in another language is a very difficult and difficult process.

The art of translation is not new; it has been around since ancient times. Because the need for it has been felt in every age. (Shazli, 2018).

The translation is considered to be anti-natural. This art requires great delicacy, meticulousness, foresight, and critique. It provides familiarity and familiarity with the message of world struggle, solidarity, and brotherhood. It is through this medium that one language becomes aware of the trends, ideas, and thoughts of another language.

Literary translations bring not only languages but also their speakers closer together. Through literary translations, languages are introduced to new means of expression and communication, acquaintance and familiarity with new breadths of thought, and much more. They adopt words and styles that increase the linguistic richness of the languages.

The History of Brahui Translation:

The translation into Brahui literature begins with Maulvi Allah Bakhsh Zehri's the Handbook of Brahui Language in the 19th century, in which he wrote a Brahui translation of several Persian anecdotes. Translated from English into Brahui, a book called "Brahui Reader" was printed from Karachi and brought to light, but in fact, the art of translation in Brahui literature was first introduced by religious scholars and esteemed people. At first only Arabic and Persian translations came to light. Then these religious scholars *Maktaba-e- Durkhani* has been the source of many religious books, essays, commentaries, and valuable translations of the Qur'an and Hadith in Brahui literature since 19th century. The people benefited from the translations and commentaries of Quran Majeed Furqan Hameed. Among these Brahui scholars are *Maulana Muhammad Umar Dinpuri, Shaykh-ul-Quran Maulana Abdul Kareem Zehri, Shaykh-ul-Quran Maulana Muhammad Yaqub Sharodi, Maulana Akhtar Muhammad Mengal, and Maulana Muhammad Umar Pringabadi*. In addition, many other scholars have published Brahui translations of various religious books and magazines with his help.

Earlier, Maulana Naboo Jan presented a Brahui translation of "*Tahafat-ul-Nusaih*", later, the scholars of *Maktab-e-Durkhani* continued to focus on Brahui translations. Some members of the English Missionary later published a Brahui translation of the important epistles of *Yohana from the Holy Bible* to preach Christianity and distributed it free of charge to the Brahui speaking people. Therefore, further expanding the title of "Brahui Translation", it is also written by Christian pastor T.J.L Meyer published a book called "A Brahui Reading Book". A complete story is written under the title of "*Sodagarzada*" in the third chapter of the book which is written in Roman script.

Translated works of Maktaba-e- Durkhani:

Muhammad Ummar Din Puri completed the Brahui translation of the Holy Quran in 1914, and distributed it for free that Wadhara Noor Mohammad Bangulzai blessed the preacher with Rs. 3,000 for the completion of the said Holy translation.

At the same time, many of Maulana's books continued to be published in the process of printing, but in the 20th century, he made an important addition to the Brahui literature by translating the work of Hazrat Imam Ghazali, "*Bichrha*". Later, Allama Din Puri, published the book "*Hidayat-e-Qadriyah*" of Hazrat Sheikh Abdul Qadir Jilani based on his Rushdo Hidayat. He also published a book containing forty (40) hadiths under the name of "*Hadith Arbaeen Al-Ma'ruf Be Farhat-e- Suroor*".

Translated works after Independence:

In Balochistan, the process of transferring various modern genres related to the literature of regional languages to regional languages other than Urdu and English seems to have been going on since 1959, but this amount is small. One particular reason seems to be this, it is said that no attention has been paid to this at the official or national level, but the work that has been done to a lesser extent is due to the individual interest of the writers and personal tunes, and personal inclinations. It is undergoing evolutionary stages. Along with them, the tradition of translation is also going through a process of gradual growth. At the same time, in addition to the translations of Urdu and other regional languages, work is

being done on the translations of masterpieces and creations of English, French, Latin, and other languages. There is an important trend. Therefore, thanks to these translations, where Brahui literature was introduced on a national scale, international research and creations were integrated into Brahui literature.

Afzal Murad (2011) argued, "In Brahui literature, research and creation, as well as translation, are being done with full attention. It takes dedication, passion, and resources to get the job done. In addition to Arabic and Persian, beautiful translations of Russian, Bengali, and Sindhi were included in the form of beautiful essays, fiction, poems, and ghazals. Pir Muhammad Zubairani, Abdul Aleem Khadimi, Azad Jamaldini, and many other translators." (Murad, 2011, p. 158).

In the nineteenth and twentieth centuries, Orientalists and Hindus worked to the best of their ability on the Brahui language and its grammar, as well as Brahui translations of these writings into Roman and Sindhi scripts. Since the first year of the publication of the weekly "Elum" Mastung, many literary works have been adorned with translations from other languages into Brahui.

Similarly, Brahui dramas from Radio Pakistan Quetta started with translation. Thus, the translation of Mahshar Rasool Nagri's play "*Buth Shikan*" was translated as "*Buth Prighok* (Idol Broker)", Ata Shad's play was translated as "*Tina Begana*" and Jamil Malik's play was translated as "*Hum Safar*". Similarly, Syed Akbar's Urdu drama was dubbed by Mohammad Akbar Azad under the name of "*Dard Na Darman*" with Brahui words. A book on agricultural purposes published by Border Publicity was translated under the name of "*Dee-o-Deer Kari*". Then Anwar Roman published Urdu translations of various Brahui folk tales in different issues of the daily Imrooz from 1958 to 1968. The book was published by Kalat Publishers Mastung. At the same time, Dr. Abdul Rehman Brahui's book titled "Brahui Folk Tales" was translated and printed by Lok Virsa Islamabad. Professor Aziz Mengal unveiled a translation of the famous novelist Ernest Hemingway's famous novel "The Old Man and the Sea" called "*Piringaa -O-samander*".

While Gul Bangalzai is a well-known name in the field of fiction, novels, his Brahui translations are also an important reference. Translation of the famous novel Printed under the name of "*Haji Murad*" Later, the translator renamed Walter's famous novel "The Faith of Man" to "*Insan Naa Naseeb*" in 2002, and the same year to Walter His novel "*Kandeed*". In 2003 Gul Bangulzai introduced a Brahui alternative to internationally selected fictions under the name "*Sherzaala Lumma*". The above-mentioned translator offered a Brahui translation of a novel by the world-renowned intellectual and writer Khalil Jibran under the title "*Pooshkunaan Pannak*" in 2009. Gul Bngulzai has translated the world-renowned poetry under the name of "*Sinjid Na Phul*".

Agha Gul is also an important reference in novels and fiction. He has published several collections of Urdu fiction and a large number of novels, most of them have been translated into Brahui. Nadir Shahwani, a well-known novelist, published a translation of his book "*Akash Sagar*" under the name of "*Ganok*".

In addition, the famous contemporary scholar Sosan Brahui wrote Agha Gul's novel "Bella" in 2008, under the name "*Beebal*" and later in 2009 Sosan Brahui has translated Agha Gul's Navel "*Babu*". The translation of the third book of the same author by the same name "*Dasht-e-Wafa*" was translated into Brahui Language under the name of "*Mehrgarh*" in the year 2010.

In 1999, the Khadim Lehri adorned the world-famous legends with Brahui under the name of "*Gung-o-Dam*".

Molana Abdul Qadir Muhammad Hassni has an excellent association with translation in religious literature. For some time now, he has been interested in cultivating religious literature into Brahui and from Brahui to Sindhi and Urdu, among others. *Hikayat-i-Sahaba Kraam*, *Fazail-i-Numaaz*, *Iqrar-i-Islamiyat*, *Fazail-i-Sadqaat*, *Zad-ul-Talibeen*, *Asan Nikeek*, translations of the Holy Prophet's biography, and many other books became very popular.

Concerning the development of Brahui language and literature, we are striving to keep pace with the sincere work of Johar Brahui. He is known and recognized as the representative writer, intellectual, and poet of the Brahui language in mainland Sindh. Therefore, he made this process, which was included in the category of impossibilities, possible with great enthusiasm. In addition, he published a Brahui translation of the selected works of Hazrat Shah Abdul Latif Bathai in the 2006 under the title "*Latifi Tawar*". Currently, Brahui literature is benefiting from his various other translations.

Maulana Abdul Khaliq Ababki is not only a great writer of Brahui literature. Apart from Brahui, his writings are popular in Urdu, Persian, Sindhi, and Arabic. He translated Sheikh Saadi's masterpiece and beneficent creation "*Bostan*" into "*Bagh-e-Brahui*", published by name While Maulana published the Persian word of Sachal Sarmast in 2005 under the name of "*Ramoozat-e-Ishq*" and the Brahui translation of the Sindhi word of Sachal Sarmast in the year 2009 under the title of "*Raznameh Saqi Namah*".

Afzal Murad possess the attributes of poetic prose and research and criticism in Brahui literature. He published a translation of the selected international poetries in 1987 under the name of "*Daghar Na Dukh*".

The famous Persian poet Khayyam's "Rubaeyat" was translated by Aziz Mengal under the title, "*Khayyam-e-Khumari*".

In the 1991, Dr. Sabir has elaborated the Brahui translation of Aristotle's famous work "Butika" by the well-wisher of Brahui literature.

In the same period, the poet of Spring "Hatam", Pir Mohammad Zubirani, has given a Brahui dress to the details of "*Masdas Hali*" and Kalam Iqbal. Extensive translations of "*Deewan Sultan-e-Ishq*" by Turaab Laarkanvi and "*Hikayat Saadi*" by Waheed Zaheer under the name "*Saadi Paaik*" came to light. The very next year Allah Bakhsh Zahri's attempt "*Mufid -ul- Talibeen*" embellished in Brahui language and decorated with printing.

Regarding the subject under discussion, Noor Ahmad Pirkani's book "*Tarikh Na Kafan*", Sosan Brahui's translation of "Aga Gul "*Rawayat Aa Taa Baaghi*" and Afzal Murad's attempt "*Kana Ust Kana Musafir*" were published in 2010. "*Kana Ust Kana Musafir*" comprises translation of Faiz Ahmad Faiz's selected Urdu poetry. While in the following year, in the year 2011, a Brahui translation of Maulana Abdul Qadir's attempt to translate "*Tahaft-ul-Amilin*" was published and in 2012, Munir Hanfi presented a Brahui translation of Hamlet.

PROSELYTIZING

Gul Bangulzai as a Fiction Translator:

Gul Bangulzai is one of the leading writers of modern prose. He holds a prominent position in creative literature. However, he specializes in translation and especially in Brahui translation.

Gul Bangulzai is one of the earliest Brahui fiction writers. He also has the honor of being Brahui's first novelist. He is counted among the foremost writers and poets of Brahui. (Murad. 2011.197)

Gul Bangulzai has translated Brahui from famous and well-known writers as well as international literature. Here is a brief list of some of the well-known writings by Gul Bangulzai.

In addition, fiction, novels, and masterpieces of Sheikh Ayaz, Ernest Hemingway, Yahya Khalifa, Tayyab Saleh, etc translated in the Brahui format by Gul Bangulzai.

Zind ana Chiraagh:

This is Mr. Gul Bangulzai's first attempt at translation in Brahui literature. Contains Brahui translations of six stories by the well-known novelist Leo Tolstoy, the titles of the fiction in the book are as follows:

Bazghar o chunka Shaitan, Aqla Chunka Godik, Chirhingass Ura ay Hushing kek, Ganok Chaat, Insaan, Taoq o Zanjeer, Barff ana toofaan, "Zind Na Chiragh", The fiction in all the above topics included in this book is storytelling. In which the situation of modern problems is a perfect reflection of the confusion associated with the poverty and injustice of this age, the abundance of economic misery, economic turmoil, and the mental state of the person trapped in the complexities. Excellent translators write about these translations in the preface of the book.

Translating from one language to another is a very difficult process. The translation is an art and a skill. It is not for everyone. Only a person who understands the nuances of language can do it. This was not an easy task for someone like me. But someone had to start this work. So, I started. I sincerely say that for the evolution of language and literature, it is essential to keep the pearls of another language in the thread of one's language. Translation opens the door to progress in literature. It reveals new thoughts and ideas. People of one country are acquainted with the way of life, sorrows, joys, customs, and traditions of the people of another country. Hearts are close to each other. The clouds of war and hatred disappear. The spring of peace and security blooms with the flowers of love. (Bangulzai, 1991, pp. 9–10)

Gul Bangulzai is well acquainted with the art and technique of translation. His interpreter feels the same sincerity and simplicity that is possible only in tribal and rural discourse. Undoubtedly, he has enriched Brahui literature through his masterpiece translations.

Usually, it is noticed that the basic elements attract the attention of a good translator. First, the uncluttered sequence of events, second, a very fine level of observation, and third, an extensive grip of the translation, as well as the technical maturity and intelligence of each story. Is written because of the

logical flow of Brahui culture and traditions with the development of. The whole of the translation industry has a meaningful phrase about the disorders of slavery and the Norwegians associated with them.

Haji Murad:

This book is a Brahui translation of Leo Tolstoy's book, a productive effort by Gul Bangulzai. The prolific translator is also gaining prominence in poetry, fiction, and novel writing.

The book under discussion, became an adornment of Brahui literature in the year 2000. Which is based on the continuity of Russian military history. Sample text and translation is below,

بہرا خلیقے روسی فوج تباہ کریسےس تو دا ہمو خلق اس کہ اوٹی حاجی مراد سیدو نا جاگہا نن اس
گدرفیئیسس۔ ہندا کان نیم ننا پیش تماسس روسی تیا بسہ سس۔ روسی تا بننگان مُست سیدو او چنا
کتہ دا اُرا ئے خالی کریسےس ہنا سُر۔ داڑے ہر گڑا تباہ اوئیشنگاسس۔ اُست تہ ترخنگا بس۔ غُٹان افسوز
نا ہیت دا اس کہ اونا چُنکا او زیبا ننگا مار کہ حاجی مراد نا داخس خیالے تخاسس مسیت ئی کہوک
تماسس۔ پانزدہ سال نا دا ورنائے خل تئیت خلکو سُر ہتیسر۔ سیدو نا نیکنگا زاعیفہ کہ حاجی مراد نا بہا
ز خیالے کریسےس بہاننگا غمتیان گنوک مس۔ پُٹاک تہ مِشٹ لوڑوک پریشان اسورہ۔ بہاز نگا پُٹنگان تینے
ٹپے کریسےس۔ سیدو یوسنگتاک تہ کہوکاڑ کن قبرس خُتار۔ کہوکا مارنا پیرہ کہ اولیکو وار حاجی مرادے
بخیرٹ پاریسس پریشان تولوک اس۔ اُرانا ہر گڑا ہُشنگاسس۔ باغ نا درختاک دُھنکہ ماتم کریہ۔ غُٹے
شہر نا ہُشنگ ، چناتا ہوغنگ ، سابدارتا لنگڑی اُستے ٹپے کریکہ۔ پُہہ اِنگا چُنکا گوازی ئے گیرام کریسےس
باوہ لُہہ نا خُڑکا تولوک غم ئی شریک اسورہ۔ دیر نا نلکہ ئے پرغاسر کہ دیر رسینگپ تا مسیت ئی گند
ہتیسر ہراتیکہ لُلا اوسنگتاک تہ روفارم کریر۔ ہرکس چپ دا تباہی آپریشان اس۔ روسی ظلم نا
خلاف دہنکہ باک تا بند مسہ سُر۔ اُستا تیٹی تا دہنکہ خاخر لگا کہ۔ دھوننگا کاریم کن ”بد“ نا لوز
بہاز چنکو لوزاسے۔ روسی کچکاک۔ دا شیطانا کاریم انسان تا تواف۔ داوڑ تو کس مورینکا تیتو ہم
(Bangulzai, 1996, pp. 122–123). کپک

Gul Bangulzai is not a new name in academic, literary, and progressive circles. He has been distributing treasures in the literary fields for a long time, but most of his tendencies and favorite fields are "fiction" and "translation".

Pooshkuna Pannaak (Yellow leaves):

The above-mentioned book (*Pooshkuna Pannaak*), (Yellow leaves) is a collection of selected novels by the well-known Lebanese intellectual and philosopher *Khalil Gibran*. Which became the enrichment of the Brahui language with the pen of Gul Bangulzai. In this novel, the characters of the destitute laborers and the miserable farmers, and the usurped crucified tyrants are presented in a very different way. The book adopts a free translation approach. The style is unique and heartwarming. The author of the novel describes the purpose of translating in the novel as follows:

اسے دے تولوک خیال بس کنے کہ لبنان نا فلسفی، شاعر، ادیب، مصوراو ڈرامہ نوشتہ کروکا خلیل
جبران نا نوشتہ آتیاں گڑاس براہوئی زبان ئی بدل کیو۔ مَخ نا بنداتا تو تکلیف نڈ اس کنتو ولے اُست ے
کاری خوش کتو کہ۔ اتے کہ زند کاریم کنگ ئی جوان خننگک او جوان گدرفیئیسگ اِک نہ کہ دُو اے دُو
آخننگ او شہنگ اٹ۔ بس تینا اُست نا ہیت اے ہلکت قلم اے ارفیت۔ دا قلم دُراخ اَز ند کنتون سنگتی

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کریٺے اوسیخا آن بار تُد مسوئے۔ اولیکو وار خلیل جبران نا افسانہ آتیان ہمو افسانہ آتے گچین کریٹ ارا کہ خوارنگا انسان نا زندیے بدل کنگ ، او شرحالی او امن ایمنی نا پارہ غا دننگ نا گلو ایتیرہ۔ دہن کہ تو اونا غٹ نوشتاک اسے ایلو ژان گچین او۔ غٹ تا انسانی آزاتی، خوش حالی، رواداری او امن نا گلو ایتیرہ۔ ای بیرہ گڑاس تا تینا زبان ٹی بدل کریٹ۔ اندا وڑ اونا شاعری آن ہم گڑاس شیئر براہوئی ٹی بدل کنگنا کوشست کریٹ۔ (Bangulzai, 2009, p. 4)

Bangulzai has translated "Pooshkuna Pannaak" in a very sophisticated and stable manner, and it seems that the style and technique of Bangulzai's.

جاہل قوماک تینا خیسن خنی تے ظالماتا دو ٹی ایتیرہ۔ او نفرت و ذلت آن پُر مروکا ملک تینا پُرخلوص او عاشکاتیا ظلم کیک۔ مگہ وختس اسے نیک ء چُناس لمہ عی بیماراجان تون الازے؟ کبینا ایلیم تے تینا گیرام کریٺے کہ وختس دا ایلیم روزگار نا رندت در پہ در مرے؟ دا غریباک کہ اینوکنا دُو تے تفریر ایسر ہمو دُوکہ درونا دے لخ تے تینانا دُو ٹی تسر۔ دا بزغر نوکراک کہ بے عزتی اٹ کینے نا مونا ایسر سلیفیر ہمو دُوکہ نا ڈغار تیٹی تینا استا تا تخم دسیرہ۔ اونا قدم آتا مونا تینا جان تا دتر تے و ہیفر۔ دا گئی زمین کہ کینے تینا ٹی آن انکار کیک ہمو ڈغارے کہ بائے تینا توخت کریٺے ولے بے ایمان تے اوجوفہ کروکا سود خورا تے کیدے پک۔ (Bangulzai, 2009, p. 41)

Nagumaan Naa tak:

Translations do not only have bodies but also souls. Translation requires great foresight. Bangulzai seems to cover the whole of the wet translator personalities with this type of literary translation. In this book, the eminent translator has presented Brahui translations of selected writings of Leo Tolstoy, Ghani Parvaaz, Ujala, Mengal, Anton Chekhov. "Nagumaan Naa Tak" is also the name of the book, while a story included in the book is also has same name. This approach seems to be the essence of free and eloquent translation. Sample translation is as follows,

مار اراغا رسینگتون غٹ حال حقیقت ءے باوہ نا مونا تخا۔ باوہ تہ پُہہ مس کہ داکانہ غاک ہمو شوم انگ شش آسنگت آتا او کہ داسکان ٹگی آن تمیتو سر۔ مارو زائیفہ آن تینا رسخت ہلک شہر نا پارہ غا سر ہلک۔ پیڑی ٹی گوئی کنیسہ ڈگی ٹس ہلک۔ اراغا بننگنا وختا ہمو کسرات راہی مس کہ ٹگاک مخلوقے ریفرہ۔ ہو بیلی ٹگ اس کسر نا بروک وانوکا تا چاری ءے۔ ٹگ دا خواجہ آن ہریفے "دابیٹ ءے ارانگ دیسہ" ڈگی نا خواجہ پارے "ایلیم انتئے خن تیان کھورس" ڈگی ءے ہیٹ پاسہ ٹگ دادے بہلا ریش و بروت و بہلا دستار او مدیلی آپوشاکے تون اسل درست کتو کہ داننا متکنا امبل ءے۔ ٹگ پارے جوانی نی کنے ریفسہ ، ہیٹ ٹس رندت تینا شاغانس او پاسہ تہ ڈگی۔ جوان کان مہنا خدانہ بہلو خلقت سے پین کس آن ہم ہرف۔ (Bangulzai, 2008, p. 119)

Gul Bangulzai has the power of inspiration in Brahui translation. Their characters belong to the downtrodden, the working class, the oppressed, and the poor. Even though he writes the attribution of the book in the name of the same troubled people.

”ہمو خواری کشا انسان تا پن آکہ پیڑی تے آن چل خلیسہ امن و ایمن و آسرات او زند سے نا او میت ات پُروئیل آزند نا گبین آباریم اے تینا لاغر و نزور آکوپہ غاتے آگریسہ بنگ ٹی او“ (Bangulzai, 2008, p. 3)

The mother tongue of the translator is Brahui and they have residence in the Saravan region. As a result of being settled here, he has become proficient at the Saravani dialect. In this regard, the translator's linguistic awareness, scholarly seriousness, and literary delicacy are evident in the pages under review.

Sher Zaal aa Lumma (Brave Mother)

Mr. Bangulzai, a reference writer in Brahui translation, first emerged in Brahui literature as a poet and fiction writer, but later he came to the field of translation, so he devoted his time to this field. Dozens of books were translated English to Brahui. The masterpieces under review cover the Brahui translations of selected works by different fiction writers through the pen of Gul Bangulzai. The above-mentioned book includes Anton, Chekhov, Maxim Gorky, Leo Tolstoy, and Maupassant. The excellent translator writes.

”ای دافن ٹی ہچو اُستادی نا دعویٰ نَس کپره دا خاطران کہ شاگردے اُستا دنا مقام بہاز بُوڑو بلندیے۔ دفتر نا کاریم اوزند نا جنجال کنا تخلیقی اعملے زنگ زدہ کرے۔ ای وختسکہ نوشتہ کنگ کن دُووے لانچائہ قلمے ہرفیٹہ تو خیالاک اُست تون کنا سنگتی اِلرہ۔ ایلو کنڈان قابل احترام اُگبین آسنگتاک گِڑا نہ گِڑاس نوشتہ کنگ کن ہر وخت پاریرہ۔ اوتا اُست خواہی او تینا اُست پوڑوی کن بدل (ترجمہ) نا پارہ غا مونے ہڑسات کہ ہرابوئی زبان و ادب ٹی ایلو زبان تا گچین آ ادبے مُنتقل کیو۔“
(Bangulzai, 2003, p. 6)

Translator is facing the dimensions of scarcity very closely. Since then, Brahui translation has been cultivated keeping in view the Brahui customs and traditions, and culture, and the status of the homeland.

”دشمن شہر غُٹے شاہ جو تیٹی کسفوکا بندغاتاجون تے بٹے سس آراتیان کہ شہر والا ک دیر کُنگورہ۔ قلعہ نا دا پاراپار نا سر درختانے گڈیفیسس۔ فصل آتے تباہ کریس۔ انگور نا باغ تے ماسان کشاس۔ داوڑ غُٹے قلعہ اے ہر پارہ غان پاش کریس۔ ہڑدے توپ و توفک اک تہ دا شہر آہن و سرف نا پر کریہ۔ داپارہ غا شہر نا لنگڑاودم درینگو کا فوج نا سپاہیک بہاز بیزاری اٹ شہر نا گلی و کوچہ آتیٹی گشت کریہ۔ آراتا کھڑکی اوروشندان تیان ٹی تا فریاد بیماراتا آہ و زاری، چناتا ہوغنگ او نیازی تا دُعا تا توار بسکہ۔ مخلوق خلیسان کراراپیت کریسہ اسہ وار چُپ کریہ۔ اوک خف توریرہ کہ غنیم شہرا تو جُلو کنگٹی اف۔ ہمو ننک بہاز اُست بسی نا مسورہ کہ او تیٹی بیماراتا آہ فریاد چُناتا چروکو آتا توار صاف بننگ مسکہ۔ دے آن قلعہ نا نیم دڑوکا دیوال آتیان دشمن نا سپاہی تا سیاپاک خڑک نا مَش تا چرو چِلا تیٹی خنگارہ۔ اوتا کیمپ مَش تا جل تیٹی دُہنو جاگہ اسرکہ شہران جوانی اٹ نظر بتو سہ۔ مَش تاٹولتیان وختس کہ تُوے بُوڑا ہرفیکہ تینے تو تُوے ہم دُن خنگا کہ زغم آتیٹ کج و بُج کرینو تہ۔ (Bangulzai, 2003, pp. 78–79)

The mutual affection of languages through translation has greatly improved the evolution of literature, so the partnership of Bangulzai in this regard has made Brahui literature a precious gift. How he enriched his entire literary life can be called the epitome of an era

Kaanded:

This book is a Brahui translation of Voltaire's novel, which is also translated by Mr. Gul Bangulzai.

In Brahui, where the translation is an art form, as a genre of prose, it is also studied in a highly desirable manner. The feature of Gul's translations is that they are refining innovation within the realm of tradition, in which Bangulzai is diligently achieving expansion and prosperity. "Kaanded" is known as best attempt of Mr. Bangulzai. Each line of it has been written by combining all the attributes of translation. Thus in the "Kaanded," these attributes appear in a series of sequences. The following is an example of a written paragraph,

’کونگند داہیت نا بینگتون ایلیم نا تینا نت تیا تما خڑینک ریٹس۔ ولے ایلیم نا مَرے تفر ہم گڈنگ کتو کہ۔ آخر کیندیدی اودے پارے ’’احمخ آ بندغ! آرا دنیا ٹی اُس ہچ حیا اف نے کہ ای نیکن داخو بھلو زرس تسٹ آزاتی آسر کریٹ نے۔ ایڑے نا ہم آزات

کریٹ کہ شہزادہ نا رزان تے سِلاکہ۔ مونا تہ دُوتیا تہ ہُر کہ رنگ تینا گوبانے زیبائی تہ پد خلکو نے تینے۔ داغٹے کمزوری تے تہ خنیوہ واہم برام کیوہ تہ۔ دانی اُس کہ رندت تہ تمانس برام کن اِلے پے سہ تہ۔ غصہ نے تینا تورینٹ نہ تو داوارے دنیا نا کسرے نشان تَسْتہ نے۔“ (Bangulzai, 2006, pp. 132)

The author has adopted the technique of idiomatic translation. Such translations meet the quality test with their details and styles. In most cases, length is an obstacle in the way of technique and mutual unity. This is the situation that is suggested in "Kaanded".

Sinjid Na Phul:

"Sinjid Na Phul" covers Brahui translations of Khalil Gibran's. There are three chapters in the book. The first chapter deals with the relatively short fiction of Khalil Gibran, while the other two sections consist of a Brahui exchange of his poetry and adjectives, respectively. Khalil Gibran is considered one of the great writers of world. His fiction, novels, golden and religious sayings, and concise writings have been translated into most of the languages of the world.

Gul has turned Gibran's fiction into Brahui by selecting one of the fictions that mentions the scrape of the poor or the stories of those who study the blessings of peace, freedom and prosperity.

---- نے کن ہم داجوان اوبیتس اف کہ بندی گری ٹی آزاتی نا خوش لوزے تینا پن تولچے فس یا آجوئی نا خام خیال ٹی مریس ، خوشی وشادکامی کیس ہمے وختسکا کہ نمے ٹی حقیقی آزاتی نا احساس ودی مف۔اے قوضہ گراک! ایلوتے تینا بندی کنگ اوتیا حکمی کنگ نا خوشی ٹی بدمست اُرے۔ تینا شادمانی اوگل و بال کن مظلوماتا اومیتانے کیرغ خلنگ اوتا ارمان تا خون کنگنا نما احساس ختم مسونے۔ نُم توے (غلام) آتیاں زیات خراب اُرے۔ اے کہ بندی او یا تینا مے جوڑ کرے نورے تا اوتیاں ہم شیف تمو کو مخلوق سے اُرے۔ نمے ہچو حق اس اف کہ دا پاکنگ لوزے تینا پن تون گنڈیرے، ناپاک کیرے او قدر و قیمت تہ کم کریسہ اڑان کیرے۔“ (Bangulzai, 2010, pp. 61)

Gul Bangalzai has harmonized the thoughts of Khalil Gibran with great foresight. Each line is a reflection of reality.

The second level of the book is related to the poetry of Gibran. These translations are also of a conceptual and free nature. But even in them, apart from the natural taste of Brahui words and proverbs, the feelings and affections of love and affection for the nation and homeland are also available to a great extent.

کنا وطن نا نازاکا ورناک

داخوارے کہ دروغ نا قول کیو

کہ جوانو نُم کہ ماڑی تفیوہ

پُر فریباو ہیتا تیت بیرہ فیوہ تا

دہو نو عبادت جاہ ٹائیفوہ

کہ چہت اک تانمہ دار مریر

یا نُم خوارے کہ کل اے دزیفو

اراتیکہ لغور وُچ اک جوڑ کرینو

مِش نا ڈپیر جوڑ کیو

اراتیکہ ۛے ایمانا ۛے رحم آ

انسانک تیار کرینو

پابو کئے امر کیو

وطن نا ناز وڑ دارا ورناک

(Bangulzai, 2010, pp. 97)

This book is an important selection of excellent translators who have worked hard to present it to the public. Of course, this period will be useful as an important reference and source for future researchers working on the personality and art of Khalil Gibran in the Brahui language.

Conclusion:

Transliteration is a process in which the translator separates himself or herself from the author and the text, but slowly and gradually. the ideas and vocabulary of the translator and the author are mutually supported. Which can be likened to a window into the past in which the ups and downs of time and personal and literary thoughts and relationships can not only be easily seen but also understood.

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