



Department of Distance Education
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Class : B.A. I (English)
(Communication Skills)
Medium : English

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Unit : 2

Lesson No.

TRANSLATION

- 2.1 : Translation from M.I.L. into English
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Punjabi/Hindi and Model Examples
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LESSON NO. 2.1

Translation from M.I.L. into English

Dear Student,

By translation we mean to render the sentences of one language into another. The effort obviously requires a thorough knowledge of the two concerned languages.

To become a good translator, you have to acquire an intimate knowledge of both these languages. You have to master vocabulary, grammar, idioms and prevailing practices of usage in both the languages so as to grasp the meaning of the given passage and then convey it with an equal force in the other language. A good translation makes as smooth a reading as the original. The total impression remains the same in both the cases. Thus you have to be very careful while translating a given passage from one language into another. Translation, we may say, is an art. As in other arts, here also success depends on hard work and constant practice. The following suggestions will help you in cultivating art of translation:

1. Read the passage carefully and form a general impression of the ideas contained in the passage. Words have more than one meaning and you have to find out their meanings in the proper context.
2. You need not follow the order of words and phrases as in the original. Get the sense of the sentence and express it in simple English. Avoid word for word translation and long sentences.
3. But make sure you know the sense of idioms used in the given paragraph. Avoid literal translation of these. Use the corresponding English word.
4. Avoid difficult words. Use only simple words which you understand well.
5. Where the sentence is long, break it up into short sentences and then translate. You will be able to manage a long sentence in your mother tongue but may find it rather difficult in a foreign language.
6. Be careful about the sequence of tenses. Keep the form of narration of the original. If the direct form is used, see that the necessary rules are observed.
7. Do not use many words where a single word will do. Foreign terms and unfamiliar words should be avoided.
8. After translating the passage, read it over again and see that it is a continuous piece.
9. The collective impression of the translated piece should be the same as

that of the original passage in Punjabi.

10. In short, your aim should be to use proper words, good idioms and correct grammar.

Indian students find great difficulty in understanding the correct use of tenses in English. Most of their mistakes in translation are due to the wrong use of the English tenses. Some notes on tenses are, therefore, given below to serve as an aid to your theory of what you have learnt in the previous year.

SOME NOTES ON TENSES

I. THE PRESENT TENSE

(i) Present Indefinite or Simple Present :

The present indefinite tense is recognised in Punjabi by ਦਾ ਹੈ, ਦੀ ਹੈ, ਦੇ ਹਨ। It may be called the everyday tense, as it tells us something that happens regularly.

e.g.: (i) The sun sets in the west.

(ii) She does not tell a lie.

(iii) Do we like sweets?

You should bear in mind the following **rules** :

In affirmative sentence (ਹਾਂ ਵਾਚਕ) either the first form of the verb is used or 's' or 'es' is added to the first form.

(a) If the subject is **First Person** (I, We). Second Person (You), or Third Person Plural (They, boys), the first form of the verb is used, e.g.:

1. I **keep** my promise.

2. You **speak** the truth.

3. The boys **play** hockey.

(b) If the subject is **Third Person Singlur** (He, She, It, Ram, Train) add 's'/'es' to the first form of the verb, e.g.:

1. He *keeps* his promise.

2. She *brushes* her teeth daily.

3. Ram *goes* to the temple.

4. It *rains* heavily.

For **Negative** (ਨਾਂਹ ਵਾਚਕ) and **Interrogative** (ਪੁੱਛਨ ਵਾਚਕ) sentences, following rules are observed :

(a) Helping verb 'do' or 'does' is used.

(b) If subject is **First Person**, **Second Person** or **Third Person Plural** use '**do**', e.g.:

1. I *do not* tell a lie.

2. *Do* you pray daily?

3. The boys *do not* obey their elders.

(c) (I) If the subject is **Third Person singular** (he, she, it, Mohan, Mother etc.) helping verb 'does' is used e.g.:

1. It does not rain.
2. **Does** he **not** know how to swim?

Notes :-

1. '**Do**' and '**does**' always take the **first form** of the verb.
2. In **interrogative** sentences, helping verbs '**do**' and '**does**' come before the subject.

(ii) **Present Continuous Tense :**

The Present Continuous tense is the '**Now**' tense. It indicates something happening just at a moment; that is, a temporary occurrence. We recognise it in Punjabi by ਰਿਹਾ ਹੈ, ਰਹੀ ਹੈ, ਰਹੇ ਹਨ, and in English we use 'ing' with the **first form** of the verb, along with a **helping verb** 'is' 'am' 'are', according to the subject of the sentence, e.g.:

1. The kite is *flying* in the sky.
2. They are not *helping* the poor.
3. *Am I failing* in my duty?

Present Continuous is sometimes used for future events also, e.g.: He is going to England next year. It means that this journey has already been arranged and this arrangement stands at the present moment.

(iii) **Present Perfect Tense :**

The present perfect tense refers to an action or a state **set wholly or partly in the past**. But the important thing is that this action or state is **completed in the present time** or its effects continue in the present. We recognise it in Punjabi by ਚੁੱਕਿਆ ਹੈ, ਚੁੱਕੀਆਂ ਹਨ, ਚੁੱਕੇ ਹਨ।

It means the action has been completed. Helping verbs '**has**' and '**have**' are used. After 'has' or 'have' the **third form of the verb (past participle)** is used, e.g.:

1. Our team *has* won the match.
2. *Have* you *beaten* your brother?
3. She *has* not *taken* the test.

(iv) **Present Perfect Continuous Tense :**

It indicates an action **beginning indefinitely in the past but still continuing at the present moment**. We recognise it in Punjabi by ਰਿਹਾ ਸੀ, ਰਹੀ ਸੀ, ਰਹੇ ਸਨ, alongwith an indication of the time when the action began.

Important : Please **do not confuse** it with the Present Continuous. The difference is that in Present Continuous Tense an action is simply going on, whereas in the Perfect Continuous tense time factor is also indicated, e.g.:

1. ਬੱਚਾ ਰੋ ਰਿਹਾ ਹੈ। (Present Continuous)
2. ਬੱਚਾ ਇਕ ਘੰਟੇ ਤੋਂ ਰੋ ਰਿਹਾ ਹੈ। (Present Perfect)

Continuous)

These are to be translated as follows :

1. The child **is crying**.
2. The child **has been crying** for an hour.

Please observe the following **rules** in the case of **Present Perfect Continuous Tense** :

- (i) Use helping verb 'has been' or 'have been'.
- (ii) Add 'ing' to the first form of the verb, (that is Present Participle form of the verb).
- (iii) Use 'since' or 'for' before the time.

Note :- (a) *since* is used to denote the point of time, e.g.: 3 p.m. 4 O' clock, Monday, March, 1908, morning, evening etc., e.g.: It has been raining since 3 p.m.

(b) *for* is used to denote a period of time e.g.: ten minutes, an hour, three days, two minutes, five years, etc.

I have been studying in this college for four years.

II. THE PAST TENSE

(i) **Past Indefinite or Simple Past :**

The Past Indefinite tense indicates an action which happened in the past, and is recognised in Punjabi by ਆ, ਈ, ਤੀ, ਤਾ etc., e.g.: ਉਹ ਸਕੂਲ ਤੋਂ ਖੁੜ ਆਇਆ। ਉਸ ਨੇ ਘੜੀ ਗੁਆ ਦਿੱਤੀ।

The following rules are observed in this tense :

- (i) In **affirmative** sentence, second form of the verb is used :
 1. He *went* to school yesterday.
 2. They *took* their meals.
 3. Anita *promised* to help me.
- (ii) In **negative** and **interrogative** sentences, helping verb 'did' is used with the first form of the verb, e.g.:
 1. He did not help me.
 2. Did they not go to see the picture yesterday ?

(ii) **Past Continuous Tense :**

The **Past Continuous** tense indicates an action which went on happening in the past and is recognised in Punjabi by ਰਿਹਾ ਸੀ, ਰਹੇ ਸਨ, ਰਹੀ ਸੀ।

You should bear in mind the following rules:

- (i) Helping verbs 'was' and 'were' are used in these tenses: 'was' is used with a singular subject and 'were' with plural subject.
- (ii) Use 'ing' with the first form of the verb after 'was' or 'were' as explained below. Please study the following examples:
 1. He was *suffering* from fever.
 2. They were *taking* their meals.

3. Were they *doing* their job sincerely?
4. *Sita was not singing* a song.

When the time of past action is defined in relation to another action, the one that is kind of background to the other, is put in the Past Continuous tense e.g.: "When he came, they were having dinner."

You may find it surprising that the Past Continuous tense can refer to the future also in the sentence: "We were having guests tonight but they are rather late." "were having" indicates a past intention or expectation now unlikely to be fulfilled.

(iii) Past Perfect Tense :

The Past Perfect tense indicates the completion of work in the past and is recognised in Punjabi by ਚੁਕਿਆ ਸੀ, ਚੁਕੀ ਸੀ, ਚੁਕੇ ਸਨ, ਗਿਆ ਸੀ, ਗਈ ਸੀ, ਗਏ ਸਨ।

The following rules are observed in this tense:

- (i) Helping verb 'had' is used with the third form (past participle) of the verb.
 1. He had already gone to Shimla.
 2. They had not finished their work yet.
- (ii) When we speak of two past events one happening before the other, the sentence becomes complex. The event which happened first and before the other is put in the Past Perfect tense and the other in the Past Indefinite tense. The sentence: "The patient had died before the doctor came" carries two past events-the event, "The patient had died" happened first, so it has been put in the Past Perfect tense. In the Punjabi sentences there may not be any clear cut distinction but you should read the sentence carefully and see which event happened before the other.

(iv) Past Perfect Continuous Tense :

The **Past Perfect Continuous tense** is used to indicate an action that had been going on in the past for some time and is recognised in Punjabi by ਰਿਹਾ ਸੀ, ਰਹੀ ਸੀ, ਰਹੇ ਸਨ। But you should not confuse it with Past Continuous because it always carries the time factor. Please study the following examples carefully :

1. ਬੱਚਾ ਰੋ ਰਿਹਾ ਸੀ। (Past Continuous)
2. ਬੱਚਾ ਦੋ ਘੰਟੇ ਤੋਂ ਰੋ ਰਿਹਾ ਸੀ। (Past Perfect Continuous)

They are to be translated as:

1. The child was crying.
2. The child had been crying for two hours.

Please note that in the Past Perfect Continuous tense helping verb 'had been' is used and 'ing' is added to the first form of the verb e.g.:

1. It had been raining since morning.
2. Had they not been working hard for last two months?

III. THE FUTURE TENSE

(i) Future Indefinite or Simple Future :

It denotes simple futurity of an action or state. In Punjabi, we recognise it by ਗਾ, ਜੇ, ਗੀ, Helping verb 'will' or 'shall' followed by the first form of the verb is used in Simple Future tense:

1. I shall win the scholarship.
2. Will you keep your word?
3. They will not help me.

Generally 'shall' is used with the First Person (I, We) and 'will' with the Second and Third Persons. But if the sentence denotes desire, determination, order, threat, will or promise, 'shall' is used with the Second and Third Person and 'will' comes with the First Person.

If there is a complex sentence in Future Indefinite, e.g.:

ਜੇ ਤੁਸੀਂ ਮਿਹਨਤ ਕਰੋਗੇ ਤਾਂ ਸਫਲ ਹੋ ਜਾਵੋਗੇ।

then Future Indefinite is used in the Principal Clause and Present

Indefinite is used in the Subordinate Clause, e.g.:

If you work hard (Present Indefinite) you will get through (Future Indefinite).

This is the sequence of Present Indefinite and Future Indefinite tense.

(ii) Future Continuous Tense :

It is used to express an action that will continue at a certain time in future. We recognise it in Punjabi by ਰਿਹਾ ਹੋਵੇਗਾ, ਰਹੀ ਹੋਵੇਗੀ, ਰਹੇ ਹੋਣਗੇ।

Helping verb 'will be' and 'shall be' are used followed by the present participle ('ing') added to the first form of the verb:

1. I shall be writing my lesson.
2. Will Chand be waiting for us?
3. He will not be doing this work.

(iii) Future Perfect Tense :

It tells us that a certain action will be completed by a certain time in Future. We recognise it in Punjabi by ਚੁਕਿਆ ਹੋਵੇਗਾ, ਚੁਕੀ ਹੋਵੇਗੀ, ਚੁਕੇ ਹੋਣਗੇ। We use helping verbs 'will have' and 'shall have' followed by the past participle (i.e., the third form of the verb): e.g.: I shall have written the letter before you came.

When **two actions** take place in future, one after the other we use **Future Perfect tense for the first** action and **Present Indefinite for the second** e.g.:

1. I shall have reached Patiala before it rains.
2. The postman will have left before I reach the post office.

(iv) Future Perfect Continuous Tense :

It expresses an action that will have been going on or before some point of time in future.

In Punjabi Future Perfect Continuous tense is recognised by the following structure : Verb + ਦਿਆਂ + time factor + ਹੋ ਗਿਆ/ਗਏ/ਚੁਕੀਆਂ/ਚੁਕੇ/ਹੋਵੇਗਾ/ਹੋਣਗੇ।

- e.g.: 1. ਇਮਤਿਹਾਨ ਵਿਚ ਬੈਠਣ ਤੋਂ ਪਹਿਲਾਂ ਉਸ ਨੂੰ ਕੰਮ ਕਰਦਿਆਂ ਚਾਰ ਮਹੀਨੇ ਹੋ ਗਏ/ਚੁਕੇ ਹੋਣਗੇ।
2. 1999 ਤੱਕ ਇਸ ਦਫਤਰ ਵਿਚ ਕੰਮ ਕਰਦਿਆਂ ਮੈਨੂੰ ਛੇ ਸਾਲ ਹੋ ਚੁਕੇ ਹੋਣਗੇ।

These sentences will be translated as follows :

1. He will have been working for four months before he takes the examination.
2. By 1999, I shall have been working in that office for six years.

Tense Patterns :

1. When the main verb is in past tense, the subordinate verb is also put in the past tense, e.g.: He knew the road was under water. Avoid the following common mistakes in the sentences like this : ਮੈਂ ਡਾਕਟਰ ਨੂੰ ਪੁਛਿਆ ਹੁਣ ਉਹ ਕੀ ਕਰੇਗਾ। The correct translation would be : I asked the doctor what he would do next.

Caution :

In the above sentence do not add the word 'that' as a conjunction after the word 'doctor'. The other common mistake is using the word-order which belongs to the direct questions, i.e. What would he do? In direct question the word order is changed as What he would do, and there is never any question mark.

Conditional Sentences :

Words like 'ਜੇ' translated as 'if' denote conditions ਜੇ ਭਾਰਤੀ ਟੀਮ ਹਾਰ ਗਈ ਤਾਂ ਸਾਨੂੰ ਬੜੀ ਨਿਰਾਸ਼ਾ ਹੋਵੇਗੀ। It can be translated as : If the Indian team lost we would be greatly disappointed.

'Lost' implies doubt, it means the chances of losing are not much. The same sentence may be translated as 'If the Indian team loses, we will be greatly disappointed.' This translation in English would imply that the chances of the Indian team losing the match are more than ever.

Another type of conditional sentence is:

I would have become a doctor, if I had been good at studies.

Here I am thinking entirely of the past and of something which did not happen. Here we use 'would have' and 'had'.

Remember, 'If clause' is never used in the future. You cannot say : 'If the Indian team will lose' or 'If I would become a doctor'.

Gerunds :

In translation a sentence like ਮੈਂ ਤੁਹਾਡਾ ਇਹ ਕੰਮ ਕਰਨਾ ਪਸੰਦ ਨਹੀਂ ਕਰਦਾ। We normally say, "I do not like your doing this work." This is the standard grammatical form. But in speech we may say, 'I do not like you doing this work.' We use the ordinary pronoun 'you' instead of the possessive 'your'.

Direct Speech :

The words spoken by someone are put in inverted commas. Remember the

following things if you are translating a paragraph of this type. Put a comma after He said, There is no 'that' after 'said' in the Direct Speech. 'He said that', introduces Indirect Speech, never Direct Speech. The first word of the Direct Speech begins with a capital letter. This is because the speech is always regarded as a separate sentence. The quotation marks open and close at the beginning and the end of the actual words spoken. However long the speech may be, there is only one set of commas. But if there is a speech within speech single inverted commas may be used for the 'inner' speech. Do not change the tense of the original speech.

Model Examples

Study the following model examples carefully as illustrations of the rules regarding translation :

Example 1

Our past is glorious. The credit for this goes to many soldiers, scholars, artists and literary geniuses. But the glory of the past should not blind us. It is said that those who are lost in the glories of the past do not have a future. We, living in the present age, can do much for the future and can make the present great by taking a cue from the past so that the coming generations can also claim that they too have a glorious past.

ਸਾਡਾ ਅਤੀਤ ਮਹਾਨ ਹੈ। ਇਸ ਅਤੀਤ ਨੂੰ ਮਹਾਨ ਬਣਾਣ ਦਾ ਸਿਹਰਾ ਬਹੁਤ ਯੋਧਿਆਂ ਵਿਦਵਾਨਾਂ, ਕਲਾਕਾਰਾਂ ਅਤੇ ਸਾਹਿਤਕਾਰਾਂ ਦੇ ਸਿਰ ਹੈ। ਪਰ ਅਤੀਤ ਦੀ ਮਹਾਨਤਾ ਕਿਤੇ ਸਾਨੂੰ ਅੰਨ੍ਹਾ ਨਾ ਬਣਾ ਦੇਵੇ। ਕਿਹਾ ਜਾਂਦਾ ਹੈ ਕਿ ਜੋ ਅਤੀਤ ਦੀਆਂ ਯਾਦਾਂ ਵਿਚ ਡੁਬੇ ਰਹਿੰਦੇ ਹਨ ਉਨ੍ਹਾਂ ਦਾ ਭਵਿੱਖ ਨਹੀਂ ਹੁੰਦਾ। ਅਸੀਂ ਜੇ ਅੱਜ ਦੁਨੀਆਂ ਵਿਚ ਰਹਿੰਦੇ ਹਾਂ ਅਤੀਤ ਨੂੰ ਵੇਖਦੇ ਹੋਏ ਭਵਿੱਖ ਲਈ ਬਹੁਤ ਕੁਝ ਕਰ ਸਕਦੇ ਹਾਂ ਤੇ ਵਰਤਮਾਨ ਨੂੰ ਬਣਾ ਸਕਦੇ ਹਾਂ ਤਾਂ ਕਿ ਆਉਣ ਵਾਲੀਆਂ ਪੀੜ੍ਹੀਆਂ ਵੀ ਕਹਿ ਸਕਣ ਕਿ ਅਤੀਤ ਮਹਾਨ ਹੈ।

Example 2

Some people waste others' time by indulging in idle gossip. Once they get an opportunity to start talking, then God only may help. Who can spare time these days to listen to others' problems? Every human being, for some reason or the other, is physically or mentally sick. Everybody is unhappy over one thing or the other. It is, therefore, not gentlemanly to go on narrating your own sorrows to those who are unresponsive. Gentlemen do not waste the time of others unnecessarily.

ਕਈ ਵਿਅਕਤੀ ਫਾਲਤੂ ਗੱਲਾਂ ਕਰਕੇ ਦੂਜਿਆਂ ਦਾ ਸਮਾਂ ਬਰਬਾਦ ਕਰਦੇ ਹਨ। ਉਨ੍ਹਾਂ ਨੂੰ ਗੱਲ ਸ਼ੁਰੂ ਕਰਨ ਦਾ ਮੌਕਾ ਮਿਲ ਜਾਵੇ ਤਾਂ ਫਿਰ ਉਨ੍ਹਾਂ ਕੋਲੋਂ ਰੱਬ ਹੀ ਬਖਸ਼ੇ। ਅੱਜ ਕਿਸ ਕੋਲ ਫਾਲਤੂ ਸਮਾਂ ਹੈ ਦੂਜਿਆਂ ਦੇ ਦੁੱਖ ਸੁਣਨ ਦਾ? ਹਰ ਵਿਅਕਤੀ ਕਿਸੇ ਨਾ ਕਿਸੇ ਕਾਰਨ ਸਰੀਰਕ ਜਾਂ ਮਾਨਸਿਕ ਤੌਰ ਤੇ ਰੋਗੀ ਹੈ। ਹਰ ਕੋਈ ਕਿਸੇ ਨਾ ਕਿਸੇ ਗੱਲ ਤੋਂ ਦੁਖੀ ਹੈ, ਐਵੇਂ ਕਿਸੇ ਨੂੰ ਆਪਣਾ ਦੁੱਖ ਸੁਣਾਈ ਜਾਣਾ ਅਗੋਂ ਭਾਵੇਂ ਕੋਈ ਹੁੰਗਾਰਾ ਭਰੇ ਜਾਂ ਨਾ ਸਾਊਂਪਣਾਂ ਨਹੀਂ। ਸਾਊ ਪੁਰਸ਼ ਕਿਸੇ ਦਾ ਸਮਾਂ ਫਾਲਤੂ ਨਸ਼ਟ ਨਹੀਂ ਕਰਦੇ।

Example 3

So the wise men of all nations have assembled together to deliberate if they can find a way of doing away with war altogether. The first imperative for

this is co-operation among all nations. Co-operation is a big word but it simply means working together. If nations can learn to work together as friends they will soon find a way to settle their disputes amicably, instead of being jealous and suspicious of one another, and being proud of their rights, they must learn to be friendly and reasonable and should be eager to help each other.

ਇਸ ਲਈ ਸਾਰੇ ਰਾਸ਼ਟਰਾਂ ਦੇ ਬੁੱਧੀਮਾਨ ਮਨੁੱਖ ਇਹ ਵਿਚਾਰ ਕਰਨ ਲਈ ਇਕੱਠੇ ਹੋਏ ਹਨ, ਕਿ ਉਹ ਯੁੱਧ ਤੋਂ ਇਕਦਮ ਛੁਟਕਾਰਾ ਪਾਉਣ ਦਾ ਕੋਈ ਹੱਲ ਕੱਢ ਸਕਦੇ ਹਨ। ਇਸ ਲਈ ਸਭ ਤੋਂ ਜ਼ਰੂਰੀ ਚੀਜ਼ ਹੈ ਸਾਰੀਆਂ ਕੌਮਾਂ ਵਿਚ ਸਹਿਯੋਗ। ਸਹਿਯੋਗ ਇਕ ਵੱਡਾ ਸ਼ਬਦ ਹੈ, ਪਰ ਇਸ ਦਾ ਆਮ ਅਰਥ ਹੈ ਮਿਲ ਕੇ ਕੰਮ ਕਰਨਾ। ਜੇ ਰਾਸ਼ਟਰ ਮਿੱਤਰਾਂ ਵਾਂਗ ਮਿਲ ਕੇ ਕੰਮ ਕਰਨਾ ਸਿੱਖ ਜਾਣ, ਤਾਂ ਜਲਦੀ ਹੀ ਉਹ ਆਪਣੇ ਝਗੜੇ ਮਿੱਤਰਤਾ ਨਾਲ ਨਿਪਟਾ ਲੈਣਗੇ। ਇਕ ਦੂਜੇ ਨਾਲ ਈਰਖਾ ਅਤੇ ਸ਼ੱਕ ਦੇ ਭਾਵ ਰੱਖਣੇ ਅਤੇ ਆਪਣੇ ਅਧਿਕਾਰ ਪ੍ਰਤੀ ਘੁਮੰਡ ਦੀ ਥਾਂ ਉਨ੍ਹਾਂ ਨੂੰ ਇਕ ਦੂਜੇ ਨਾਲ ਮਿੱਤਰ ਭਾਵ ਨਾਲ ਰਹਿਣ ਅਤੇ ਠੀਕ ਢੰਗ ਨਾਲ ਵਿਹਾਰ ਕਰਨ ਸੰਬੰਧੀ ਸਿੱਖਿਆ ਪ੍ਰਾਪਤ ਕਰਨੀ ਚਾਹੀਦੀ ਹੈ ਅਤੇ ਪਰਸਪਰ ਸਹਾਇਤਾ ਵਾਸਤੇ ਤੱਤਪਰ ਰਹਿਣਾ ਚਾਹੀਦਾ ਹੈ।

Example 4

The Government of India is not based on any religious concept. It is a secular state where everyone is free to worship his God in the manner he wants. The Government of India wishes neither to declare a particular religion as a state religion nor to destroy any other. Built on this foundation, India after a century, will create such an impact that nobody will have time to think that one of their neighbouring countries advocates one particular religion while another advocates a different religion. People will consider interference with the religion of others a moral degradation.

ਭਾਰਤ ਸਰਕਾਰ ਕਿਸੇ ਧਾਰਮਿਕ ਨਿਸ਼ਚੇ ਉਤੇ ਨਹੀਂ ਬਣੀ, ਇਹ ਇਕ ਸੈਕੂਲਰ ਸਟੇਟ ਹੈ, ਜਿਥੇ ਹਰ ਵਾਸੀ ਨੂੰ ਪੂਰਨ ਖੁਲ੍ਹ ਹੈ, ਜਿਸ ਤਰ੍ਹਾਂ ਉਹ ਚਾਹੇ ਆਪਣਾ ਇਸ਼ਟ ਧਿਆਵੇ। ਨਾ ਹੀ ਭਾਰਤ ਸਰਕਾਰ ਕਿਸੇ ਧਰਮ ਨੂੰ ਰਾਜ ਧਰਮ ਬਣਾਣਾ ਚਾਹੁੰਦੀ ਹੈ ਤੇ ਨਾ ਹੀ ਕਿਸੇ ਦੂਸਰੇ ਨੂੰ ਮਲੀਆ ਮੇਟ ਕਰਨਾ ਲੋੜਦੀ ਹੈ। ਅਜਿਹੀ ਨੀਂਹ ਉਤੇ ਉਸਰਿਆ ਭਾਰਤ ਇਕ ਸਦੀ ਪਿਛੋਂ ਆਪਣਾ ਅਸਰ ਦਿਖਾਵੇਗਾ ਜਦੋਂ ਲੋਕਾਂ ਨੂੰ ਇਹ ਸੋਚਣ ਦਾ ਸਮਾਂ ਹੀ ਨਹੀਂ ਹੋਵੇਗਾ, ਕਿ ਸਾਡੇ ਫਲਾਣੇ ਗੁਆਂਢੀ ਦਾ ਇਹ ਧਰਮ ਹੈ, ਦੂਸਰਾ ਉਸ ਨੂੰ ਮੰਨਦਾ ਹੈ। ਲੋਕ ਦੂਜੇ ਧਾਰਮਿਕ ਵਿਚਾਰਾਂ ਵਿਚ ਦਖਲ ਦੇਣ ਨੂੰ ਇਖਲਾਕੀ ਗਿਰਾਵਟ ਸਮਝਣਗੇ।

Example 5

Picturesquely situated around a beautiful lake at an altitude of 6300 feet from the sea level, Nainital is a famous hill resort of India. It is a centre of attraction for thousands of devout lovers of nature. This limpid beauty of the rippling waters of the lake presents a fascinating view. It appears as if the golden rays of the sun are engaged in playing hide and seek at the lake. The reflections of the dancing flowers in water present a pageant of beauty.

ਸਮੁੰਦਰ ਤੋਂ 6300 ਫੁੱਟ ਦੀ ਉਚਾਈ ਉਤੇ ਰਮਣੀਕ ਅਤੇ ਮਨੋਹਰ ਨਜ਼ਾਰਿਆਂ ਨਾਲ ਭਰਪੂਰ ਝੀਲ ਦੇ ਦੁਆਲੇ ਸਥਿਤ, ਨੈਨੀਤਾਲ ਭਾਰਤ ਦਾ ਇਕ ਮਸ਼ਹੂਰ ਪਹਾੜੀ ਸਥਾਨ ਹੈ। ਇਹ ਕੁਦਰਤ ਨੂੰ ਸੱਚੇ ਦਿਲੋਂ ਪਿਆਰ ਕਰਨ ਵਾਲੇ ਹਜ਼ਾਰਾਂ ਵਿਅਕਤੀਆਂ ਲਈ ਖਿੱਚ ਦਾ ਕੇਂਦਰ ਹੈ। ਝੀਲ ਦੇ ਹਿਲੋਂ ਮਾਰਦੇ ਪਾਣੀ ਦਾ ਸਾਫ਼ ਸੋਂਦਰਯ ਇਕ ਅਤਿ ਦਿਲਕਸ਼ ਨਜ਼ਾਰਾ ਹੈ। ਇੰਜ ਪ੍ਰਤੀਤ ਹੁੰਦਾ ਹੈ, ਜਿਵੇਂ ਸੂਰਜ ਦੀਆਂ ਸੋਨੇ ਰੰਗੀਆਂ ਕਿਰਨਾਂ ਇਥੇ ਲੁਕਣ-ਮੀਟੀ ਖੇਡ ਰਹੀਆਂ ਹੋਣ। ਪਾਣੀ ਵਿਚ ਝੂਮਦੇ ਫੁੱਲਾਂ ਦੇ ਅਕਸ਼ ਸੁੰਦਰਤਾ ਦੀ ਝਾਕੀ ਪੇਸ਼ ਕਰਦੇ ਹਨ।

LESSON NO. 2.2

More About Translation from M.I.L. into English

The tenses have, however, been explained in the previous lesson in their 'pure' form. As a matter of fact, tenses, in addition to the 'pure form, have also a 'coloured' one or especially when they are influenced by desires, intentions, promise, threats, etc. Human beings are, by nature, often subjected to such influences. They convey these sentiments. Therefore, you have to use the tenses not only in the 'pure' form but also in their coloured forms.

I. Coloured Present :

- (i) 'Do' and 'does' are used in affirmative sentences for imparting emphasis and definiteness to the tone. 'Does' is used when the subject in the sentence is either singular pronoun in third person (he or she) or a noun in the singular form. 'Do' is used when the subject is I, we, they, you or a noun in the plural form.

For example :

ਉਹ ਉਥੇ ਜ਼ਰੂਰ ਜਾਂਦਾ ਹੈ।

He does go there.

ਤੁਸੀਂ ਜ਼ਰੂਰ ਸਿਗਰਟ ਪੀਂਦੇ ਹੋ।

You do smoke.

- (ii) For expressing compulsion 'have' and 'has' are made use of as under :

ਮੈਨੂੰ ਸਖਤ ਕੰਮ ਕਰਨਾ ਪੈਂਦਾ ਹੈ।

I have to work hard.

ਉਸ ਨੂੰ ਰੋਜ਼ ਦੌੜਨਾ ਪੈਂਦਾ ਹੈ।

He has to run daily.

- (iii) Causative verbs 'make' and 'get' are used when the intention is to express the mode through which the action takes place. 'Get' is used in the neutral sense and 'make' in the qualitative sense, i.e. when it is accompanied by request, order etc. In this context, it is necessary for you to grasp how 'get' and 'make' have been used in the following sentences:

ਉਹ ਸੁਰਜੀਤ ਕੋਲੋਂ ਪੁਸਤਕਾਂ ਲਿਖਵਾਂਦਾ ਹੈ। He gets books written by Surjit.

ਅਧਿਆਪਕ ਵਿਦਿਆਰਥੀ ਨੂੰ ਭੁੰਜੇ ਬਿਠਾਉਂਦਾ ਹੈ।

The teacher makes the student sit on the ground.

ਕਿਰਪਾ ਕਰਕੇ ਉਸਨੂੰ ਇਹ ਸਵਾਲ ਸਮਝਾ ਦੇਵੋ।

Please make him understand this question.

II. Coloured Past :

- (i) 'Did' is used in affirmative sentences when emphatic and definite statements are to be made, for example :

ਉਹ ਉਥੇ ਜ਼ਰੂਰ ਗਿਆ।

He did go there.

However, when the emotional tone is different, 'did' may be used in the

following manner :

ਮੈਂ ਜਾਣ ਨੂੰ ਚਲਿਆ ਗਿਆ ਪਰ I did go, but repented very much.
ਪਛਤਾਇਆ ਬਹੁਤ।

- (ii) 'Had' is used alongwith the verb when the subject has to work under compulsion.

ਰਾਮ ਨੂੰ ਦਿੱਲੀ ਜਾਣਾ ਪਿਆ।

Ram had to go to Delhi.

When the sentence becomes interrogative, the form changes :

ਕੀ ਉਸ ਨੂੰ ਦਿੱਲੀ ਜਾਣਾ ਪਿਆ ?

Did he have to go to Delhi?

- (iii) 'Got' and 'make' are used in the **causative** manner in the past tense :

ਉਸ ਨੇ ਰਾਮ ਤੋਂ ਕੰਮ ਕਰਵਾਇਆ।

He got the work done from Ram.

ਉਸਤਾਦ ਨੇ ਵਿਦਿਆਰਥੀ ਨੂੰ ਬੈਂਚ ਤੇ ਖੜਾ ਕੀਤਾ। The teacher made the student stand on the bench.

III. Coloured Future :

- (i) To denote futurity 'shall' is used with I and we, 'will' is used with you, they, he, she, and nouns in the singular and plural form. However, 'will' takes the place of 'shall' when the first person is to show determination, willingness, promise or threat. For example :

ਮੇਰਾ ਕਿਹਾ ਜ਼ਰੂਰ ਮੰਨਿਆ ਜਾਵੇਗਾ। I will be obeyed.

ਮੈਂ ਤੁਹਾਡੀ ਜ਼ਰੂਰ ਸਹਾਇਤਾ ਕਰਾਂਗਾ। I will help you.

ਜੇ ਤੁਸੀਂ ਠੀਕ ਤਰ੍ਹਾਂ ਨਹੀਂ ਚਲੋਗੇ ਤਾਂ I will punish you if you don't behave
ਮੈਂ ਤੁਹਾਨੂੰ ਸਜ਼ਾ ਦੇਵਾਂਗਾ। yourself.

Similarly 'shall' takes the place of 'will' when the second person or the third person is to denote obligation, promise, threat, refusal, command and prohibition.

ਤੁਹਾਨੂੰ ਸੀਤਾ ਨਾਲ ਵਿਆਹ ਕਰਾਉਣਾ ਪਵੇਗਾ। You shall have to marry Sita.

ਤੁਹਾਨੂੰ ਰੁਪਿਆ ਅਵੱਸ਼ ਹੀ ਅਗਲੇ ਹਫਤੇ ਮਿਲ ਜਾਵੇਗਾ। You shall get the money next week.

ਤੁਸੀਂ ਇਥੋਂ ਲੰਘ ਨਹੀਂ ਸਕੋਗੇ। You shall not pass from here.

ਤੁਹਾਡੇ ਲਈ ਚੋਰੀ ਕਰਨਾ ਅਵਗਿਆ ਹੋਵੇਗੀ। Thou shall not steel.

- (ii) When something shows intention and probability of happening in the future it is denoted by the use of 'going to' with the infinitive rather than by 'will' and 'shall'.

ਉਨ੍ਹਾਂ ਦਾ ਮਾਰਚ ਵਿਚ ਵਿਆਹ ਹੋ ਰਿਹਾ ਹੈ। They are going to be married in March.

- (iii) When something is going to happen in the near future, it is denoted by the Present Continuous rather than by 'will' and 'shall'.

ਉਹ ਕੱਲ੍ਹ ਪਹੁੰਚ ਜਾਵੇਗਾ। He is arriving tomorrow.

- (iv) When the future indicates what usually happens everyday, it is denoted by Future Continuous rather than simply by 'will' and 'shall'.

ਕੀ (ਰੋਜ਼ ਵਾਂਗ) ਤੁਸੀਂ ਉਸਨੂੰ ਕੱਲ੍ਹ ਵੀ ਮਿਲੋਗੇ ? Will you be seeing him tomorrow?

- (v) When something is settled as part of programme or agreement, it is denoted by the Simple Present rather than by 'will' and 'shall'.

ਉਸ ਦੀਆਂ ਛੁੱਟੀਆਂ ਕੱਲ੍ਹ ਆਰੰਭ ਹੋਣਗੀਆਂ। His vacation starts tomorrow.

- (vi) 'Will' and 'shall' are replaced by 'want', 'intend', 'choose', and 'mean' if the meaning is to be expressed more strongly with resolve and volition.

ਮੈਂ ਉਹਨਾਂ ਨੂੰ ਅਗਲੇ ਹਫ਼ਤੇ ਜ਼ਰੂਰ ਮਿਲਾਂਗਾ। I intend to see them next week.

ਮੈਂ ਇਹ ਜ਼ਰੂਰ ਕਰਾਂਗਾ। I mean to do it.

- (vii) When the incident is going to happen by the specified future, it is shown by the use of Future Perfect rather than by the use of simple 'will' and 'shall'.

ਅਗਲੇ ਸਤੰਬਰ ਤਕ ਸਾਡਾ ਵਿਆਹ ਹੋਏ ਸੱਤ ਸਾਲ ਹੋ ਜਾਣਗੇ। By next September, we shall have been married for seven years.

IV. Use of 'would' and 'should' :

- (i) In addition to being the past of 'will' and 'shall', "would" has specific contexts for its use. It is used to denote imaginative willingness, conditional willingness, habitual occurrence, wishfulness and probable expectation.

ਮੈਂ ਰੁਝਾ ਹੋਇਆ ਹਾਂ, ਨਹੀਂ ਤਾਂ ਆਪ ਹੀ ਚਲਾ ਜਾਂਦਾ। I am busy or I would have gone myself.

ਜੇ ਅਸੀਂ ਕਿਸੇ ਰਾਸ਼ਟਰ ਨੂੰ ਸਮਝਣਾ ਹੈ ਤਾਂ ਸਾਨੂੰ ਉਸ ਦੀ ਭਾਸ਼ਾ ਜ਼ਰੂਰ ਸਿਖਣੀ ਚਾਹੀਦੀ ਹੈ। If we would understand a nation, we must learn its language.

ਉਹ ਉਸ ਤੇ ਲੱਟੂ ਹੋਈ ਰਹਿੰਦੀ ਸੀ। She would hang on him.

ਮੈਂ ਚਾਹੁੰਦਾ ਹਾਂ ਕਿ ਉਹ ਜਲਦੀ ਕਰਦਾ। I wish he would hurry up.

ਬਹੁਤ ਲੋਕ ਇਵੇਂ ਹੀ ਕਹਿੰਦੇ ਹਨ। That is what most people would say.

- (ii) 'Should' is used to denote what ought to happen, what is desirable to happen, what is uncertain, what is surprising and what is fearful to encounter.

ਤੁਹਾਨੂੰ ਉਸ ਦੀ ਸਹਾਇਤਾ ਕਰਨੀ ਚਾਹੀਦੀ ਹੈ। You should help him.

ਉਸ ਨੇ ਸੁਝਾਅ ਦਿੱਤਾ ਕਿ ਸਾਨੂੰ ਜਲਦੀ ਤੁਰ ਪੈਣਾ ਚਾਹੀਦਾ ਹੈ। She suggested that we should start early.

ਉਸ ਸਮੇਂ ਦਾ ਆਉਣਾ, ਜਦੋਂ ਮੈਂ ਉਸ ਨੂੰ ਪਿਆਰ
ਨਹੀਂ ਕਰ ਸਕਾਂਗਾ, ਡਰਾਉਣੀ ਗੱਲ ਹੋਵੇਗੀ।

How terrible it would be if a time
should come when I could not love
her.

ਤੁਸੀਂ ਹੈਰਾਨ ਕਿਉਂ ਹੋਈ ਜਾਂਦੇ ਹੋ?

Why should you be surprised?

ਮੈਂ ਦਰਖਤ ਪਿਛੇ ਲੁਕ ਗਿਆ ਤਾਂ ਕਿ ਐਸਾ ਨਾ
ਹੋਵੇ ਕਿ ਮੈਨੂੰ ਕੋਈ ਦੇਖ ਲਵੇ।

I hid behind a tree lest somebody
should see me.

Note :- 'Lest' is always followed by 'should'.

V. Use of 'may and might':

- (i) 'May' is used to express possibility (rather than probability) permission purpose and blessing.

ਹੋ ਸਕਦਾ ਹੈ ਕਿ ਉਹ ਇਮਤਿਹਾਨ ਵਿੱਚੋਂ ਪਾਸ
ਹੋ ਜਾਵੇ।

He may pass the examination.

ਕੀ ਮੈਨੂੰ ਅੰਦਰ ਆਉਣ ਦੀ ਆਗਿਆ ਹੈ?

May I Come in?

ਉਹ ਸਖ਼ਤ ਮਿਹਨਤ ਕਰਦਾ ਹੈ ਤਾਂ ਜੋ ਉਹ
ਪਾਸ ਹੋ ਜਾਵੇ।

He works hard so that he may pass.

ਸ਼ਾਲਾ ! ਤੁਹਾਡੀ ਆਯੂ ਲੰਮੀ ਹੋਵੇ।

May you live long !

- (ii) 'Might' is the past tense of 'may' and is used as such. However, it refers to the present and future as well; and when used in this way it denotes suggestion, request, wish, possibility and purpose.

ਤੁਹਾਨੂੰ ਇਸ ਮਾਮਲੇ ਵਿੱਚ ਮੇਰੀ ਸਲਾਹ ਲੈਣੀ
ਚਾਹੀਦੀ ਹੈ।

You might consult me in this
matter.

ਤੁਸੀਂ ਮੇਰਾ ਬਾਹਰ ਇੰਤਜ਼ਾਰ ਕਰੋ।

You might wait for me outside.

ਉਹ ਸ਼ਾਇਦ ਕੱਲ੍ਹ ਵਾਪਸ ਆ ਜਾਵੇ।

He might return tomorrow.

ਗਾਂਧੀ ਜੀ ਨੇ ਅਹੁੜੀ ਦੇ ਦਿੱਤੀ ਤਾਂ ਜੋ ਦੇਸ਼
ਜੀਵਤ ਰਹੇ।

Gandhiji sacrificed himself so
that the country might live.

VI. Use of 'can' and 'could' :

- (i) 'Can' is used to denote power, authority, capacity, ability, permission.

ਮੈਂ ਵਾਦ-ਵਿਵਾਦ ਵਿੱਚ ਉਸ ਨੂੰ ਹਰਾ ਸਕਦਾ ਹਾਂ।

I can defeat him in debate.

ਮੈਂ ਤੈਰ ਕੇ ਦਰਿਆ ਪਾਰ ਕਰ ਸਕਦਾ ਹਾਂ।

I can swim across the river.

ਪ੍ਰਿੰਸੀਪਲ ਤੁਹਾਨੂੰ ਕਾਲਜ ਵਿੱਚੋਂ ਕੱਢ ਸਕਦਾ ਹੈ।

The Principal can expel you from
the college.

ਉਹ ਇਹ ਸਮੱਸਿਆ ਹੱਲ ਕਰ ਸਕਦਾ ਹੈ।

He can solve this problem.

ਤੁਸੀਂ ਸਿਨੇਮਾ ਦੇਖਣ ਜਾ ਸਕਦੇ ਹੋ।

You can go to see the movie.

- (ii) 'Could' is past tense of 'can' and is mostly used as such. Sometime, however, it is used in the present as well. Then it denotes a polite request that is normally expected to be acceded to

ਕੀ ਤੁਸੀਂ ਦੱਸ ਸਕੋਗੇ ਕਿ ਤੁਹਾਡੀ ਘੜੀ ਤੇ ਕਿੰਨੇ ਵਜੇ
ਹਨ?

Could you tell me the time by your
watch?

VII. Use of 'ought to' and 'dare' :

- (i) 'Ought to' is used to express moral obligation and strong probability.
 ਹਰ ਇੱਕ ਨੂੰ ਵੱਡਿਆਂ ਦਾ ਸਤਿਕਾਰ ਕਰਨਾ ਚਾਹੀਦਾ ਹੈ। Every body ought to respect the elders.
 ਉਸ ਨੂੰ ਮੈਚ ਜਿੱਤ ਜਾਣਾ ਚਾਹੀਦਾ ਹੈ। He ought to win the match.
- (ii) 'Dare' denotes moral courage and sense of challenge.
 ਉਸ ਵਿਚ ਸੱਤ ਦਿਨ ਤਕ ਭੁੱਖੇ ਰਹਿਣ ਦਾ ਸਾਹਸ ਸੀ। He dared to starve for seven days.
 ਰਾਮ ਨੇ ਉਸ ਨੂੰ ਅੱਗੇ ਆਉਣ ਦੀ ਚਿਤਾਵਨੀ ਦਿੱਤੀ। Ram dared him to come forward.

Here it is very necessary to note that 'dare' is followed by 'to' only in affirmative sentences. In negative sentence 'to' is invariably dropped.

ਉਸ ਵਿਚ ਮੇਰਾ ਕਹਿਣਾ ਨਾ ਮੰਨਣ ਦਾ ਸਾਹਸ ਨਹੀਂ। He dare not disobey me.

In negative sentence the verb remains 'dare' even though the subject may be third person singular, as in the example given above.

VIII. Direct and indirect forms of narration :

In the English language, there are two forms of narration, the direct form and the indirect form. In the direct form of narration the actual words of the speaker are reproduced while in the indirect form of narration only the meaning of speaker's statement is conveyed.

For example :

"Ram says, "I shall go to Delhi", is a sentence in the direct form, and Ram says that he will go to Delhi, is in the indirect form.

The change of a sentence from the direct form, especially with the reporting verb in the past tense, changes its tense, pronouns and the form of the sentence along with some other minor changes. For example :

The girl said to *her teacher*, "My mother has given me a rupee", is changed into The girl told *her teacher* that her mother had given her a rupee.

In the Punjabi language, the direct and indirect forms of narration are not as distinct as they are in English. For example, in sentence like :

ਲੜਕੀ ਨੇ ਆਪਣੇ ਪਿਤਾ ਨੂੰ ਪੁੱਛਿਆ ਕਿ ਤੁਸੀਂ ਦੇਰ ਨਾਲ ਕਿਉਂ ਆਏ ਹੋ?

The direct and indirect forms are mixed up.

You cannot translate it into English as:

The girls asked her father that why are you late? (Indirect)

You have to put it either in the direct form :

The girl said to her father, "Why are you late" or you may translate it in the indirect form :

The girl asked her father why he was late.

While translating from Punjabi into English, sentences in the direct form of narration should be rendered, preferably in the direct form and those in the indirect form should be rendered in the indirect form. If the passage is in a conversational style, its direct form should be retained. While doing so every effort should be made to keep the idiomatic character of English intact. Sentences not involving conversation may, however, be translated in the same form.

For example, a dialogue like the following:

ਰਾਮ : ਮੋਹਨ, ਦਿੱਲੀ ਕਦੋਂ ਜਾ ਰਹੇ ਹੋ?

ਮੋਹਨ : ਸ਼ਾਇਦ ਕੱਲ੍ਹ ਜਾਵਾਂ।

should be translated as :

Ram said to Mohan, "When are you going to Delhi?"

Mohan replied, "I may go tomorrow."

But the following sentence :

ਉਸਤਾਦ ਨੇ ਮੁੰਡਿਆਂ ਨੂੰ ਕਿਹਾ ਕਿ ਜੇ ਤੁਸੀਂ ਸਬਕ ਯਾਦ ਨਾ ਕਰਕੇ ਆਏ ਤਾਂ ਸਜ਼ਾ ਮਿਲੇਗੀ।

May be translated as :

The teacher warned the boys that they would be punished if they did not prepare the lesson.

IX. Active and Passive Voice :

Sentences in English may be written in the Active Voice or in the Passive Voice. If the doer is the centre of interest, he is made the subject of the sentence, and the verb is put in the Active form. If the thing done occupies a central place, it is naturally made the subject and correspondingly the verb is used in the Passive form. The Passive form may be chosen for one of the following reasons :

- (i) The active subject is unknown and cannot be located. For example :
Her husband was shot dead last year.
- (ii) More interest is created by the Passive rather than the Active subject e.g.:
The building was damaged by fire.
- (iii) The Active subject is obvious from the context:
He was chosen to represent his country in the Olympic Games.
- (iv) The Active subject may not be mentioned for some obvious reason.
Very often a sentence in the Active has two objects, a direct and an indirect one.

He told the boy a story.

In such a sentence the indirect object is nearly always preferred as the subject of the Passive form.

Thus in the passive it becomes :

The boy was told a story.

In Punjabi, the Active form of sentence-construction is as much in vogue as the Passive form. While translating a sentence from Punjabi into English, effort should

be made to do it in the same way in which it is in the original. The effort should not, however, be exerted at the cost of the correct idiom of the English language. For example, the following sentence :

ਉਸ ਨੂੰ ਦੇਖਦੇ ਹੀ ਮੇਰੇ ਤੋਤੇ ਉਡ ਗਏ।

as available in Punjabi is in the Active form. Its translation into English in Active form can only be literal and clumsy. For translating it properly and idiomatically, its voice has to be changed into the Passive. Translated as under, it seems quite idiomatic and proper :

I was nonplussed to see him.

Now it conveys fully the meaning of the sentence in Punjabi. It is lucid, effective and has the freshness and originality expected of it in English.

X. Conjunctions :

A conjunction is a word that joins words or phrases or sentences together. This joining together has to be done because otherwise the sentences become monotonous. For example, the following sentences :

ਉਸ ਨੇ ਰੋਟੀ ਵੀ ਨਾ ਖਾਧੀ। ਉਸ ਨੇ ਪਾਣੀ ਵੀ ਨਾ ਪੀਤਾ। have to be joined with a conjunction and presented as : He neither took food nor drank water.

Conjunctions are as much required in Punjabi as in English. They are used chiefly for the following purposes :

- (i) To express addition : (and ਅਤੇ)

ਉਹ ਅਤੇ ਉਹਦਾ ਭਰਾ ਦੋਨੋਂ ਨੇਕ ਹਨ। Both he and his brother are noble.

- (ii) To express opposition : (but, ਪਰ ਜਾਂ ਪਰੰਤੂ)

ਮੈਂ ਉਸ ਨੂੰ ਸੁਨੇਹਾ ਭੇਜਿਆ, ਪਰ ਉਹ ਘਰ ਨਹੀਂ ਸੀ। I sent a message to him but he was not at home.

- (iii) To express choice : (either/or ਜਾਂ)

ਤੁਸੀਂ ਆ ਜਾਉ ਜਾਂ ਉਹ ਆ ਜਾਏ। Either you or he may come.

Its negative alternative is neither (not; ਨਾ)

ਨਾ ਤੁਸੀਂ ਆਏ ਨਾ ਉਹ ਆਏ। Neither you nor he came.

- (iv) To express condition : If, whether, provided, supposing, etc.

ਜੇ ਤੁਸੀਂ ਆਉਣਾ ਚਾਹੋ ਤਾਂ ਤੁਹਾਡਾ ਇੰਤਜ਼ਾਰ ਕਰਾਂਗਾ। I shall wait for you, if you choose to come.

ਮੈਂ ਉਸ ਨੂੰ ਪੁਛਿਆ ਕੀ ਮੈਂ ਉਸ ਦੀ ਮਦਦ ਕਰਾਂ। I asked him whether I might help him.

- (v) To express inference : (so, therefore, so that ਇਸ ਲਈ ਤਾਂ ਜੋ)

ਬੱਦਲ ਇਕੱਠੇ ਹੋ ਰਹੇ ਹਨ ਇਸ ਲਈ ਸ਼ਾਇਦ ਮੀਂਹ ਪਵੇ। Clouds are gathering, therefore, it may rain.

- (vi) To explain : (thus, because, ਇਸੇ ਤਰ੍ਹਾਂ, ਇਸੇ ਲਈ, ਕਿਉਂਕਿ)

ਕਿਉਂਕਿ ਉਹ ਬੀਮਾਰ ਹੈ, ਇਸ ਲਈ ਨਹੀਂ ਆ ਸਕਦਾ। He cannot come because he is ill.

XI. Syntax :

Syntax is the word-order that is observed in the formation of a sentence. Every language has its own word-order. In order to translate sentences or passage from Punjabi into English one must be fully acquainted with the word-order of both the languages. In this context the following factors need to be understood thoroughly:

- (i) The normal word-order in English for a simple, assertive sentence is :
Subject-verb-Object

In Punjabi it is different :

Subject-Object-verb

For example, the English sentence ;

He beat me:

When translated into Punjabi, becomes:

ਉਸ ਨੇ ਮੈਨੂੰ ਮਾਰਿਆ।

It is, therefore, important for the students to remember that a word for word translation would not be correct.

The word order has also to be changed in case of interrogative or exclamatory sentences.

XII. Some Tips :

The translation of a passage of Punjabi into English will end up badly if you use :

- (a) Obsolete words i.e., those words, which are no longer in use now: shalt, wilt, etc.
- (b) Slang and colloquialisms i.e., words which are used only in conversation but have not yet acquired literary status : OK., Yea.
- (c) Foreign words i.e. words belonging to languages other than English.
- (d) Elliptical forms, i.e. forms in which words are fewer than required, e.g., will do (in place of 'This will do')

Translation will surely end up well if the following factors are kept in mind :

- (a) Brevity i.e. words are neither fewer nor more than the required number.
- (b) Simplicity i.e. words are not high-sounding and bombastic.
- (c) Directness i.e. words are forceful.
- (d) Concreteness i.e. the sense of the sentence is significantly expressed through the correct choice of words.

Model Examples (Translation from English into Punjabi) :

I did go, but repented very much. Had I known that I would be insulted there I would not have gone at all. After everything had happened, I realised that

I should not have gone there. This was such a blunder on my part as I would not forget all my life. All my companions forbade me to go there but I persisted in doing so. The result of this persistence is the repentance that may haunt me all my life. But now it is of no avail. The proverb says : It is no use crying over spilt milk.

(i) ਜਾਣ ਨੂੰ ਤਾਂ ਮੈਂ ਚਲਾ ਗਿਆ ਪਰ ਪਛਤਾਇਆ ਬਹੁਤ। ਜੇ ਮੈਨੂੰ ਪਤਾ ਹੁੰਦਾ ਕਿ ਮੇਰਾ ਅਪਮਾਨ ਹੋਵੇ ਗਾ ਤਾਂ ਮੈਂ ਕਦੇ ਵੀ ਨਾ ਜਾਂਦਾ। ਸਭ ਕੁਝ ਹੋ ਚੁਕਣ ਤੋਂ ਮਗਰੋਂ ਮੈਨੂੰ ਸਮਝ ਆਈ ਕਿ ਮੈਨੂੰ ਉਥੇ ਨਹੀਂ ਸੀ ਜਾਣਾ ਚਾਹੀਦਾ। ਇਹ ਮੇਰੇ ਕੋਲੋਂ ਹੋਈ ਇਕ ਅਜਿਹੀ ਭੁੱਲ ਸੀ ਜਿਸ ਨੂੰ ਮੈਂ ਜੀਵਨ ਭਰ ਨਹੀਂ ਭੁੱਲ ਸਕਾਂਗਾ। ਮੇਰੇ ਸਾਰੇ ਸਾਥੀ ਮੈਨੂੰ ਉਥੇ ਜਾਣ ਤੋਂ ਵਰਜਦੇ ਰਹੇ ਪਰ ਮੈਂ ਉਥੇ ਜਾਣ ਤੇ ਹਠ ਕਰਦਾ ਰਿਹਾ। ਹਠ ਦਾ ਨਤੀਜਾ ਇਹ ਹੈ, ਪਸ਼ਚਾਤਾਪ, ਜੋ ਮੈਨੂੰ ਹੋ ਸਕਦਾ ਹੈ ਸਾਰੀ ਉਮਰ ਤੰਗ ਕਰਦਾ ਰਹੇ। ਪਰ ਹੁਣ ਇਸ ਦਾ ਕੋਈ ਲਾਭ ਨਹੀਂ। ਕਹਾਵਤ ਹੈ ਅਬ ਪਛਤਾਏ ਕਿਆ ਹੋਤ ਜਬ ਚਿੜੀਆ ਚੁਗ ਗਈ ਖੇਤ।

Though he was fifty years old, yet he did not look to be more than forty. He always wore a saffron coloured turban that added glamour to his tall physique. Time had, no doubt, turned, some streaks of grey hair in his long beard but his physique was yet straight like an arrow. His bodily strength gave proof of itself as he walked swiftly in his loose clothes. He was very much pleased to be addressed as "Singh Sahib". His language of Punjabi mixed with Hindi made his accent really fascinating.

(ii) ਭਾਵੇਂ ਉਹ ਪੰਜਾਹ ਸਾਲ ਦਾ ਸੀ ਪਰ ਦੇਖਣ ਨੂੰ ਚਾਲੀਆਂ ਤੋਂ ਵਧ ਦਾ ਨਹੀਂ ਸੀ ਲਗਦਾ। ਉਹ ਸਿਰ ਤੇ ਸਦਾ ਕੇਸਰੀ ਰੰਗ ਦੀ ਪਗੜੀ ਬੰਨ੍ਹਦਾ ਸੀ ਜੋ ਉਸ ਦੇ ਲੰਮ-ਸਲੰਮੇ ਸਰੀਰ ਨੂੰ ਚਾਰ ਚੰਨ ਲਾ ਦਿੰਦੀ ਸੀ। ਸਮੇਂ ਨਾਲ ਉਸ ਦੀ ਲੰਮੀ ਦਾੜੀ ਦੇ ਕੁਝ ਵਾਲ ਜ਼ਰੂਰ ਸਫੈਦ ਹੋ ਗਏ ਸਨ ਪਰ ਉਸ ਦਾ ਸਰੀਰ ਤੀਰ ਵਾਂਗ ਸਿੱਧਾ ਸਡੌਲ ਸੀ। ਆਪਣੇ ਢਿਲੇ ਢਾਲੇ ਬਸਤਰਾਂ ਵਿਚ ਜਦੋਂ ਉਹ ਤੇਜ਼ ਡਿੰਗਾਂ ਪੁਟ ਕੇ ਤੁਰਦਾ ਸੀ ਤਾਂ ਉਸ ਦੀ ਸਰੀਰਕ ਸ਼ਕਤੀ ਦਾ ਪ੍ਰਮਾਣ ਮਿਲ ਜਾਂਦਾ ਸੀ। ਉਹ ਆਪਣੇ ਆਪ ਨੂੰ ਸਿੰਘ ਸਾਹਿਬ ਅਖਵਾ ਕੇ ਬਹੁਤ ਖੁਸ਼ ਹੁੰਦਾ ਸੀ। ਉਸ ਦੀ ਹਿੰਦੀ ਮਿਲੀ ਪੰਜਾਬੀ ਭਾਸ਼ਾ, ਉਸ ਦੇ ਲਹਿਜ਼ੇ ਨੂੰ ਸਚ-ਮੁਚ ਦਿਲਕਸ਼ ਬਣਾ ਦਿੰਦੀ ਸੀ।

Riding on his horse the rebel leader was wandering about in the desert. As the words uttered in your absence by false cunning friends raise heaps of evil, similarly the dust raised by the hoofs of the horse made clouds of dust. When the rebel-leader saw the sun shining behind the cloud of dust, he thought, "As the sun is shining without any discrimination, similarly justice would illumine the threshold of every poor and miserable person in the world. The present needs of everyone would be fulfilled and the future would not torment him at all."

(iii) ਬਾਗੀ ਨੇਤਾ ਘੋੜੇ ਤੇ ਸਵਾਰ ਮਾਰੂਥਲ ਵਿਚ ਭਟਕ ਰਿਹਾ ਸੀ। ਜਿਵੇਂ ਝੂਠੇ ਤੇ ਮੱਕਾਰ ਦੋਸਤਾਂ ਦੀਆਂ ਲੂਣੀਆਂ, ਪਿੱਠ ਪਿਛੇ ਬੁਰਾਈਆਂ ਦੇ ਪਹਾੜ ਖੜੇ ਕਰ ਦਿੰਦੀਆਂ ਸਨ ਤਿਵੇਂ ਹੀ ਘੋੜੇ ਦੇ ਖੁਰਾਂ ਨਾਲ ਉਡਦੀ ਮਿੱਟੀ ਗੁਬਾਰ ਦੇ ਬੱਦਲ ਬਣਾਉਂਦੀ ਜਾਂਦੀ ਸੀ। ਜਦੋਂ ਇਸ ਦੇ ਗੁਬਾਰ ਦੇ ਪਿਛੇ ਚਮਕਦਾ ਸੂਰਜ ਉਸਦੀ ਨਜ਼ਰੀ ਪਿਆ ਤਾਂ ਬਾਗੀ ਨੇਤਾ ਨੇ ਸੋਚਿਆ ਕਿ 'ਜਿਵੇਂ ਇਹ ਧੁੱਪ ਬਿਨਾ ਭੇਦ ਭਾਵ ਦੇ ਚਮਕ ਰਹੀ ਹੈ ਇਵੇਂ ਇਨਸਾਨ ਦੁਨੀਆਂ ਦੇ ਹਰ ਗਰੀਬ ਤੇ ਦੁਖੀ ਇਨਸਾਨ ਦੇ ਵਿਹੜੇ ਨੂੰ ਪ੍ਰਜਵੱਲਤ ਕਰੇਗਾ। ਵਰਤਮਾਨ ਵਿਚ ਹਰ ਇਕ ਦੀਆਂ ਲੋੜਾਂ ਪੂਰੀਆਂ ਹੋਣਗੀਆਂ ਅਤੇ ਭਵਿੱਖ ਦਾ ਫਿਕਰ ਉਸ ਨੂੰ ਕਦਾਚਿਤ ਨਹੀਂ ਸਤਾਏਗਾ।

Today, it is an age of computer. On the one hand, the computer runs

factories and on the other, it flies aeroplanes. It also selects competent staff for jobs. Now it has started teaching arithmetic to children. The scientists hope that in a few years, it would be possible with its help to make an infallible weather forecast. Not only this, it has now started forming models of the cells from which the human body is made. The fact of the matter is that today nothing is possible in the field of science and technology without the help of the computer.

(iv) ਵਰਤਮਾਨ ਆਪਣੇ ਆਪ ਲੇਖਾ ਜੋਖਾ ਕਰਨ ਵਾਲੀ ਮਸ਼ੀਨ ਦਾ ਯੁੱਗ ਹੈ। ਉਹ ਇਕ ਪਾਸੇ ਕਾਰਖਾਨੇ ਚਲਾਂਦੀ ਹੈ ਅਤੇ ਦੂਜੇ ਪਾਸੇ ਹਵਾਈ ਜਹਾਜ਼। ਉਹ ਨੌਕਰੀਆਂ ਲਈ ਯੋਗ ਵਿਅਕਤੀਆਂ ਦੀ ਚੋਣ ਵੀ ਕਰਦੀ ਹੈ। ਹੁਣ ਤਾਂ ਇਸ ਨੇ ਬੱਚਿਆਂ ਨੂੰ ਗਣਿਤ ਵਿਗਿਆਨ ਪੜ੍ਹਾਉਣਾ ਆਰੰਭ ਕਰ ਦਿੱਤਾ ਹੈ। ਵਿਗਿਆਨੀਆਂ ਨੂੰ ਆਸ ਹੈ ਕਿ ਕੁਝ ਵਰ੍ਹਿਆਂ ਤਕ ਇਸ ਦੀ ਮਦਦ ਨਾਲ ਮੌਸਮ ਦਾ ਠੀਕ ਪਤਾ ਵੀ ਲਗ ਸਕਿਆ ਕਰੇਗਾ। ਇਹੋ ਹੀ ਨਹੀਂ ਹੁਣ ਤਾਂ ਇਸ ਨੇ ਉਨ੍ਹਾਂ ਕੌਸ਼ਿਕਾਵਾਂ ਦੇ ਨਮੂਨੇ ਵੀ ਬਣਾਏ ਸ਼ੁਰੂ ਕਰ ਦਿੱਤੇ ਹਨ ਜਿਨ੍ਹਾਂ ਤੇ ਮਾਨਵੀ ਸਰੀਰ ਬਣਿਆ ਹੈ। ਸੱਚ ਤਾਂ ਇਹ ਹੈ ਕਿ ਅੱਜ ਵਿਗਿਆਨ ਤੇ ਟੈਕਨਾਲੋਜੀ ਖੇਤਰ ਵਿਚ ਮਸ਼ੀਨ ਤੋਂ ਬਿਨਾਂ ਗੁਜ਼ਾਰਾ ਨਹੀਂ।

A man is lucky if he earns his living by doing the work that he likes. For this purpose a person need not work blindly like greedy lawyers and doctors. Some lawyers and doctors earn heaps of money and become respectable and honorable from the worldly point of view. Due to the work they blindly do, they lose interest in everything except their work. As a result of it, their appearance becomes ghostly and their nature irritable.

(v) ਜੇ ਮਨੁੱਖ ਆਪਣੀ ਪਸੰਦ ਦਾ ਕੰਮ ਕਰਕੇ ਆਪਣੀ ਰੋਜ਼ੀ ਕਮਾ ਲਵੇ ਤਾਂ ਉਹ ਭਾਗਸ਼ਾਲੀ ਹੈ। ਅਜੇਹਾ ਕਰਨ ਲਈ ਬੰਦੇ ਨੂੰ ਲਾਲਚੀ ਡਾਕਟਰਾਂ ਤੇ ਵਕੀਲਾਂ ਵਾਂਗ ਅੰਧਾ ਧੁੰਦ ਕੰਮ ਕਰਨ ਦੀ ਲੋੜ ਨਹੀਂ। ਕਈ ਵਕੀਲ ਤੇ ਡਾਕਟਰ ਢੇਰਾ ਦੇ ਢੇਰ ਰੁਪਏ ਕਮਾ ਲੈਂਦੇ ਹਨ ਅਤੇ ਦੁਨਿਆਵੀ ਦ੍ਰਿਸ਼ਟੀ ਤੋਂ ਇੱਜ਼ਤਦਾਰ ਤੇ ਸਨਮਾਨਤ ਹੋ ਜਾਂਦੇ ਹਨ। ਅੰਧਾ-ਧੁੰਦ ਕੰਮ ਕਾਰਨ, ਉਨ੍ਹਾਂ ਨੂੰ ਆਪਣੇ ਕੰਮ ਤੋਂ ਬਿਨਾਂ ਕਿਸੇ ਚੀਜ਼ ਵਿਚ ਦਿਲਚਸਪੀ ਨਹੀਂ ਰਹਿੰਦੀ। ਨਤੀਜੇ ਵਜੋਂ ਉਨ੍ਹਾਂ ਦੀ ਸੂਰਤ ਪ੍ਰੇਤ-ਰੂਪੀ ਤੇ ਸੀਰਤ ਖਿੜੀ-ਖਿੜੀ ਹੋ ਜਾਂਦੀ ਹੈ।

We talk of freedom, but political freedom cannot take us far, unless there is economic freedom also. Indeed, freedom has no significance for a man who is starving or for a country which is poor. The poor, whether nations or individuals, have little place in this world. Therefore, we have to improve our production in order to have sufficient wealth to be distributed by proper economic planning so as to reach the millions, more especially the common man. Then not only the millions will prosper, but the whole country becomes rich, prosperous and strong. Many people have fears of all types of danger and many talk loosely of conflicts with other countries. I hope there will be no such conflict.

(vi) ਅਸੀਂ ਆਜ਼ਾਦੀ ਦੀ ਗੱਲ ਕਰਦੇ ਹਾਂ ਲੇਕਿਨ ਜਦ ਤਕ ਆਰਥਿਕ ਆਜ਼ਾਦੀ ਨਾ ਹੋਵੇ ਤਦ ਤਕ ਰਾਜਨੀਤਿਕ ਆਜ਼ਾਦੀ ਸਾਨੂੰ ਬਹੁਤ ਅੱਗੇ ਨਹੀਂ ਲਿਜਾ ਸਕਦੀ। ਵਾਸਤਵ ਵਿਚ ਇਕ ਭੁੱਖੇ ਆਦਮੀ ਲਈ ਜਾਂ ਇਕ ਬਹੁਤ ਗਰੀਬ ਦੇਸ਼ ਲਈ ਆਜ਼ਾਦੀ ਦਾ ਕੋਈ ਮਹੱਤਵ ਨਹੀਂ ਰਹਿੰਦਾ। ਗਰੀਬਾਂ ਦੇ ਲਈ, ਚਾਹੇ ਉਹ ਰਾਸ਼ਟਰ ਹੋਵੇ ਚਾਹੇ ਵਿਅਕਤੀ ਹੋਵੇ, ਸੰਸਾਰ ਵਿਚ ਜਗ੍ਹਾ ਨਹੀਂ ਹੈ। ਇਸ ਲਈ ਸਾਨੂੰ ਆਪਣਾ ਉਤਪਾਦਨ ਵਧਾਉਣਾ ਚਾਹੀਦਾ ਹੈ, ਜਿਸ ਨਾਲ ਸਾਡੇ ਪਾਸ ਕਾਫੀ ਦੌਲਤ ਹੋ ਜਾਵੇ ਅਤੇ ਉਚਿਤ ਆਰਥਕ ਯੋਜਨਾ ਦੁਆਰਾ ਅਸੀਂ ਉਸ ਦੀ ਇਸ ਤਰ੍ਹਾਂ ਵੰਡ ਕਰੀਏ ਕਿ ਉਹ ਕਰੋੜਾਂ ਵਿਅਕਤੀਆਂ ਤਕ, ਖਾਸ ਕਰਕੇ ਸਰਵ ਸਧਾਰਨ ਮਨੁੱਖਾਂ

ਤਕ, ਪਹੁੰਚ ਸਕੇ। ਨਾ ਕੇਵਲ ਕਰੋੜਾਂ ਵਿਅਕਤੀ ਖੁਸ਼ਹਾਲ ਹੋਣਗੇ ਬਲਕਿ ਦੇਸ਼ ਦੌਲਤ ਵਾਲਾ, ਖੁਸ਼ਹਾਲ ਅਤੇ ਸ਼ਕਤੀਸ਼ਾਲੀ ਹੋਵੇਗਾ। ਬਹੁਤ ਲੋਕ ਤਰ੍ਹਾਂ ਤਰ੍ਹਾਂ ਦੇ ਖਤਰਿਆਂ ਤੋਂ ਡਰਦੇ ਹਨ ਅਤੇ ਅਜਿਹੇ ਵੀ ਲੋਕ ਹਨ ਜੋ ਦੂਸਰੇ ਦੇਸ਼ਾਂ ਨਾਲ ਲੜਾਈ ਦੀ ਗੱਲ ਲਾਪਰਵਾਹੀ ਨਾਲ ਕਰ ਬੈਠਦੇ ਹਨ। ਮੈਂ ਆਸ਼ਾ ਕਰਦਾ ਹਾਂ ਕਿ ਅਜਿਹੀ ਕੋਈ ਲੜਾਈ ਨਹੀਂ ਹੋਵੇਗੀ।

Because of the sacrifices of Shaheed Bhagat Singh and many other patriots, India attained independence in 1947. Indeed freedom is a boon and slavery is a curse. It is better to rule in hell than to serve in heaven. A bird does not feel happy even in a golden cage. It wants to go into the free atmosphere, breaking the bars of the cage. Not to talk of men even animals and birds pine for freedom. How sweet is the word "freedom"!

(vii) ਸ਼ਹੀਦ ਭਗਤ ਸਿੰਘ ਤੇ ਕਈ ਹੋਰ ਦੇਸ਼ ਭਗਤਾਂ ਦੀਆਂ ਕੁਰਬਾਨੀਆਂ ਦੇ ਸਦਕੇ ਭਾਰਤ ਨੇ 1947 ਵਿਚ ਆਜ਼ਾਦੀ ਪ੍ਰਾਪਤ ਕੀਤੀ। ਸਚਮੁਚ ਸੁਤੰਤਰਤਾ ਇਕ ਵਰਦਾਨ ਹੈ ਅਤੇ ਗੁਲਾਮੀ ਇਕ ਸਰਾਪ ਹੈ। ਸਵਰਗ ਵਿਚ ਗੁਲਾਮੀ ਕਰਨ ਨਾਲੋਂ ਨਰਕ ਵਿਚ ਰਾਜ ਕਰਨਾ ਚੰਗਾ ਹੈ। ਇਕ ਪੰਛੀ ਸੋਨੇ ਦੇ ਪਿੰਜਰੇ ਵਿਚ ਪ੍ਰਸੰਨਤਾ ਅਨੁਭਵ ਨਹੀਂ ਕਰਦਾ, ਪਿੰਜਰੇ ਦੀਆਂ ਸੀਖਾਂ ਨੂੰ ਤੋੜ ਕੇ ਸੁਤੰਤਰ ਵਾਤਾਵਰਣ ਵਿਚ ਜਾਣਾ ਚਾਹੁੰਦਾ ਹੈ। ਮਨੁੱਖ ਤਾਂ ਕੀ ਪਸ਼ੂ ਵੀ ਸੁਤੰਤਰਤਾ ਲਈ ਤਰਸਦੇ ਹਨ। ਸੁਤੰਤਰਤਾ ਕਿਤਨਾ ਮਿੱਠਾ ਸ਼ਬਦ ਹੈ।

Gandhiji has gone, but his flaming spirit envelopes us all around. The burden is upon us now and the immediate need is that we should try to do the utmost to fulfil this obligation. We have to hold together and fight the terrible poison of communalism that has killed greatest man of our age. We must root this out, not any spirit of ill-will against misguided individuals but in militant opposition to the evil it self. The evil has not ended with Gandhiji's death. It is even more shameful that some people celebrated the murder in various ways. Those who did so or feel that way, have forfeited their right to be called Indians.

(viii) ਗਾਂਧੀ ਜੀ ਚਲੇ ਗਏ ਹਨ ਪਰੰਤੂ ਉਨ੍ਹਾਂ ਦੀ ਪ੍ਰਜਵਲਿਤ ਆਤਮਾ ਸਾਡੇ ਚਾਰੋਂ ਤਰਫ਼ ਵਿਆਪਕ ਹੈ। ਹੁਣ ਸਾਡੇ ਉਪਰ ਬੋਝ ਪਿਆ ਹੈ ਅਤੇ ਤਤਕਾਲ ਇਹ ਜ਼ਰੂਰੀ ਹੋ ਗਿਆ ਹੈ ਕਿ ਅਸੀਂ ਇਸ ਬੋਝ ਨੂੰ ਆਪਣੀ ਪੂਰੀ ਤਾਕਤ ਨਾਲ ਉਪਰ ਉਠਾਈਏ ਅਤੇ ਨਿਭਾਈਏ। ਸਾਨੂੰ ਆਪਸ ਵਿਚ ਮਿਲ ਜੁਲ ਕੇ ਰਹਿਣਾ ਅਤੇ ਸੰਪਰਦਾਇਕਤਾ ਦੇ ਉਸ ਘੋਰ ਵਿਸ਼ ਦਾ ਮੁਕਾਬਲਾ ਕਰਨਾ ਹੈ ਜਿਸ ਨੇ ਸਾਡੇ ਯੁਗ ਦੇ ਸਭ ਤੋਂ ਵੱਡੇ ਆਦਮੀ ਦੀ ਜਾਨ ਲਈ। ਸਾਨੂੰ ਇਸ ਨੂੰ ਜੜ੍ਹ ਤੋਂ ਉਖਾੜਨਾ ਹੈ, ਕੁਰਾਹੇ ਪਏ ਹੋਏ ਲੋਕਾਂ ਦੇ ਪ੍ਰਤਿ ਬਦਲੇ ਦੀ ਭਾਵਨਾ ਤੋਂ ਨਹੀਂ ਸਗੋਂ ਇਸ ਬੁਰਾਈ ਦੇ ਹੱਸਲੇ ਪੂਰਣ ਵਿਰੋਧ ਦੀ ਭਾਵਨਾ ਨਾਲ। ਇਹ ਬੁਰਾਈ ਗਾਂਧੀ ਜੀ ਦੀ ਮੌਤ ਨਾਲ ਸਮਾਪਤ ਨਹੀਂ ਹੋ ਗਈ ਅਤੇ ਇਹ ਗੱਲ ਹੋਰ ਵੀ ਸ਼ਰਮਨਾਕ ਹੈ ਕਿ ਕੁਝ ਲੋਕਾਂ ਨੇ ਇਸ ਹੱਤਿਆ ਉੱਤੇ ਵੱਖ ਵੱਖ ਤਰ੍ਹਾਂ ਨਾਲ ਖੁਸ਼ੀਆਂ ਮਨਾਈਆਂ। ਜਿਨ੍ਹਾਂ ਨੇ ਅਜਿਹਾ ਕੀਤਾ ਜਾਂ ਜੋ ਇਸ ਤਰ੍ਹਾਂ ਦੇ ਵਿਚਾਰ ਰਖਦੇ ਹਨ ਉਹ ਭਾਰਤੀ ਕਹਿਲਾਉਣ ਦੇ ਹੱਕਦਾਰ ਨਹੀਂ।

We have passed through grave hardships. We have survived them but at a terrible cost. The legacy that they left in tortured minds and stunted souls will haunt us of a long time. Our travails are not over. Let us dedicate ourselves to them in the spirit of free and disciplined men and women, stout of heart and purpose. We have to start the work of healing and we also have to build and create. The wounded body and spirit of India call upon us to dedicate ourselves to this great task.

(ix) ਅਸੀਂ ਲੋਕ ਕਠਿਨ ਮੁਸ਼ਕਲਾਤਾਂ ਦੇ ਵਿਚੋਂ ਗੁਜ਼ਰੇ ਹਾਂ। ਅਸੀਂ ਉਹਨਾਂ ਨੂੰ ਪਾਰ ਕਰ ਸਕੇ ਹਾਂ ਲੇ ਕਿਨ ਇਸਦਾ ਵੱਡਾ ਮੁੱਲਾ ਚੁਕਾਣਾ ਪਿਆ ਹੈ। ਪੀੜਤ ਮਨਾ ਅਤੇ ਅਵਰੁਧ ਆਤਮਾਵਾਂ ਦੇ ਰੂਪ ਵਿਚ ਬਹੁਤ ਸਮੇਂ ਤਕ ਇਸ ਦੇ ਪਰਿਣਾਮ ਸਾਡਾ ਪਿਛਾ ਕਰਨਗੇ। ਸਾਡੇ ਇਮਤਿਹਾਨ ਪਾਸ ਨਹੀਂ ਹੋਏ। ਆਓ ਅਸੀਂ ਆਪਣੇ ਆਪ ਨੂੰ ਇਨ੍ਹਾਂ ਦੇ ਲਈ ਆਜ਼ਾਦ ਅਤੇ ਸੰਜਮੀ ਆਦਮੀਆਂ ਤੇ ਇਸਤਰੀਆਂ ਦੀ ਤਰ੍ਹਾਂ ਦਿਲ ਅਤੇ ਉਦੇਸ਼ ਸਮੇਂ ਤ ਅਰਪਿਤ ਕਰੀਏ। ਅਸੀਂ ਘਾਵਾਂ ਨੂੰ ਭਰਨ ਦਾ ਕੰਮ ਸ਼ੁਰੂ ਕਰਨਾ ਹੈ ਅਤੇ ਅਸੀਂ ਨਿਰਮਾਣ ਅਤੇ ਰਚਨਾ ਕਰਨੀ ਹੈ। ਭਾਰਤ ਦੇ ਜ਼ਖਮੀ ਸਰੀਰ ਅਤੇ ਆਤਮਾ ਕਹਿ ਰਹੇ ਹਨ ਕਿ ਅਸੀਂ ਆਪਣੇ ਆਪ ਨੂੰ ਇਸ ਮਹਾਨ ਕਾਰਜ ਦੇ ਲਈ ਸਮਰਪਿਤ ਕਰੀਏ।

There are many historical buildings in India. The Taj at Agra is the most beautiful of them all. The Taj is a great tomb. About three hundred and fifty years ago, Shah Jahan got it built in the memory of his wife, Mumtaz Mahal. It is built of pure marble. Twenty thousand craftsmen worked for twenty two years to build it. Three crores of rupees were spent on it. The Taj is situated on the bank of Jamuna outside the city of Agra. Its beauty is beyond description. People from distant places come to see it. It looks so beautiful in the moon-lit nights that the visitors can not disengage their eyes from it. Travellers from foreign countries also come to see it and feel delighted to have a look at it.

(x) ਭਾਰਤ ਵਿਚ ਬਹੁਤ ਸਾਰੇ ਇਤਿਹਾਸਿਕ ਭਵਨ ਹਨ। ਆਗਰੇ ਦਾ ਤਾਜ ਮਹੱਲ ਉਨ੍ਹਾਂ ਵਿਚ ਸਭ ਤੋਂ ਵੱਧ ਸੁੰਦਰ ਹੈ। ਤਾਜ ਇੱਕ ਮਹਾਨ ਮਕਬਰਾ ਹੈ। ਲਗਭਗ 350 ਸਾਲ ਹੋਏ ਇਸ ਨੂੰ ਸ਼ਾਹ ਜਹਾਨ ਨੇ ਆਪਣੀ ਪਤਨੀ ਮੁਮਤਾਜ਼ ਮਹੱਲ ਦੀ ਯਾਦ ਵਿਚ ਬਣਵਾਇਆ ਸੀ। ਇਹ ਸ਼ੁਧ ਸੰਗਮਰਮਰ ਦਾ ਬਣਿਆ ਹੋਇਆ ਹੈ। ਇਸ ਨੂੰ ਬਣਾਉਣ ਲਈ ਵੀਹ ਹਜ਼ਾਰ ਕਾਰੀਗਰਾਂ ਨੂੰ ਬਾਈ ਵਰ੍ਹੇ ਲਗੇ। ਇਸ ਤੇ ਤਿੰਨ ਕਰੋੜ ਰੁਪਏ ਖਰਚ ਹੋਏ। ਤਾਜ, ਆਗਰਾ ਸ਼ਹਿਰ ਤੋਂ ਬਾਹਰ ਜਮਨਾ ਨਦੀ ਦੇ ਕਿਨਾਰੇ ਤੇ ਹੈ। ਇਸ ਦੀ ਸੁੰਦਰਤਾ ਦਾ ਵਰਨਣ ਨਹੀਂ ਕੀਤਾ ਜਾ ਸਕਦਾ। ਲੋਕ ਇਸ ਨੂੰ ਦੂਰ ਦੂਰ ਤੋਂ ਵੇਖਣ ਆਉਂਦੇ ਹਨ। ਚਾਂਦਨੀਆਂ ਰਾਤਾਂ ਵਿਚ ਤਾਂ ਇਤਨਾਂ ਸੁੰਦਰ ਲਗਦਾ ਹੈ ਕਿ ਵੇਖਣ ਵਾਲੇ ਇਸ ਤੋਂ ਅੱਖ ਨਹੀਂ ਹਟਾ ਸਕਦੇ। ਬਾਹਰਲੇ ਦੇਸ਼ਾਂ ਤੋਂ ਵੀ ਯਾਤਰੀ ਇਸ ਨੂੰ ਵੇਖਣ ਆਉਂਦੇ ਹਨ ਅਤੇ ਇਸ ਨੂੰ ਦੇਖ ਕੇ ਬਹੁਤ ਖੁਸ਼ ਹੁੰਦੇ ਹਨ।

Munshi Prem Chand is the greatest novelist and story writer in Urdu and Hindi. He could never anticipate that there would be such bitterness between these two languages. Tears must be welling up in the eyes of late Prem Chand on seeing these two languages oppose each other. However, much we may respect him, our quarrels cannot wipe his tears. He got nothing from the nation for whom he sacrificed everything. It is possible that he became a great writer because of his difficulties. It is surprising that he maintained cheerfulness despite innumerable difficulties.

(xi) ਮੁਨਸ਼ੀ ਪ੍ਰੇਮ ਚੰਦ ਉਰਦੂ ਅਤੇ ਹਿੰਦੀ ਦੇ ਮਹਾਨ ਉਪਨਿਆਸਕਾਰ ਤੇ ਕਹਾਣੀਕਾਰ ਹੋਏ ਹਨ। ਇਨ੍ਹਾਂ ਦੋਨਾਂ ਬੋਲੀਆਂ ਵਿਚ ਕਦੇ ਏਨੀ ਦੁਸ਼ਮਣੀ ਹੋਵੇਗੀ, ਉਹਨਾਂ ਦੇ ਖਿਆਲ ਵਿਚ ਕਦੇ ਵੀ ਨਹੀਂ ਸੀ ਆਇਆ। ਦੋਨਾਂ ਬੋਲੀਆਂ ਨੂੰ ਇਕ ਦੂਸਰੇ ਦਾ ਵਿਰੋਧ ਕਰਦਿਆਂ ਦੇਖਕੇ ਸੁਰਗਵਾਸੀ ਪ੍ਰੇਮ ਚੰਦ ਦੇ ਨੈਣਾਂ ਵਿਚ ਅੱਥਰੂ ਤਾਂ ਆਉਂਦੇ ਹੀ ਹੋਣਗੇ। ਅਸੀਂ ਉਨ੍ਹਾਂ ਦਾ ਕਿੰਨਾ ਵੀ ਸਤਿਕਾਰ ਕਿਉਂ ਨਾ ਕਰੀਏ, ਪਰ ਸਾਡੇ ਝਗੜੇ ਉਨ੍ਹਾਂ ਦੇ ਨੈਣਾਂ ਦਾ ਇਕ ਵੀ ਅੱਥਰੂ ਨਹੀਂ ਪੁੱਝ ਸਕਦੇ। ਜਿਸ ਦੇਸ਼ ਲਈ ਉਨ੍ਹਾਂ ਸਭ ਕੁਝ ਕੁਰਬਾਨ ਕਰ ਦਿੱਤਾ, ਉਸ ਵਲੋਂ ਉਨ੍ਹਾਂ ਨੂੰ ਕੁਝ ਵੀ ਨਹੀਂ ਮਿਲਿਆ। ਹੋ ਸਕਦਾ ਹੈ ਕਿ ਇਨ੍ਹਾਂ ਮੁਸ਼ਕਲਾਂ ਨੇ ਉਨ੍ਹਾਂ ਨੂੰ ਮਹਾਨ ਲੇਖਕ ਬਣਾ ਦਿੱਤਾ ਹੋਵੇ। ਹੈਰਾਨੀ ਦੀ ਗੱਲ ਹੈ ਕਿ ਅਣਗਿਣਤ ਕਠਨਾਈਆਂ ਦੇ ਬਾਵਜੂਦ ਉਹ ਪ੍ਰਸੰਨ-ਚਿਤ ਰਹਿੰਦੇ ਸਨ।

Science is our friend as well as our enemy. It is a great blessing if we use inventions properly, otherwise it is a curse. The nuclear power can improve the economic conditions of the world quite a lot but the atomic bomb is destructive. The havoc caused, during the last war by the atomic bomb in the Japanese cities, Hiroshima and Nagasaki, is beyond description. After the explosion of the atomic bomb, no building could be seen within the range of twenty-five to thirty miles. There were ruins and corpses all around. Later a number of diseases spread to which lacs of men, women and children fell prey.

(xii) ਵਿਗਿਆਨ ਸਾਡਾ ਦੋਸਤ ਵੀ ਹੈ ਤੇ ਦੁਸ਼ਮਣ ਵੀ। ਜੇਕਰ ਇਸ ਦੇ ਅਵਿਸ਼ਕਾਰਾਂ ਦਾ ਉਚਿਤ ਪ੍ਰਯੋਗ ਹੋਵੇ ਤਾਂ ਵਰਦਾਨ ਹੈ ਨਹੀਂ ਤਾਂ ਸਰਾਪ। ਅਣੂ ਸ਼ਕਤੀ ਨਾਲ ਸੰਸਾਰ ਦੀ ਆਰਥਿਕ ਦਸ਼ਾ ਕਾਫੀ ਚੰਗੀ ਹੋ ਸਕਦੀ ਹੈ। ਪਰ ਪ੍ਰਮਾਣੂ ਬੰਬ ਵਿਨਾਸ਼ਕਾਰੀ ਹੈ। ਪਿਛਲੀ ਜੰਗ ਵਿਚ ਜੋ ਤਬਾਹੀ ਪ੍ਰਮਾਣੂ ਬੰਬ ਨੇ ਜਾਪਾਨ ਦੇ ਸ਼ਹਿਰਾਂ ਹੀਰੋਸ਼ੀਮਾ ਤੇ ਨਾਗਾਸਾਕੀ ਵਿਚ ਕੀਤੀ ਉਹ ਬਿਆਨ ਨਹੀਂ ਕੀਤੀ ਜਾ ਸਕਦੀ। ਪ੍ਰਮਾਣੂ ਬੰਬ ਦੇ ਵਿਸਫੋਟ ਮਗਰੋਂ ਪੰਝੀ ਤੀਹ ਮੀਲ ਤਕ ਕੋਈ ਇਮਾਰਤ ਦਿਖਾਈ ਨਹੀਂ ਸੀ ਦਿੰਦੀ। ਮੀਲਾਂ ਤਕ ਖੰਡਰ ਹੀ ਖੰਡਰ ਸਨ। ਚਾਰੋਂ ਪਾਸੀਂ ਲਾਸ਼ਾਂ ਸਨ। ਮਗਰੋਂ ਕਈ ਬੀਮਾਰੀਆਂ ਫੈਲ ਗਈਆਂ ਅਤੇ ਲੱਖਾਂ ਪੁਰਸ਼ ਇਸਤਰੀਆਂ ਤੇ ਬੱਚੇ ਬੀਮਾਰੀਆਂ ਦਾ ਸ਼ਿਕਾਰ ਹੋ ਗਏ।

LESSON NO. 2.3

PARAPHRASING A PASSAGE OF POETRY

Dear Student,

As you might have noted from your syllabus, foreign scholars (those who are not familiar with Hindi or Punjabi) are permitted to attempt, in lieu of translation piece, an alternative question comprising paraphrase of a given passage of poetry with a suitable title. In this lesson are given some passages of poetry.

The paraphrase of a given passage is the restatement of its meaning in other words. This requires a proper understanding of the poem. To understand a passage properly, we need a good vocabulary. Unless we have a good vocabulary, we cannot render the original into a simple language.

We have to put the whole thing in such a way as to bring out its meaning clearly. Nothing is to be left out. In this way, the paraphrase will be either as long as the original passage or it may be a little longer.

The language of poetry is usually difficult. It is flowery and ornamental. The poet takes the help of similes¹ and metaphors² to clothe his feelings. Also the construction of sentences is sometimes complicated. The words are not placed in the same order as we have in prose. So it requires a little effort to render those words into easy understandable language.

Points to be observed in paraphrasing verse :

- (a) We should not omit any ideas given in the original.
- (b) We should not introduce any new ideas.
- (c) We should not criticise the ideas or express our own views.
- (d) We should not refer to the poet even if we know who the author of these lines is.
- (e) We must give a suitable title to the passage of poetry.

Practical steps :

- (i) Read the passage three or four times to grasp its meaning. Underline the difficult words, and try to guess their meaning, if you are not sure of these.
- (ii) Write a few sentences to fix up in your mind the gist of the passage.

-
- 1. Comparison of one thing to another, i.e. , He is as brave as a lion.
 - 2. The use of words to indicate something different from the literal meaning, e.g.: "He has a heart of stone", which means he had a heart like stone.

- (iii) Put the ideas in the original into your own simple words.
- (iv) For all the words and phrases that are archaic or uncommon, substitute words or phrases in common use. However, it is not necessary to find equivalents of all the words that occur in a given passage.
- (v) Replace highly figurative language by simple common expressions.
- (vi) Rearrange, if necessary, the ideas in the order in which they will become more effective and so read well. Your attempt should have smooth flow. The simple test of a good paraphrase is that it should be perfectly readable and comprehensible to anybody who knows nothing of the original passage.
- (vii) Do not alter the 'person' of the original.
- (viii) Revise your prose rendering of the passage to make sure that it conveys the same ideas as the given passage of poetry.

SOME MODEL EXAMPLES

Example : 1

As one lamp lights another, nor grows less,
So nobleness enkindleth nobleness,
That inward light which stranger's face made grand,
Which shines from all self-conquest kneeling low,
He bowed his forehead upon Yussouf's hand,
Sobbing : "O' Sheik, I cannot leave thee so,
I will repay thee : all this thou hast done,
Unto that Ibrahim who slew thy son :"

Vocabulary

Inward light : light of goodness
Self-conquest : Victory over-self.

TITLE : YUSSOUF

Paraphrase :

Just as one lamp lights another and its light does not grow less, similarly goodness creates goodness without losing its original strength in any way. The face of the stranger shone with pure-spiritual light which arises from the conquest of evil thoughts. Kneeling low, he bowed his forehead upon Yussouf's hand and sobbing he said, "O Sheik, I cannot leave you like this. I must clear my debt to you. You have been generous to that Ibrahim who is the murderer of your son."

Example : 2

Where is the sweet music here that softer falls,

Than petals from blown roses on the grass,
 On night-dews on still waters between walls
 Of shadowy granite, in a gleaming pass:
 Music that gentler on the spirit lies;
 Than tried eyelids upon tired eyes,
 Music that brings sweet sleep down from blissful skies.

Vocabulary

1. Blown roses : roses which have lived their time on the plant and now their petals are falling one by one.
2. Shadowy granite : dark rocks
3. Gleaming pass : a narrow way between mountain lit by moon.
4. Blissful skies : light, kind heaven.

TITLE : MUSIC**Paraphrase :**

At this place, there is a strange type of sweet music. When the petals of a fully grown rose fall off, they hardly produce any sound as they hit the ground below. The music here is as soft as that. When the dew drops fall on water which is standing in narrow way in the mountains with the soft light of the moon falling on it, it hardly gives rise to an audible sound. So is the music here. The eyelids gently close over tired eyes. This music is even gentler than that. It has the power of inducing sleep which is God's gift to man.

Example : 3

Bright star ! would I were steadfast as thou art
 Not in line splendour hung aloft the night,
 And watching, with eternal lids apart,
 Like nature's patient sleepless Eremite.
 The moving waters at their priest like task,
 Of pure ablution round earth's human shores.

Vocabulary

- | | | |
|----------------|---|-----------------------|
| Steadfast | : | firm |
| Long splendour | : | gorgeous but solitary |
| Aloft | : | high up |
| Eremite | : | hermit |
| Ablution | : | personal washing |

TITLE : BRIGHT STAR**Paraphrase :**

Bright Star, I wish I were as firmly fixed and immovable as you are. However, I do not want to be all alone as you are. You shine brightly in the sky at night and with your eyes always wide open, you watch the water of the sea below as patiently as a sleepless hermit watches the objects of nature. The waters of the sea strike and perform the functions of a priest in washing and purifying the shores.

Example : 4

The world is too much with us : late and soon.
 Getting and spending, we lay waste our powers.
 Little we see in Nature that is ours;
 We have given our hearts away, a sordid boon!
 This sea that bares her bosom to the moon.
 The winds that wil be howling at all hours;
 And are up gathered now like sleeping flowers.
 For this, for every thing, we are out of tune,
 It moves us not.

Vocabulary

| | | |
|---------------|---|----------------------------|
| Late and soon | : | at all times |
| Sordid boon | : | ignoble gift |
| Bosom | : | the surface of the sea |
| Out of tune | : | insensitive or indifferent |

TITLE : THE WORLD IS TOO MUCH WITH US**Paraphrase :**

We are always busy with our worldly affairs. Every hour we are wasting our energies in earning and spending money. We do not enjoy the beauty of nature that is for us. We have given our hearts to worldly pursuits-a mean and worthless bargain. The sea presents a beautiful spectacle under the moonlight, the winds that often blow noisily are now calm like sleeping flowers. For these and for other sights of nature we have no love. They do not stir our souls.

Example : 5

Here lies a poor woman who was always tired,
 She lived in a house where help wasn't hired.
 Her last words on earth were : Dear friends, I am going
 To where there's no cooking, or washing or sewing,
 For everything there is exact to my wishes,
 For where they don't eat, there is no washing of dishes.
 I'll be where loud anthems will always be ringing.
 But having no voice I will be quiet for the singing

Don't mourn for me now, don't mourn for me, never.
I am going to do nothing for ever and ever.

TITLE : DEATH OF A POOR WOMAN

Paraphrase :

This is the grave of a poor, unhappy woman who toiled throughout her life. There was no servant to lighten her burden. Before she died, she spoke these words. "My friends, I am going to a place where the daily routine of cooking the meals, washing plates and stitching of clothes will no longer trouble me. I am going to a place which will provide me complete rest and fulfil my long cherished desire to get relief from work. As dead persons do not eat and drink there will be no need to clean the utensils. In the land of the spirits, loud songs will be heard. No one will, therefore, ask me to sing songs. I am happy to die. So I do not want that any one should feel sorry at my death. Death has relieved me from constant labour."

Example : 6

Let not Ambition mock their useful toil.
Their homely joys, destiny obscure,
Nor Grandeur here, with a disdainful smile,
The short and simple annals of the poor,
The boast of heraldry, the pomp of pow'r,
And all that beauty, all the wealth, e'er gave,
A wait like the inevitable hour,
The paths of glory lead but to the grave.

TITLE : SIMPLE ANNALS OF THE POOR

Paraphrase :

Men with ambition should not look down upon the useful labour of poor peasants. They should not mock at the simple enjoyments of the poor people, or at their simple and unknown lives. Those who are rich and powerful should not contemptuously laugh at the short and uneventful life of simple farmers. Everything awaits the inevitable death. The pride of power, beauty and wealth, all have to face the hour of death. All human fame and glory must end in the grave.

Example : 7

But often, in the world's most crowded streets,
But often, in the din of strife
There rises an unspeakable desire,
After the knowledge of our buried life,

A thirst to spend our fire and restless force,
In tracking out true, original course,
A longing to enquire
Into the mystery of this heart which beats
So wild, so deep in us to know
Whence our lives come and where they go.

TITLE : ORIGINAL COURSE

Paraphrase :

Quite often amidst the noise, strife and struggle of life there is an inexpressible desire to know something about life and death. Sometimes we ardently desire to consume our energy in chalking out the real course of our life. Sometimes we long to enquire into mystery of our heart which is uncontrollable and unfathomable. We long to know from where we do come and where we do go after death.

LESSON NO. 2.4

PARAPHRASE A PASSAGE OF POETRY

Dear Student,

When you are asked to paraphrase a passage of poetry, the first thing to do is to read the passage a number of times so that you may understand fully well what the passage is about. The paraphrase of a given passage of poetry is the restatement of its meaning in direct and simple prose without adding anything which is not in the original passage, and not missing out what is there in the passage. One must not forget to retain the original personal pronouns in the paraphrase. If the poem has 'I' in it, the paraphrase must be in the first person, and so on. We are giving below a number of solved exercises for your benefit. Read them carefully and then try to attempt the unsolved examples given at the end.

Example : I

I must go down to the seas again to the lovely sea and the sky,
And all I ask is a ship and a star to steer her by,
And the wheel's tick and the wind's song and the white sails shaking.
And a grey mist on the sea's face and a grey dawn breaking.
I must go down to the seas again for the call of the running tide,
Is a wild call and a clear call that may not be denied.

TITLE : CALL OF THE RISING SEA

Paraphrase :

I must go down to the lonely seas again with a blue sky overhead. All I wish for is a ship and star to help me in steering the ship in right direction, the jerk given by the steering wheel, the noise of the whistling wind, the white sails fluttering and flapping in the wind, a grey mist blanketing the bosom of the sea and a grey dawn breaking on the eastern horizon. I must go down to the seas, for the call of rising sea wave is a wild and strong call, the temptation of which I can not resist.

Example : II

The room was suddenly rich and the great bay window was
spawning snow and pink roses against it

Soundlessly collateral and incompatible :
World is suddener than we fancy it.

TITLE : BEAUTIFUL WORLD

Paraphrase :

It is winter. Snow is falling outside the window and on the window sill, and a bunch of pink roses stand in a flowers pot. The bright colour of flowers is seen as something irreconcilable with the whiteness of the background and at the same time complementary to it. This sight gives a unique and almost mystical experience to the person who beholds it. It is a momentary experience granted to those who have their eyes open to the beauty of the things around them.

Example : III

But when the melancholy fit shall fall
Sudden from heaven like a weeping cloud
That fosters the droop-headed flowers all,
And hides the green hill in an April shroud!
Then glut thy sorrow on a morning rose,
Or on the rainbow of the salt sand wave,
Or on the wealth of globed peonies.
Or if thy mistress some rich anger shows,
Emprison her soft hand, and let her rave,
And feed deep, deep upon her peerless eyes.

TITLE : MELANCHOLY AND BEAUTY

Paraphrase :

When the fit of melancholy will come upon you as unexpectedly as the rains pour from the clouds in order to refresh or strengthen the drooping flowers and also to cover the hills with green plants, trees and their leaves in the month of April, then you will be able to realise the full depth of your melancholy by contrast with the beauty of the rainbow which is visible over the sea or ocean of salt water and of sandy shore and also on the round shaped peony flowers. If your lady love expresses her anger, you had better press her hand and allow her to express her anger loudly. You should rather look intently at her matchless eyes.

Example : IV

The quality of mercy is not strained.
It droppeth as the gentle rain from Heaven
Upon the place beneath; it is twice bless'd
It blesseth him that gives and him that taketh :

Tis mightiest in the mightiest : it becomes
The throned monarch better than his crown.

TITLE : THE QUALITY OF MERCY

Paraphrase :

Mercy cannot be shown under compulsion or pressure. It is spontaneous and flows from a man as naturally as the gentle drops of rain fall from the sky on the earth. It is a two-fold blessing – a blessing for him who shows mercy and also for him who receives it. Those who possess the greatest power are the most merciful. Mercy befits a king better than his crown.

Example : V

Stone walls do not a prison make,
Nor iron bars a cage;
Minds innocent and quiet take
That for an hermitage;
If I have freedom in my love,
And in my soul am free,
Angels alone, that soar above,
Enjoy such liberty.

TITLE : FREEDOM

Paraphrase :

The prison walls cannot enslave the soul of noble and pure minded persons. Such people regard the prison cell as a dwelling place of a sage living in a forest all alone. If I am free to think of those dear to me even though inside the prison cell, I do not feel sad. It is comforting to think that my soul is free and it enjoys the same freedom which the angels, who keep flying in the heaven, enjoy.

Example : VI

Rise ! If the past detains you
Her sunshine and storms forget,
No chains so unworthy to hold you,
As those of a vain regret,
Sad or bright, she is still lifeless ever
Cast of phantom arms away,
Nor look back save to learn the lesson
Of a nobler strife to day.

TITLE : PAST

Paraphrase :

It is no use thinking of the past and feeling sad for nothing. Do not allow

yourself to be controlled and detained by the past which is dead and gone. Forget the joys and sorrows of the past which are lifeless. If at all you have to think of the past, think of it to learn a lesson to guide your steps in the present nobler struggle you are engaged in.

Example : VII

Riches I hold in high esteem,
And love I laugh to scorn
And lust of fame was but a dream
That vanished with the morn;
And if I pray the only prayer
That moves my lips for me
Is, "Leave the heart that now I bear
And give me liberty!"

TITLE : LIBERTY**Paraphrase :**

I respect wealth and I mock at the idea of having love; the desire to be famous and win repute is just like a dream which will disappear with the coming of the morning. The only prayer which moves from my lips is, "relieve me from all bondages and give me independence, freedom, liberty."

Example : VIII

She is not fair outward
As many maidens be;
Her loveliness I never knew
Until she smiled on me,
O then I saw her eye was bright,
A well of love, a spring of light,
But now her looks are coy and cold
To mine they never reply,
And yet I cease not to behold
The love-light in her eye:
Her very frowns are fairer far
Than smiles of other maidens are.

TITLE : FAIR MAIDEN**Paraphrase :**

She is not physically beautiful like many other beautiful women who are merely beautiful to look at but she has inner beauty, the beauty of the mind, heart and soul. Only when I was in love with her and she reciprocated my love,

did I realise her true beauty. Then I perceived in her a peculiar beauty and charm and found that her eyes were full of love and inspiration. But then suddenly she turned shy and indifferent to me and did not respond to my love. But even then I continued to seek love and inspiration from her eyes and even her angry frowns seemed to me lovelier than the smiles of other beautiful women.

Example : I**Unsolved**

The seas are quiet when the winds give o'er;
So calm are we when passions are no more!
For then we know how vain it was to boast
Of fleeting things, so certain to be lost.
Clouds of affection from our younger eyes,
Conceal that emptiness which decries.
The soul's dark cottage, battered and decayed,
Lets in new light through chinks that time has made;
Stronger by weakness, wiser men become,
As they draw near to their eternal home.

Example : II**Unsolved**

Here's example from
A Butterfly :
That on a rough hard-rock
Happy can lie;
Friendless and all alone
On this unsweetened stone.
Now let my bed be hard
No care take I;
I'll make joy like this
Small Butterfly,
Whose happy heart has power
To make a stone a flower.

Example : III**Unsolved**

They say
The spring's come back :
Flowers and leaves sprout anew,
That there's fragrance in the air
Which tickles the senses to a sumptuous ease :
That the earth has on a mantle new;

And everything's suffused with light,
I sit along in my blinds-drawn room.
Outside, the children rejoice in the sun.
'Come out and watch us play', they say,
"Away with Gloom"
But I sit still. I would not move.
Self-torture has pleasures of its own.