CONSTRUCTING PATHWAYS TO TRANSLATION: A STUDY IN TRANSLATION PEDAGOGY AND PROCESS [FROM ENGLISH INTO URDU AND VICE VERSA]

PART I

By

Nighat Shakur

NATIONAL UNIVERSITY OF MODERN LANGUAGES
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Constructing Pathways To Translation: A Study in Translation Pedagogy and Process[From English into Urdu and Vice Versa]

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Nighat Shakur

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Submitted By:  Nighat Shakur  
Registration#  027-PhD/Eng/2001(Aug)  

Doctor of Philosophy  
Degree Name in Full (e.g Master of Philosophy, Doctor of Philosophy)  

English Applied Linguistics  
Name of Discipline  

Prof Dr Saeeda Asadullah Khan  
Name of Research Supervisor  
Signature of Research Supervisor  

Prof Dr Shezra Munawwar  
Name of Dean (FAISR)  
Signature of Dean (FAISR)  

Prof Dr Aziz Ahmed Khan  
Name of Rector  
Signature of Rector  

Date
CANDIDATE DECLARATION FORM

I  Nighat Shakur
Daughter/ Son of  Brig(R) Abdul Shakur Malik
Registration #  027-Phd/Eng/2001(Aug)
Discipline  English Applied Linguistics
Candidate of  Doctor of Philosophy  at the National University of Modern Languages do hereby declare that the thesis (Title) Constructing Pathways To Translation: A Study in Translation Pedagogy and Process from English into Urdu and Vice-Versa

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______________________________
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Nighat Shakur
Name of Candidate
ABSTRACT

The study touches upon all the major areas of Translation, with special emphasis on Pedagogy (theories and methods), which is not much known and applied by translators, and where controversies still abound. The research analyses and explores all the theoretical and practical aspects involved in the translation process and various approaches to verge on the text to be translated, both in English and Urdu. The framework for translation has been worked out from multiple and diverse theories and models of translation and text linguistics propounded by various theorists. It has been devised in a linear order, beginning from text types, text descriptions, text linguistics and processing, and ending with text production as translation. The most crucial issue of Equivalence in translation has been analysed and applied, and various strategies, procedures and tactical tools for translation have been suggested. The research also unveils the current state of Urdu translation pedagogy and process in Pakistan, and suggests ways for its improvement in the light of the suggested theoretical matrix. The devised exhaustive pedagogic framework is later applied to the content analysis of four novels and the Questionnaire Survey, so that readers can see them in operation and at the same time help to confirm the reliability and validity of the devised theoretical framework and the recommended strategies for translation. The research endeavours to suggest a model translation curriculum, so as to lay down the foundation of Translation Studies as a discipline at the post-graduate level in all the public sector universities in Pakistan, in general and the International Islamic University, Islamabad, in particular. This is one of the pioneering work in Pakistan’s academia.
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DEDICATED TO MY FATHER

Citadel of Patience and Grace

Owing his prayers, the world I could face
Face up to tyranny, ignorance and oppression
Those whispering prayers, as my best possession
‘O’ Lords of Heavens! now that he is with You
Thy kindness is the best abode, I ever knew!
CHAPTER 1

INTRODUCTION

1.1 THE TERM ‘TRANSLATION’

The term ‘Translation’, itself has several meanings: it can refer to the general subject field, the product, (the text has been translated) or the process, (the act of producing the translation). The process of translation between two different written languages involves the translator’s changing the original written text (source text or ST) in a different verbal language (the target language TL). The three categories of translation described by the Czech Structuralist, Roman Jacobson are as follows:

1. Intra-lingual Translation or “Rewording”: an interpretation of verbal signs by means of other signs of the same language.
2. Inter-lingual Translation or ‘translation proper’: an interpretation of verbal signs by means of some other language.
3. Inter-Semiotic Translation or ‘transmutation’: an interpretation of verbal signs by means of non-verbal sign systems (Munday, 2001).

Faced by a text to be translated, the Translator is required to work out the following facts and features:

1. The semantic sense of each word and sentence.
2. Its communicative value.
3. Its place in time and space.
4. Information about the participants involved in its production and reception.
5. The theme, thesis, central idea, meaning and message of the original.

The following basic research Questions form the core caveats of Translation:

**What?**  Is the message contained in the text; its denotation and connotation.
**Why?**  Orients one towards the intention of the sender.
When? Is concerned with the time of communication realized in the text and setting; in its historical context.

How? Is ambiguous, since it can refer to:

a. Manner of delivery: the tenor of discourse; serious or ironic.

b. Manner of communication: the mode of discourse; the channels: verbal/nonverbal.

Where? Is concerned with the place of communication; the physical location of the speech event realized in the text.

Who? Refers to the participants involved in communication (Bell, 1991).

1.2 TRANSLATION PEDAGOGOY /THEORY

The word PEDAGOGY has been used by the researcher in terms of theories and methods of translation.

No simple theory or set of rules can ever suffice to provide meaningful answers to what has [been] described as ‘probably the most complete type of event yet produced in the evolution of the cosmos’.

The inevitable inability of a theory of translation to be strongly predictive or delineated, is mainly due to the chaos of variation faced in the text by the translator. It adds to the denial of the possibility of creating a ‘single valid comprehensive theory of translation,’ and falls back on stressing ‘the subjective, craft, nature of activity’.

For a valid translation theory, one cannot rely on the promulgation of general principles on the basis of mere anecdotalism. But it would be true that there are no universally accepted principles of translation as lists of approved rules and techniques continue to appear for translation. The generally approved rules for translation are underlined by Bell (1991) and are henceforth delineated:

1.2.1 Description and Prescription:

Tytler argues that rules of the art would flow naturally from the accurate definition, or description, of a ‘good translation’. He therefore, concedes, to a considered definition:

I would, therefore, describe a good translation to be that in which the merit of the original work is so completely transfused into another language, as to be as
distinctly apprehended, and as strongly felt, by the native of the country to which that language belongs, as it is by those who speak the language of the original work (Bell, 1991:11).

From this, three laws follow:

a. That the translator should give a complete transcript of the ideas of the original work.

b. That the style and manner of writing should be of the same character as that of the original.

c. That the translation should have all the ease of the original composition.

Under each of the general laws of translation, says Tytler, are ‘comprehended a variety of subordinate precepts’. Tytler’s rules are normative- prescription, deriving directly from the subjective and evaluative description of the ‘good translator’.

The rules discussed in linguistics seek to be of descriptive and constitutive type; both the prescriptive and descriptive orientation is paralleled in a Translation Theory. Prescriptive rules are means of both regulating the process and evaluating the product. Descriptive rules help us to understand the process. Normative rules are mostly used to monitor and judge the work of others.

1.2.2. Translation: Process and Product:

The second crucial point of distinguishing ‘process’ from the ‘result’, is cleared by the following definition:

The process or result of converting information from one language or language variety into another ….. is to reproduce as accurately as possible, all grammatical and lexical features of the ‘source language’. At the same time, all factual information contained in the original text…… must be retained in the translation (Bell, 1991:13).

The definition then clearly demarcates three distinguishable meanings of the word translation:

1. Translating: the process (to translate).

3. Translation: the abstract concept which encompasses both the process of translating and the product of that process.

Clearly, a theory of translation, to be comprehensive and useful, must attempt to describe and explain both the process and the product. The present situation, however, is one in which translation theory has concentrated on the product, to the exclusion of the process, and thus has adopted a normative attitude.

In order to attempt to describe and explain the process, itself, one enters into the framework of psychological studies of perception, information processing and memory: cognitive science. The process crucially involves language, for which one needs to draw on the resources of linguistics concerned with the psychological and social aspects of language use; psycholinguistics and sociolinguistics. The first examines the process in the mind of the translator, the second places the source language text (SLT) and target language text (TLT) in their cultural context (Bell, 1991).

1.2.3 The Monolingual Communication Process in Translation

The communication process involved in Translation is inevitable in the investigation of translation theory. One can understand a study of process of translation through a descriptive process, not a prescriptive approach. It is process which creates the product, and it is only by understanding of the process that one can improve skills as translators. The diagram given below clearly indicates the processes involved in Translation activity:

![Translation Process Diagram](image-url)
In all communication, receivers, whether listeners or readers, monolinguals or bilinguals, receive signals containing messages encoded in a communication system.

Translation is different from normal communication, because the translator decodes the message transmitted in one language and re-encodes it in another. As receivers, both have the same environment in decoding. The difference is one of degree rather than of kind, but their encoding behavior is in sharp contract.

The translation process, thus, involves the replacement of representation of a text in one language by a representation of an equivalent text in a second language. This transformation of a source language text into a target language text, takes place by means of processes which take place within the memory: (1) the analysis of one language-specific text into a universal (non-language-specific) semantic representation, and (2) the synthesis of that semantic representation into a second language specific text (Bell, 1991).

The process undertaken in the act of translation, is not to provide a set of norms for effecting perfect translation. Instead of making subjective and arbitrary judgments as to whether one translation is better than another, orientation has to be towards the objective specification of the steps and stages through which the translator works, as the source text in the original language is transformed into the target text, rather than the translation, itself (Bell, 1991).

1.3 IMPLICATIONS OF THEORIES/PEDAGOGY, MODELS AND ANALOGIES IN TRANSLATION

The theoretical framework for Translation theories, models and analogies has to be drawn, for the understanding of the Translation system, and to determine its validity for application in real life translation.

The explanation of the system is the theory/pedagogy of the scientist which, when passed on to the other, is realized as a model.
A **theory/pedagogy** is an explanation of a phenomenon, the perception of the system and order of something observed. It exists in the mind. It has no tangible manifestation. It is an idea which constitutes the internal representation of phenomenon.

A **model** is, in contrast, an external manifestation, rather than an internal representation of the explanation; a realization of the theory/pedagogy. It exists as a tangible object or form which ‘stands’ for the idea embodied in the theory/pedagogy.

A **model** must, therefore, possess a number of characteristics, if it is to be useful. They are:

1. It must faithfully represent the theory that it stands for, i.e., indicate what that phenomenon really is, rather than what it appears to be.
2. It must do this by revealing **significant characteristics** of the phenomenon explained by the theory. No model can present one with the full complexity of the original, and no model is required to do that: because a model is only a reflective representation of reality, and not the reality per se.
3. It must have heuristic function; making it easier to grasp the explanation, and doing that is a way which makes further study easier and leads to a deeper understanding. This is achieved by means of analogy. A model proposes that phenomenon to be viewed, as if it were other than it appears. The model does no more than specify the components involved, and the relationships they have with each other.

Essentially, a theory is judged to the extent to which it is internally and externally adequate. It must correspond to the data, and also conform to particular design features. Ideally, a theory/pedagogy must reflect **FIVE** particular characteristics:

1. Realism: It must be based in reality, to reflect and explain it.
2. Empiricism: it must be tested.
3. Determinism: it must be able to predict.
4. Parsimony: it must be simple and succinct.
5. Generality: it must be comprehensive in its referential outreach and explanatory coverage (Bell,1991).

The theory/pedagogy of Translation would then be required to conform, as far as possible, to these criteria, and the greater the conformity, the more powerful the theory.
The more idealized the data, the more abstract, and the further from fuzziness of the real world does the theory/pedagogy become. The theory/pedagogy and process for Translation in Literature review has been developed on a similar pattern, conforming to all the underlined prerequisites of a pedagogy/theory and a model. The researcher has adhered to the given cycle of enquiry in the undertaken research. The following diagram clearly illustrates the discussed point:

![Diagram: Phenomena → Data → Theory → Model](image)

*Figure 1.2 Perception and Enquiry in Translation Research (Adapted from Bell, 1991:24).*

Translation theory, in fact, limits its activities to the level of *technique* or that of *method*, while what is required is a principled approach from which the rest can flow.

In descriptive terms, it would be more feasible to think of developing an *approach* rather than a theory, i.e., an orientation to the problem of describing and explaining the translation process, which derives from an amalgam of insights from psychology and linguistics into the nature of the activity of translating. If the plan of action is adopted, one can draw upon considerable expertise in Applied Linguistics, from which the *approach, method, technique* series comes, and produce a tentative description of what is expected of a theory of translation:

1. Statements of the conventions which constrain the activity of translation, rather than definitions of rules which determine it.

2. Models which offer probabilistic *post facto* explanations of what has been done, rather than a deterministic, priori model which claims to predict what will be done.

4. Indications of relationships which exist between translation, on one side, and broader notions, such as communicative competence, discoursal coherence and appropriateness in the use of the code, rather than more narrowly defined concerns of ‘core’ linguistics, i.e., linguistics competence, textual cohesion and grammaticality in the message of the code, on the other.

In short; inside or between languages, human communication equals translation. A study of translation is a study of language. Such an approach will facilitate the creation of a more relevant and up-to-date theory of translation, which will take its rightful place as a key in human sciences. The present research has endavoured to develop the translation pedagogy, process and the Curriculum design in the light of the above mentioned implications.

1.4 THE ROLE OF THE TRANSLATOR

1.4.1. The Translator as Mediator and Reconciliator

The translator stands at the centre of this dynamic process of communication, as a mediator between the producer of the source text, and whoever are its TL receivers. The translator is, first and foremost, a mediator between two parties, for whom mutual communication might otherwise be problematic.

There are at least two kinds of mediation: the translator has not only a bi-lingual ability but also a bicultural vision. Translators mediate between cultures, seeking to overcome those incompatibilities which stand in the way of the transfer of meaning. What has value as a sign in one cultural community, may be devoid of significance in another, and it is the translator who is uniquely placed to identify the disparity, and seek to resolve it.

But there is another sense in which translators are mediators: they are privileged readers of the source text (SL). Unlike the ordinary ST or target text (TT) reader, the translator reads in order to produce, decodes in order to re-encode. The translated text reflects the translator’s correct reading and understanding. This is yet another factor which defines the translator as a non-ordinary reader. Ideological nuances, cultural predisposition, and
so on, in the source text, have to be relayed, untainted by the translator’s own vision of reality.

The translation processes that emerge from text analysis are essentially communicative, pragmatic and semiotic. From the translator’s point of view, they can be stated as a set of procedures which place the translator at the center of the communicative activity. With in this perspective, the translator takes on the role of mediator and reconciliator between cultures, each of which has its own visions of reality, ideologies, myths, and so on. This can be well presented in the figure in the Appendix A (Figure 1, Web of Translation Process).

1.4.2 The Translator as a Freely Creative Person or an Erroneous Snob

Error in translation is sometimes absolute, sometimes relative and debatable. In a spectrum of method ranging from literal to free, errors in literal versions are readily detectable, while in freer texts and imitation, errors may be disputable or go unnoticed. Yet even in non literary information transfer, what may be ingenious interpretation to one reader, may be a howler to another. So, as one person’s miracle is another’s magic and deception, in translation, one person’s freedom is another’s error. At another end of the spectrum, in free and open translation, there is also a confusion of license and error. For one critic liberty to omit, alter, invent or initiate sections of a text, constitutes, not freedom, not even license, but error. Yet in the relativism of translation criticism, another critic will praise the same text for its ingenuity.

Keeping in view the extenuating circumstances of errors, it must be affirmed that error is error, and freedom should not be used as an alibi for error. If the error is real, it is not license, but misunderstanding, and some form of retribution is in order. The punishment need not to be fatal, but there must not be any plea under the banner of freedom or poetic license.

In sum, there are petty language crimes that cause little semantic and aesthetic damage.

1.4.3 The Translator’s Task

The Translators’ task has been most comprehensively and philosophically summed up by Walter Benjamin. The connection between the original and translation does not lie in
a domain dominated by mimesis, but rather one by what Benjamin describes as the ‘kinship’ of languages – kinship involves the essence of language, not a mimetic relationship made possible by the commonality of language. The task of the translator, then, is to make sense of the idea of ‘kinship’ of languages, be it philosophical or historical.

The movement from ‘the language of things to the language of knowledge’, takes place via translation – and there will be, as Benjamin indicates, as many translations as there are languages or authors and translators. This also provides the reason for this plurality. Within the plurality of natural languages, meanings are in a state of flux, and this is a state that can be overcome in the harmony of all the modes of intention. The ontologico-temporal structure of language in Benjamin’s treatment of translation, has been described by Johnson (2003:61) as:

Fragments of a vessel that are to be glued together, must match one another in the smallest details, although they would not be like one another. In the same way, a translation, instead of imitating the sense of the original, must lovingly and in detail, incorporate the original’s way of meaning, thus making both the original and the Translation recognizable as fragments of a greater Language, just as fragments are parts of a vessel.

Benjamin (1989:86-108) in his description of the translator’s task with reference to the possibility of ‘pure language’ thus holds: “It is the task of the translator to release in his own language that pure language which is under the spell of another, to liberate the language imprisoned in the work in his recreation of that work”.

1.5 TOWARDS CONTEMPORARY TRANSLATION THEORY: 20TH -21ST CENTURIES

Traditionally, Literary Translation was promoted in universities in the 1960s by the Translation Workshop concept, which was initiated by I.A. Richard’s Reading Workshop and Practical Criticism approach that began in the 1920s, and other later Creative Writing Workshops. These later translation workshops were intended as a platform for
the introduction of new translations into the target culture, and for the discussion of the finer principles of the translation process and of understanding a text.

Running parallel to this approach was that of Comparative Literature, where literature is studied and compared trans-nationally and trans-culturally, thus necessitating the reading of some literature and translations. This later led to the growth of courses in Cultural Studies.

Another area in which translation became the subject of research was **Contrastive Analysis**: the study of two languages in contrast, in an attempt to identify general and specific differences between them. It developed into a systematic area of research in the USA from the 1930s onward, and came to force in 1960s and 1970s. Translation and Translated examples provided much of the data in these studies (e.g. D.I.Pietro. 1971, James 1980).

This Contrastive Approach heavily influenced other studies, such as by Vinay and Darbelnet’s (1958) and Catford’s (1965). Useful contrastive analysis does not, however, incorporate socio-cultural and pragmatic factors, nor the role of translation as a communicative act. Nevertheless, the continued application of a linguistic approach in general, and specific linguistic models, such as generative or functional grammar, has demonstrated its inherent link with translation.

In some universities, translation continued to be studied as a module on Applied Linguistics courses. The evolving field of Translation Studies has incorporated other linguistic models, and developed them for their own purposes. Moreover, the new focus is the specific study of what happens in and around translation and translating.

This systematic and scientific approach, in many ways began to carve the territory of the academic investigation of translation. The word science was used by Nida in the title of his 1964 book (*Towards a Science of Translating*, 1964a). Its German equivalent, ‘*Übersetzungswissenschaft*’, was taken up by Wolfram Wilss in his teaching and research at the Universitat des Saarlandes at Saarbrucken, by Kollar in Heidelberg and by the Leipzig School, where scholars such as Kade and Neubert became active. At that time, even the name of the emerging discipline remained to be determined, with
candidates such as ‘translatology’ in English and its counterparts ‘translatologie’ in French and ‘traductologia’ in Spanish (Munday, 2001).

In Contemporary Translation Theories, Gentzler describes Holmes’s paper, The Name and Nature of Translation Studies, as the generally accepted founding statement for the field. Holmes in his paper stresses the need to forge other communication channels, calling across the traditional disciplines, to reach all schools working in the field, from whatever background. Holmes (Toury, 1995) puts forward an overall framework, describing what translation studies covers.

![Diagram of Translation Studies]

**Figure 1.3** Framework of Translation Studies (Adapted from Munday, 2001:10)

In Holmes explanation of this framework, the objectives of the ‘pure’ area of research are:

1. The description of the phenomenon of translation (Descriptive Translation Theory).
2. The establishment of general principles to explain and predict such phenomenon (Translation Theory).

The theoretical branch is divided into general and partial theories. By general, Holmes refers to those writings that seek to describe or account for every type of translation, and to make generalization that will be relevant for translation as a whole.
The other branch of ‘pure research’ in Holmes’s map is descriptive. Descriptive translation studies (DTS) has three possible foci:

1. The Product
2. The Function
3. The Process

The results of DTS research can be fed into the Theoretical branch of Translation Theory, to evolve either a general Theory of Translation or, Partial Theories of Translation. Medium restricted theories can be further subdivided, as illustrated in the figure:

![Medium Restricted Theories Diagram](image_url)

*Figure 1.4* Medium Restricted Theories (Adapted from Munday, 2001:13)

The ‘Applied’ branch of Holmes’s framework concerns:

- Translation training, teaching methods, testing techniques, curriculum designs.
- Translation aids, such as dictionaries, grammars and information technology.
- Translation criticism, the evaluation of translation, including the marking of student translations and reviews of published translations.

Another area which Holmes mentions is **Translation Policy**, where he sees translation scholars advising on the place of translation in society, the place it should occupy in a language teaching and learning curriculum. This accounts for the applied branch of Translation Studies, which can be explained through the given diagram:
Holmes, himself, points out that Theoretical, Descriptive and Applied areas do influence one another. The main merit of division, as Toury in Munday (2001) states, is that, they allow a clarification and a division of tasks between various areas of Translation Studies, which, in the past, have been confused. The division, moreover, is flexible and incorporates developments such as technological advances.

Holmes’s paper, in fact, has delineated the potentials of Translation Studies. Holmes devoted two-thirds of his attention to the ‘pure’ aspects of theory and description. His contribution has served as a sound theoretical framework for the development of Translation theory, even in recent times. Current trends are inclusive of all the Descriptive and Applied models suggested by Holmes.

**Development since 1970s**

The surge in Translation Studies since 1970s has seen different areas of Holmes’s map come to the fore. Contrastive Analysis has fallen by the wayside. Linguistic oriented ‘science’ of translation has continued strongly in Germany, but the concept of equivalence associated with it has declined. Germany has seen the rise of theories centred around text types (Reiss) and the text purpose (the Skopoos theory of Reiss and Vermeer). The Hallidayan influence of Discourse Analysis, Systemic Functional
Grammar, which sees language as communicative, and in a socio-cultural context, has been prominent over the past decades, and has been applied to translation in a series of works by scholars like Bell (1991), Baker (1992) Hatim and Mason (1990-1997). The late 1970s and the 1980s saw the rise of the Descriptive Approach that had its origin in Comparative Literature and Russian Formalism. A pioneering centre has been Tel Aviv, where Itamar-Even-Zohar and Gideon Toury have pursued the idea of Literary Poly-System in which different literatures and genres including translated and non translated works, compete for dominance. Poly Systemists have worked with Belgium based groups including Jose Lambert and Andre Lefevere and with UK based scholars Susan Bassnett and Theo-Hermans. A key volume was the collection of essays edited by Hermans, *The Manipulation of Literature: Studies in Literary Translation*, which gave rise to the name of the ‘Manipulation School’. Thus a dynamic, literally oriented approach held sway for much of the following decade. The 1990s saw the incorporation of new schools and concepts with Canadian based Translation and Gender research lead by Sherry Simon. The Brazilian Cannibalist School led by Else Vieira promoted, the Post Colonial Translation Theory with the prominent Bengali scholars Tejaswini Niranjana and Gayatri Spivake in the forefront. In the USA, Cultural Studies – Oriented Analysis of Lawrence Venuti, who champions the cause of the translator rose to prominence. For years, the practice of translation was considered to be derivative and secondary, an attitude that inevitably devalued any academic study of the activity. Now, after much repression and neglect, Translation Studies has become well established. Translation and Translation Studies often continue to take place in the context of Modern Language Departments. The prevalent practice is that translation is often denied parity with other academic research, not withstanding the fact that the practice of translation must be an essential experience for the translation theorist and trainer.

It was precisely that split between theory and practice that Holmes, himself, both a literary translator and a researcher, sought to overcome. The early manifestation and effects of such a split are clearly expressed by Kitty Van Lenven – Zwart (Munday, 2001). She describes the translation teacher’s fear that the theory would take over from practical training and the literary translator’s views that translation was an art that could not be theorized. On the other hand, academic researches were ‘very skeptical’ about
translation research, or felt that translation already had its place in the Modern Languages Curriculum.

Up until the second half of the twentieth century, Translation Theory seemed locked in what George Steiner (1998:319) calls a ‘sterile’ debate over the ‘triad’ of ‘literal’, ‘free’ and ‘faithful’ translation. The distinction between ‘word-for-word’ (i.e., literal) and ‘sense-for-sense’ (i.e., ‘free’) translation goes back to Cicero (fourth century BCE) and St. Jerome (late fourth century CE), and forms the basis of key writings on translation in centuries nearer to one’s own:

George Steiner (1998:293), in his detailed, idiosyncratic classification of the early history of translation theory, lists a small number of fourteen writers who represent ‘very nearly the sum total of those who have said anything fundamental or new about the translation.’ This list includes St Jerome, Luther, Dryden and Schleiermacher. It also goes into the twentieth century with Ezra Pound and Walter Benjamin, amongst others.

Many theoreticians concur that the main problems of translation during the twentieth century were the vagueness and subjectivity of the criteria for judgments. As a reaction against such vagueness and contradictions, translation theory in the second half of the twentieth century made various attempts to redefine the concepts ‘literal’ and ‘free’ in operational terms, to describe meaning in scientific terms, and to put together systematic taxonomies of translation phenomenon.

1.5.1 Lexis and Creativity in Translation – A Corpus Based Approach

In the mid-twentieth century, linguistic analysis occupied what Lawrence Venuti has called the ‘optimistic extreme in translation theory’, and what G. Kennedy in Kenny(2001:22) also holds:

The most important skill is not to be able to program a computer or even to manipulate available software – rather, it is to be able to ask insightful questions which address real issues and problems in theoretical descriptive and applied language studies.
Theorists like Gideon Toury provide a kind of design criteria that may guide corpus construction in Translation Studies. More elaborate typologies of corpus in use in Translation Studies have been established by Baker (1995) and Loriosa (1997). Central to such typologies are three basic questions:

1. How many languages are represented in the corpus in question?
2. In case of monolingual corpora, do all texts originate in the language of the corpus, or some, or are all of them, translations?
3. In case of bilingual and multilingual corpora, is there a relationship of translation between the different language sections of the corpus?

Corpus based translation studies has the potential to personalize findings where at least one of its predecessors depersonalize them. At the same time, corpus techniques can give researchers a bird’s eye view of patterns formed in the collective output of translators at a particular juncture, allowing generalizations to be based on hard evidence.

**1.5.2 Advantages and Limitations of Corpora in Translation Studies**

While electronic corpora offer many advantages in the study of translations many theorists have sounded a note of caution about their use. There is a danger that instead of Translation Studies remaining vital and more forward, corpora could actually become a source of stasis and conservatism in translation practice, pedagogy, and theory. This could happen if the communication confuses what is normal in a target language corpus, with what the translation ought to write, or if the translators feel obliged to reproduce translation solutions that have already proved their worth, and have subsequently become institutionalized in some parallel corpus.

Similar problems also arise with the start of quantity phenomenon in translated texts. Solutions that are in the majority acquire special status, while indeterminate cases are not being given any special attention.

It can be safely concluded that researchers using corpora and the techniques of Corpus Linguistics in the investigation of translation, should be more aware of the fact that they have not found the key to the completely objective treatment of their object of enquiry. It is not that their investigations are not likely to yield incontrovertible universals of translation. As the norms of translation are fraught with difficulties, corpora can reveal
quantifiable textual and extra-textual regularities, but quantification can never be an end in itself. Regularities have to be interpreted, but their interpretation is by no means straightforward. What has to be realized in the first place is that, computer aided analysis of corpora is highly dependent on the software in use. Researchers should know when to use what tool, and when the tools, themselves become the limiting factor. They need to approach corpora with realistic goals, and it is the challenge for contemporary scholars to work out how this potential can best be realized (Kenny, 2001).

1.5.3 Machine Translation And Machine – Aided Translation:

The idea of mechanized translation as an intermediate universal language has been round since 17th century. The first concrete proposal for a ‘translation machine’ can be dated by the issue of the patents in 1933, to the Russian Peter Smirnov-Troyanskii and to the American Frenchman, Georges Astrouni. But Warner Weaver is credited as the founding father of Machine Translation (MT) research.

Most recent approaches to defining different types of computerized translation take as their principal criterion the degree of automation that is ‘the relative contribution of the machine and the human translator to the translation process’, resulting in a classification which distinguishes among machine-aided human translation (MAHT), human aided machine translation (HAMT), and Fully Automatic Machine Translation (FAMT) (Baker, 1998).

Problems and the Future of (MT)

The present activities in machine aided translation need to be seen in the wider context of research on the automation of linguistic processes, and in the context of activities in documentation and information science. Problems are often common to many different processes involving language and translation, and methods developed in one area may well be applicable in others.

The quality of the translations of existing operational MT systems is not good enough on the whole. Technology data banks are undoubtedly beneficial for large translation services at the present time: quality is maintained, efficiency of translators may be improved, and translators are not relegated to the exercise of revising MT output. In general the future of MT is not without promise. There are now broad areas of agreement
among MT researchers on the overall design and strategy of MT systems. As a result there are the beginnings of international cooperative efforts. There are encouraging developments in research on the more intractable problems of semantic and text analysis (Frawley, 1984).

Thus, Translation Pedagogy/Theory needs to focus both concepts and methods, processes and products, language and style, as well as content, meaning and message, denotation and connotation.

From the Introduction to Translation Theory, the Translator’s role and contemporary trends in Translation in 20th-21st centuries, it has become evident that different concepts of translation have prevailed at different times, and the role and function of translation has radically altered. Radical shifts and the effect of changing concepts of Translation on the process of Translating, itself, will occupy researchers for a long time to come.

Translation Studies should, therefore, be seen as an essential field of study for contemporary theorists, but should not be approached from a narrowly fixed position.

1.6 Statement of the Problem
The present research endeavours to trace the theoretical matrix applicable to the translation process and practice, and then to suggest ways for its implementation as a specific discipline at the post-graduate level in Pakistan.

1.7 Reasons for Undertaking the Research
Translation Studies, as a specialized discipline, is totally non-existent in the educational curricula of all the national Universities of Pakistan. Translation pedagogy and process has yet not received any attention by the authorities. As a result there is neither clearly defined curricula nor a proper training method to produce professional translators. By striking contrast, translation as a specialized activity and a formal profession with a theoretical background has been widely practiced as an extremely valuable endeavour in many if not most, educational institutions all over the world. Thus, the marginalization, fossilization and degeneration of the vital and challenging discipline of Translation Studies in Pakistan for the past two decades or so, is the main impelling factor behind the research project. Moreover, the present research is the outcome of the feelings of
considerable unease and puzzlement about the way translation has been treated and literally ignored as a discipline over a substantial period of time. In this, situation who is to perform this task? Either professionals themselves, (Teachers in Pakistan lack professional background in Translation) or students interested in Translation Studies who are interested to pursue it for their careers. Only Translation Studies as a discipline will give them the proper professional training and competence they need.

Translators will always be needed. Without them there would be no summit talks, no Glasnost, no Perestroika, no Cannes film festival, no Nobel prizes, no advances in medicine, or engineering or international law, no Olympic Games, no Hamlet, no War and Peace (Duff, 1989:15).

1.8 Benefits of Research
The learning and teaching of Translation Skills and the introduction of Translation Studies in Pakistan’s educational curricula would result in manifold benefits:

I. Nationally, the learning and teaching of Translation would serve the national needs at various strands. The foremost is the elevation of the nation’s stature at the international level through the projection of its positive image in terms of its values and culture abroad. At the same time proper understanding and analysis of foreign literature, culture and concepts in one’s own language will be promoted. It would thus serve as a monitor to filter the cultural invasion, of the Pakistani society. Thus, Translation serves the dual purpose of introducing one’s own language, literature and culture, while also understanding and appreciating their foreign counterparts.

II. Academically, the discipline of Translation Studies would furnish students not only with Translation Skills, but also provide a multidisciplinary orientation, particularly, in linguistics, psychology, sociology, anthropology, history and other related fields. The course would include strong theoretical components of linguistics: both English and Urdu, because the basic prerequisite for translation is proficiency in the Languages manipulated and Linguistics studies language, both in its own right, and as a tool for generating meaning. Thus, students by the end of the programme, would not only be competent bilinguals, but will also be well versed in all the associated disciplines.
III. **Socially**, the students horizons would expand and minds would be strengthened through cross- cultural bi-lingual communication by the simultaneous transmission of their own cultures and values abroad and the interpretation of foreign thought: ideas, concepts and ideologies of the foreign text in their own language. In the 21st century, access to international trade, industry, globalization and the outreach of mass media and technology, increased migration and the recognition of the rights of indigenous cultures and linguistic minorities is promoted through translation activity. It enhances sociability and help to build bridges of friendship.

IV. **Economically**, the Translation program would compensate for the unemployment problem pervasive in the field of Human and Social Sciences. Students would find an amiable niche in the job market both at home and abroad.

V. **Professionally**, Translation Studies would prepare students with sound knowledge to become competent future specialized translators. The discipline of Translation Studies requires the synchronization of both its theoretical and practical aspects, to neutralize a marginalization in both educational and vocational fields, so that students can visualize their future careers accordingly. Gabr in [http://www.occusapid.com/journal/16edu.htm](http://www.occusapid.com/journal/16edu.htm) *Towards a Model approach to Translation Curriculum Development* is of the view that students should be taught:

> a general set of communication skills that they can apply to the changing demands of the future markets and indeed the changing trends in the specialization of the market, the greater the market needs, the greater the Translator needs diversifying their competence…. [T] traditional philological translator would eventually be unable to supply the skills needed by the market.

### 1.9 Research Objectives

Research Objective for the present research are three-fold:

- To explore the theoretical aspects involved in Translation, in order to outline the kind of knowledge and skills that must underlie the practical abilities of the translator.
To build this outline into a Model of Translation Process, by suggesting various strategies, procedures and tactical tools required for translation.

To establish the validity and reliability of Translation Studies as a discipline, and suggest a pedagogic model for translation curricula, to be implemented in all national universities of Pakistan.

1.10 Research Questions
Translation Studies as a discipline is still in its infancy even abroad. The discipline is still wrapped up in controversy, so that a large number of insurmountable queries, prevails. However, the present research answers the following core research questions:

- What is the role and status of a Translator?
- Is there any Translation Theory?
- What are the factors that account for the notion of Untranslatability Theory?
- Is Bi-Lingualism a core caveat for translation?
- What are the standards to judge the quality of Translation?
- Is cultural transmission possible through translation?
- What should be the style, language and textual configuration of prose translation?
- Does translation/translator require special cognitive thinking in the translation process?
- Do Literary Theories have any role in the Translation Process?
- Does the translator require some special training and learning?
- Is translation a science, a craft or an art?
- What is the future of translation in Pakistan?

1.11 Research Design
The research design is Qualitative Research and the researcher has relied primarily on the following two research methods in thesis:

I. Content Analysis (Literature Overview/Critique)
As is evident from the references in the present work, all the accessible relevant literature was studied to produce it. The literature was thoroughly explored and an exhaustive theoretical/pedagogic framework has been devised in chapter 2, which is later applied
to the theoretical analysis of four novels and their translations, so that readers can see them in operation and conclusions could be drawn.

II. Research Survey
The data gathering technique employed in the research survey is the Questionnaire. The Questionnaire was designed in the light of the researched literature and distributed to all accessible writers, scholars, translators and authors to confirm the validity of the drawn pedagogy/theory and to determine the futuristic probability of Translation Studies.

The research conducted through the above research methods emphasizes reflection, investigation, exploration and awareness of the new discipline by applying the theory to both practice and research.

1.12 Structure of Dissertation
The thesis is divided into 10 chapters of unequal length. The Literature review in chapter 2, 3 and 4 is intended to emphasis the centrality of pedagogy and process in translation, whether approached from a theoretical position or with practical applications in mind. Each of the chapter surveys a major area of the discipline. They are designed to be self- standing, so that a solid and clear theoretical framework can be provided, and futile arguments about the feasibility of the discipline may be answered.

The thesis is broadly divided into Two Major Parts: Part I consists of 04 Chapters, and Part II consists of 06 chapters. The details are given below:

Chapter 1 introduces Translation Studies: the nature of translation; translation theory, and translation methods, the role and responsibilities of the translator, the major trends of translation studies in 20th and 21st century, and the research plan.

Chapter 2 details the attempt that has been made to provide a linear taxonomy of the translation process, beginning with text types, text descriptions, text linguistics, processing, and ending in text production as translation. Within the devised framework, principles of translation in all their pedagogic dimensions, are given exhaustive treatment, ranging from the word and phrase level to the construction of a sentence. The most important principle of Equivalence in Translation has bee delineated at seven levels. The framework has been worked out from nearly all available models and theories
of Translation and Text Linguistics, and is later applied to the contents of all the four novels for analysis and conclusion.

Chapter 3 investigates the philosophical issue of literature and translation; the literary system and the literary theories in relation to translation as an act of rewriting. It ranges from Steiner’s ‘hermeneutic motion, to the post-colonial framework, especially, Feminism and the Gender issue in Translation. The chapter takes into account the cognitive process; the psycho-linguistic processes involved in memory and in information processing, within the context of human communication, the way information is received, organized and stored in memory, and a heuristic for cognitive processes of translation has been suggested. The chapter also highlights the implications of second language learning for translation, and proposes theoretical and practical strategies for implementation. It provides an orientation about the goals and methods to be set for translation and language, by suggesting a translation theory course, as well.

Chapter 4 focuses on Urdu Translation Pedagogy and Process, which has been translated from Urdu into English by the researcher herself. It also rounds off the investigation of the art of Urdu translation; the pedagogy and process in the form of some principles and guidelines. Problems encountered in the process of Urdu translation have also been underlined, leading one to decide about the limitations of translatability in Urdu translation. It suggests some measures to bridge the pedagogical gap existing in the study of Urdu. That will enable to develop Urdu language and consequently, Urdu Translation Pedagogy, which is presently, non-existent.

Chapter 5 deals with the Research Methodology employed in the present work: the Data Analysis and the Findings, in the light of the theoretical framework devised in chapter 2. The chapter deals with Theoretical Analysis and Findings of the novel ‘Old Man and the Sea’ by Ernest Hemingway.

Chapter 6 deals with theoretical analysis and findings of the novel ‘The Red Badge of Courage’ by Stephen Crane.
Both these novels have been analysed for translation from English into Urdu.

Chapter 7 deals with theoretical analysis and findings of the novel ‘Khuda ki Basti’ by Shaukat Siddiqui.
Chapter 8 deals with theoretical analysis and findings of the novel; ‘Oddas Naslein’ by Abdullah Hussein.

These novels have been analyzed for translation from Urdu into English. The data analysis provided useful insights into how a European language can be translated into an oriental language and vice-versa.

In the theoretical analysis of all the novels the Urdu transcript is followed by transliteration in Roman Urdu, which has as such, no standard principles and parameters for written usage, hence the transliteration was done according to common usage.

Chapter 9 focuses the methodology and findings of the Questionnaire survey, which helped to confirm the validity of the devised pedagogy and the findings drawn.

Chapter 10 examines the implication of data analysis and suggests overall conclusions and recommendations with regard to the discussed Translation Pedagogy and Process, both in English and Urdu, the findings of the data analysis and the Questionnaire survey. The chapter provides adequate answers to nearly all the research questions that have wrapped the discipline in ambiguities for a considerable time, with the support of evidences drawn from the theory, findings of case studies, personal observations and the questionnaire survey.

The chapter also focuses the major contribution of research; Curriculum Planning and Development. It suggests pedagogical models and proposes strategies which could be adopted for the successful implementation of Translation Studies in Pakistan. On the basis of this research and study, a tentative translation curriculum outline at the post-graduate level, has been suggested, which is the goal and the end product of the present research. The limitations of research have also been pointed out. Toward the end, the conclusion as a final word and possibilities for further research is delineated.

Translation has as yet no Aristotle, no Coleridge. In some two thousand years, very little attention has been given to the business of re-enacting someone else’s creation. This thesis is an initial effort launched for the first time in Pakistan and the series of chapters in this dark area will do little more than bring out more clearly, systematically and methodically, some of the procedures and problems involved. It will indicate some of the
ways of talking more sensibly about solutions, which would provide some basis to inaugurate the discipline in Pakistan. The discussion, therefore, may not be approached with ‘over sanguine hopes of a final illumination’, but with a vision that there are good reasons (both theoretical and practical) for undertaking the task. The thesis as a pioneering maiden modest endeavour, may hopefully, make a small contribution to that understanding for future work in the fruitful field of introducing Translation Studies at the academia in Pakistan.
CHAPTER 2

LITERATURE REVIEW

TOWARDS THE DEVELOPMENT OF TRANSLATION THEORY: TEXT CYBERNETICS, TRANSLATION PEDAGOGY AND PROCESS

2.1 INTRODUCTION

It is the Text wherefrom the act the Translation starts. The Text is a complete world to be dissected. The Cybernetics of the Text is the key to unlock the doors to this world and for Translation purposes, entrance in this world is the first step to get started. The chapter aims to provide some fundamental principles of Text Cybernetics and the relation of Translation Pedagogy and Process to it. The discussion of Translation Pedagogy and Process is organized in linearity and critically around the science of the Text, the meaning problem in Translation, the issue of equivalence at seven levels; highlighting the principles and strategies, methods and process of translation, and finally the Prose Designs; the contextual configuration and limits of structure modification in prose texts. All these features have been delineated to form a theory of translation in light of implications discussed in Chapter 1, and are applicable to Translation process and finally Translation as a product. These features have been methodically and systematically presented to draw a translation pedagogy/ theory that can also be adopted as a basis of a model for the development of Urdu translation pedagogy. The drawn theory thus can be presented diagrammatically:
TRANSLATION PEDAGOGY /THEORY AND PROCESS

TEXT CYBERNETICS

- Text Linguistics
- Standards of Textuality
- Procedural Approach

Translation and the Meaning Problem

- Lexical Meaning
- Literal Meaning
- Connotative Meaning
- Semantic Fields & Lexical sets

Equivalence

- At word Level
- Above word Level
- Grammatical Equivalence
- Textural Equivalence; Thematic and Information Flow
- Textural Equivalence: Cohesion
- Pragmatic Equivalence: Cohesion

Prose Designs

- Contextual Configurations
- Limits of Structure Modification
- Basic Text Designs

Translation Criticism

- Implications of Literary Theories
- Implications of Cognitive Processes
- Implications of Language Learning

*Fig 2.1 Translation Theory/ Pedagogy*
The Reader of the Text, especially the Critic, is faced with three questions concerning the text:

1. What it is about?
2. What is the writer’s purpose in producing it?
3. What is a plausible context for its use?

In order to answer these questions and make sense of the Text, the critical reader has to draw on appropriate linguistic and social knowledge – syntactic, semantic and pragmatic – which reveals: (a) the proportional content of the speech acts which make up the text, (b) their illocutionary forces, and (c) the Text Type of which this particular Text is an example.

The Text Typology has to deal not with ‘Virtual Systems’ the abstract potential of language, but with ‘Active Systems’ in which selections and decisions have already been made and such a typology must be correlated with typologies of discourse actions and situations. Texts have traditionally been organized into formal typologies on the basis of the topic, the propositional content of text – making use of quantitative measures, which are thought to typify the language of science, and the like.

A number of functional typologies are based on the notion of degrees of translatability, but the majority are organized on three way distinctions: (1) the producer (emotive); (2) the subject matter (referential); (3) the receiver (conative). The typology labels three distinctions as (1) expressive (2) informative and (3) vocative; the poetic metalinguistic and phatic being subsumed under the expressive, vocative and informative respectively. Further, the text can be divided into three types – literary, institutional and scientific. The major category text type is arrived at by assigning instruction – each of those major text types contains two or three sub-types as is illustrated in the model by Bell (1991).
Table 2.1. Text -types, Forms and Sample

<table>
<thead>
<tr>
<th>Text types</th>
<th>Exposition</th>
<th>Argumentation</th>
<th>Instruction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>Descriptive</td>
<td>Overt</td>
<td>+ option</td>
</tr>
<tr>
<td>Sub type</td>
<td>Narrative</td>
<td>Covert</td>
<td>- option</td>
</tr>
<tr>
<td>Text form</td>
<td>Conceptual</td>
<td>Example</td>
<td></td>
</tr>
<tr>
<td>Text sample</td>
<td></td>
<td>Contract</td>
<td></td>
</tr>
<tr>
<td>Tenor</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mode</td>
<td></td>
<td>Written</td>
<td></td>
</tr>
<tr>
<td>Domain</td>
<td></td>
<td></td>
<td>Conative</td>
</tr>
</tbody>
</table>

(Adapted from Bell, 1991:205)

2.2 THE EVOLUTION OF TEXT LINGUISTICS

Text Linguistics is very diffuse and diversified, because there is no established methodology that would apply to texts, in any way comparable to the unified approaches for conventional linguistic objects like the sentence. However the following approaches as traced by Beaugrande and Dressler(1981) are relevant to the study of Text Linguistics in particular and Translation studies in general.

Teun Van Dijk (1979) stresses that Text Linguistics cannot, in fact, be a designation for a single theory or method. But it designates any work in Language Science devoted to the text as the primary object of inquiry. Therefore, the gradual evolution of theory and method towards an independent text is very difficult to trace.

Modern Linguistics is associated with a method termed as Descriptive or Structuralist. Language samples were gathered and analyzed. Minimal units of sounds were called phonemes, those of forms ‘morphemes’, those of word orders, ‘syntagmemes’, those of meaning, semes or sememes. Each system of minimal units constitutes a level organized by the opposition of units and their distinctive features. Hence, if a ‘system’ is defined as a set of elements in which each element has a particular function, then all systems are upheld by the function of distinctiveness. When the several systems of a language have been identified and their units classified, the language would have been completely described.
This descriptive method does not uncover the nature of Text, but the extraction of tiny components diverts consideration away from important unities that bind a Text together. Harris proposed to analyze the distribution of morpheme in text according to ‘equivalences’: relationships in which elements were the same, or had the same environment. To increase the number of equivalences, and to make analysis more exhaustive, the notion of ‘transformation’ was later adopted and modified by Chomsky and ‘transform’ of the text gradually emerged with maximum of equivalences.

The language model called ‘Transformational Grammar’ was well received when it offered a means of handling complexity and open systems. The infinite set of possible data is seen as derivable from a small set of basic patterns, plus a set of rules which enable one to create more elaborate patterns. This new approach leads to a different outlook on Texts. Instead of reviewing the text as a unit above a sentence, one could see it as a string composed of well-formed sentences in sequence.

Janos Petofi 1971, reviewed the ‘Standard Theory’ in which the syntactic structure is generated first and then ‘semantic representation’ is performed, as compared to the Generative Semantic Theory. This theory ushered a new development of a vastly elaborate theory of Text called ‘Text Structure Word Structure Theory’. In this theory, he had undertaken to distribute the various aspects of Texts over a battery of representational devices derived from formal logic. The trend is to integrate more and more factors relating to the users of texts, rather than to the Text as an isolated artifact. The components represent a Text from every perspective.

Teun Van Dijk’s monumental treatise, Some Aspects of Text Grammars, pursues a different range of consideration. Van Dijk concludes that there must be literary operations applied to sound, syntax, and meaning, in order to attain such unconventional texts, e.g., addition, deletion and permutation. Literary metaphors served as illustrations. Van Dijk’s important contribution is that of macro structure, a large scale statement of the content of a text. Van Dijk reasoned that generating of a text must begin with a main idea which evolves into meanings that enters individual sentence length stretches. When the text is prepared, various operations are performed to extract the main idea back out again, such as deletion, generalization and construction.
A still different line has been adopted in the work of Igor Melcuk. He argues that the transition between ‘Meaning’ and Text should be a central operation of the linguistic model, i.e., how meaning is expressed in or abstracted out of a text.

The ‘Text Grammars’ of Petofi, Van Dijk and Melcuk are recent attempts to redirect Transformational Generative Grammar. Melcuk’s model adapts the paraphrase potential built into the notion of ‘transformation’, to focus the direction of the language model towards imitating human behaviour in a purely automatic manner.

Petofi shifts the operation of transformation from its original domain on the syntactic level, only and allows transformations among different levels, so that more elaborate correspondences throughout the languages can be developed. Van Dijk expands transformation to describe cognitive process that can render text literary or produce summaries.

*It can be concluded that all models of texts are text, and text grammar will make some use of the notion of ‘transformation’, but different from Chomskyan grammar. Moreover, many assumptions of old grammar would be dropped, since human communication in real interaction is in ‘between’, indicated by evolution in theory and method of Petofi, Van Dijk and Meluk.*

### 2.3 STANDARDS OF TEXTUALITY

What standards texts must fulfill, how they might be produced or received, and what people are using them for in a given setting of occurrence, and so forth. The important question is how texts function in human interaction?

A Text is defined as a *communicative occurrence* which meets seven standards of *Texuality*. If any of these standards is not considered to have been satisfied, the text will not be communicative.

The first standard is *Cohesion*, and is concerned with the way the components of the surface text, the surface words heard or seen are mutually connected within a sequence. The surface components depend on each other, according to grammatical forms and conventions, such that convention rests upon *Grammatical Dependencies*. Linguists have pointed out that the surface sequence of English cannot be radically rearranged, without
causing disturbances. The surface is not decisive by itself; there must be *Interaction* between cohesion and other standards of textuality, to make communication efficient.

The second standard will be called *Coherence* and concerns the ways in which the components of the textual world, i.e., the configuration of *concepts* and *relations* which underlie the surface text, are mutually *accessible* and *relevant*. Coherence can be illustrated by a group of relations, like causality where one situation or event affects the condition for some other.

Coherence and cohesion are *Text* centered notions, designating operation directed at the text material. *User* – centered notions are also required, which are brought to bear on the activity of textual communication at large, both by producers and receivers.

The third standard of textuality may be called *Intentionality* concerning the text *producer*’s attitude. That the set of occurrences should have a cohesive and coherent text, constructed in fulfilling the producer’s intentions, e.g., to impart knowledge or to attain a *goal* specified in a *plan*. However, text users normally exercise *tolerance* towards texts, as in situations which do not uphold coherence and cohesion altogether, notably, casual conversation. But cohesion and coherence are defied altogether in the text production intentionally. Communication could be slowed down for negotiation and could break altogether.

The fourth standard of textuality would be *Acceptability*, concerning the *receiver*’s attitude that the set of occurrences should constitute a cohesive and coherent text. This attitude is responsive to such factors as text type, social or cultural setting and the desirability of goals.

If acceptability is restricted, communication can be directed. Text producers, therefore, concentrate on the receiver’s attitude of acceptability, and present texts that require important contribution, in order to make sense.

The fifth standard of textuality is called *Informativity*, and concerns the extent to which the occurrence of the presented texts are expected vs unexpected , or known vs unknown certain. The processing of highly informative occurrence is more demanding than
otherwise, but caution must be exercised, lest the receivers processing becomes overloaded to the point of undermining communication.

Every text is at least somewhat informative; no matter how predictable form and context may be, there will always be a few variable occurrences that cannot be foreseen. Particularly low informativity is likely to be disturbing, causing boredom, and even rejection of the text.

The sixth standard of textuality can be designated *Situationality*, and concerns the factors which make a text *relevant* to a *situation* of occurrence. Situationality affects the means of cohesion.

The seventh standard of textuality is to be called *Intertextuality* and concerns the factors which make the utilization of one text dependent upon knowledge of one or more previously encountered texts.

Intertextuality is responsible for the evolution of text types and classes of text, with typical patterns of characteristics like parodies, critical reviews, rebuttals, or reports.

All these standards function as constitutive *Principles* of textual communication. They define and create the form of behavior identifiable as textual communication, and if they are defied, that form of behavior will break down.

**2.4 THE PROCEDURAL APPROACH: Production and Reception of the Text**

The *Text* figures as the actual outcome of different operations. A text cannot be explained as configuration of morphemes or sentences. On the other hand, morphemes and sentences function as operational units and patterns for signalling meanings and purposes during communication.

In order to understand language, the procedural approach has to be adopted, in which the decisive criterion is human operationality and human plausibility. The intuition’s *threshold or termination*, of linguistics are heuristic, and the validity of theories and models are demonstrated from natural human activities.
Braugrande and Dressler (1981), proposes that Text, itself, should be viewed as a system, being a set of elements functioning together. Whereas language is a *virtual* system of available options, the text is an *actual* system in which options have been taken away from their repertoires and utilized in a particular *structure* via procedure of *actualization*. In actual practice, the actualization is carried out in ways which are not applicable to virtual systems, there seems to be heavy interdependency of decisions and selections within one level and among different levels, which exerts powerful control on possible variations in utilizing a single text.

Beaugrande and Dressler (1981) concludes that a text constitutes a CYBERNATIC system which continuously regulates the function of its constituted occurrences and can be well presented in the figure: 2 (Appendix A).

It thus becomes clear that Text Processing is an instance of procedural knowledge and factual knowledge: skills in applying that knowledge; communicative competence.

Procedural knowledge is the linguistic knowledge which underlies the user’s ability to process text, and it can be divided into syntactic, semantic and pragmatic knowledge, all of which constitute the production and comprehension of texts.

It is difficult to keep knowledge and the use of knowledge separate. Text processing operates in both directions – reception and production: listening and speaking – and processes involved are essentially a mirror image of each other. There is far more involved than a simple ballistic model of the type.

![Figure 2.2 Text Processing](image)

Text is a macro-speech act with its own propositional content and illocutionary force. Retrieving the illocutionary force of the entire text, as well as the forces of the elements making up the text, is the one basic principle in explicating texture–negotiating structure and ultimately reconstructing context, and this ability is a required for efficient translation. The interconnection between production and reception is clear from the following figure:
This being the case, there must be two texts which differ in terms of ‘force’. One (Text 1) reflecting the intention of the writer to produce the text (its illocutionary force), and the other (Text 2), the result of the reader’s attempt to make sense of text 1, the pre-locutionary force, in other words, Text 2 is the semantic representation of Text 1.

Text processing might be considered within the target context of problem solving, and as is presented in the form of a simple model in Figure 3(Appendix A).

The model suggests the stages involved in text processing, whether the text is being received or produced. There is unidirectional processing in each case, bottom-up for reception and top-down for production. Both processes are operating in both directions – from data to concept and concept to data – in a cascaded and interactive manner, which permits analysis to move from stage to stage, which then involves the processes of reading and writing.

2.4.1 Analysis : Reading

Reading, according to the model, consists of essentially the same processing stages, as writing, but with the direction reversed, i.e., from surface text to plans and goals; parsing, concept recovery simplification, idea recovery and finally, plan recovery.

Only if the reading process is consistently pursued to the point when the interpretation is maximally dominated by text – supplied information, can a truly
objective translation be produced, that is, a translation which vividly represents the perceptual potential of the original (Bell, 1991:220).

Language is designed in such a way that micro-functions exist. The purpose of language is to create communicative texts which convey the three types of meaning: ideational, interpersonal and textual.

The three micro-functions are thought of as being activated simultaneously, rather than sequentially. Indeed the whole arrangement can be presented in the form of the given model in Table: 1, (Networks and Systems, Appendix A).

2.4.2 Synthesis: Writing

Three regulative principles by means of which texts are controlled and their quality judged have been suggested:

a. Efficiency - The minimum expenditure of effort is required of the participants.

b. Effectiveness - Success in creating the conditions for attaining a goal.

c. Appropriateness - Providing a balance between the conventional and the unconventional.

The five stages of writing from planning to actual writing are:

1. Planning. 2. Ideation. 3. Development. 4. Expression. 5. Parsing.

We shall approach the translation of the text as though the stages involved were linear and sequential, which they are not. None the less, for the purpose of sub-division, there are three areas of focus;

1. The analysis of the source language text;

2. The organization of the semantic representation of the individual clauses into integrated schema, which contains the whole of information the reader has been able to accumulate in the course of reading the text.

3. The synthesis of the new target language text.

This is well represented in the given diagrammatic form:
The Text can be translated only if it is understood properly. To understand a Text requires a multilevel approach, which treats the Text as the product of at least three types of choices which expresses different kinds of meaning reflected in the content, purpose and organization of the Text.
Once Text Typologies, Text Systems and Standards of Textuality, are comprehended and grasped fully, the parallel problem faced by the Translator is the **Equivalence Issue**. Mona Baker (1992) considers Equivalence at the following **Six Levels**, and various strategies have also been underlined for dealing with it. Examples for each Level of Equivalence are drawn from the four Novels and are elaborated in Chapters 5-8 of the present thesis:

- **The Old Man and the Sea**, (ST), translated as *Bhoora aur Samandar* (TT).
- **The Red Badge Of Courage**, (ST), translated as *Surkh Tamgha* (TT).
- **Khuda ki Basti**, (ST), translated as *God’s Own Land* (TT).

### 2.5 TRANSLATION AND THE MEANING PROBLEM

It is ‘meaning’ which is kingpin of translation studies. Without understanding what the text to be translated means for the L2 users the translator would be hopelessly lost. This is why the translation scholar has to be semanticist, we mean a semanticist of the text, not just of words, structures and sentences. The key concept for the semantics of translation is *textual meaning* (Bell, 1991; 79).

Before dealing with the Equivalence Issue, translators are primarily concerned with communicating the overall meaning of the Text: a stretch of language. To achieve this, they need to start by decoding the units and structures which carry that meaning. The smallest unit which possesses individual meaning is the *word* which can be defined as a sequence of letters with orthographic space on either side and can be used by itself.

In this context, it is important to remember that there is no-one- to one correspondence between orthographic words and elements of meaning within or across languages. Elements of meaning which are represented by two orthographic words in one language, may be represented by one orthographic word in another, and vice-versa.

#### 2.5.1 Lexical Meaning and Translation Problem

Meaning can be carried by units smaller than the word, called *morphemes*, which do not contain more than one element of meaning and cannot be further analyzed. An orthographic word may, therefore, contain more than one formal element of meaning, but
the boundaries of such elements are not always clearly marked on the surface. Nevertheless, this distinction is important to be kept in mind because it can be useful in translation, particularly in dealing with *neologisms* in the source language (Baker, 1992).

Every word (lexical units) has something that is individual, that makes it different from any other word. It is just the *lexical meaning* which is the most outstanding individual property of the word. The lexical meaning of a word may be thought of as the specific value it has, in a particular linguistic system and the ‘personality’ it acquires, through using within that system. It is rarely possible to analyze a word, pattern, or structure into distinct components of meaning, because the way in which language works is much too complex to allow that. The components of lexical meaning can be analyzed by distinguishing four main types of meaning in words and utterances; propositional meaning, expressive meaning, presupposed meaning and evoked meaning (Baker, 1992).

### 2.5.2 Literal Meaning and Translation Problems

Meanings in a Text, that are fully supported by ordinary semantic convention, are known as Literal Meanings. A literal meaning is a matter of *categories* into which a language divides the totality of communicable experience through interplay of inclusion and exclusion. Literal Meanings specify the range covered by a word or a phrase, in such a way that one knows what items are intended in that range or category, and what items are excluded from it.

Literal translation is carried out through a synonymy, hyponym and hypernym. Synonymy is finding ‘a semantic equivalence’. That is a faulty objective relationship between linguistic items that have identical internal meanings. In the absence of plausible synonyms, translating by hypernym or hyponym is a standard practice (Harvey and Higgins, 1992).

Translating by a hyponym implies that the TT experience has a narrower and a more specific literal meaning than the ST expression, which is called *particularization*.

Conversely, translating by a hypernym implies that the TT expression has a wider and less specific literal meaning than the ST expression. This is called as *generalization*. 
There is another type of translation that is semantic near equivalence called Partially Overlapping Translation.

2.5.3 Connotative Meaning and Translation Problems

The meaning of a Text comprises different layers: referential context, emotional colouring, cultural association, social and personal connotations, and so on. The many-layered nature of meaning is something translation must never forget.

Associations which are above the literal meaning of an expression, and form part of the overall meaning, is the connotative meaning. Connotative meanings are many and varied, and it is common for a single piece of Text to combine several kinds into a single overall effect. Nevertheless, there are six major types of Connotative Meaning as under:


It is rarely possible in practice to separate various types of meaning in a word or utterance. This is because the nature of language is such that words have ‘blurred edges’, their meanings are, to a large extent, negotiable and are only realized in specific contexts. The very notion of ‘types of meaning’ is theoretically suspect, but the distinction between different types of meanings, can help the translator to understand the ‘fuzziness’ inherent in language and to perceive the meanings of words and utterances in order to render them into another language.

The choice of a suitable equivalent will always depend not only on the linguistic system or system being handled by the translator, but also on the way both the writer of the Source Text and producer of the Target Text, i.e., the translator’s choice to manipulate the linguistic system in question.

2.5.4 Semantic Fields and Lexical Sets

The Vocabulary of language is a set of words referring to a series of conceptual fields. These fields reflect the divisions and sub-divisions ‘improved’ by a given linguistic community on the continuum of experience. These divisions in linguistics are called ‘Semantic Fields’, and fields are abstract concepts. Most languages have semantic fields of distance, size, shape, time, emotion, beliefs, academic subjects and natural
The actual words and expressions under each field are sometimes called *lexical sets*. Each Semantic Field will normally have several sub-divisions and lexical sets. There generally tends to be more agreement among languages on the larger headings of semantic fields and less agreement as the sub fields become more finally differentiated. Languages tend to make only those distinctions in meanings which are relevant to their particular environment, be it physical, historical, political, religious, cultural, economic, legal, technological, social or otherwise.

A large number of words in any language defy being classified under any heading. Words like *just, nevertheless,* and *only* cannot be filled under any particular Semantic Field. The idea of Semantic Field works well enough for words and expressions which have well defined propositional meanings, but not for all of the words and expressions in a language.

There are two main areas in which an understanding of Semantic Fields and Lexical Sets can be useful to a Translator:

1. Appreciating the ‘value’ that a word has in a given system.

2. Developing strategies for dealing with non-equivalence.

   a. Understanding the difference in the structure of Semantic Fields in the source and target language, allows a translator to assess the value of a given item in a Lexical Set. In the field of *Temperature*, English has four main divisions: *cold, cool, hot,* and *warm*. This contrasts with modern Arabic which has four different divisions *baarid* (cold/cool), *haar* (hot: of weather) *Saakhin* (hot: of objects) and *daafi* (warm). Urdu has nearly the same equivalent as English as *Sard: Cold; Thandda: cool; Gharam: hot; Neem Gharam: luke warm.*

   b. Semantic Fields are arranged hierarchically, going from the more general to more specific. The general word is referred to as *super ordinate* and the specific word as *hyponym*. Translations often deal with semantic gaps by modifying a super ordinate word, or by means of circumlocutions based on modifying super ordinates (Baker, 1992).

The notion of Semantic Fields can provide the translator with useful strategies for dealing with non-equivalence in some contexts. One important point in dealing with
Semantic Fields is that they are not fixed. Semantic Fields are always changing, with new words and expressions being introduced into the language and others being dropped, as they become less relevant to the needs of the linguistic community, with the passage of time and changing experiential needs for expression and communication.

2.6 EQUIVALENCE
Translation is actually the matter of Equivalence, which is being dealt with at the following six levels and Baker (1992) has been used as an informing source for the following discussion:

2.6.1 EQUIVALENCE AT WORD LEVEL
Different kinds of non equivalence require different strategies, some very straightforward, others more involved and difficult to handle. In addition to the nature of non-equivalence, the context and purpose of translation will often rule out some strategies and favour others. It is therefore, important to know, at the onset about the common problems of non equivalence.

2.6.1.1 COMMON PROBLEMS OF NON EQUIVALENCE
The following are some common types of non-equivalence at the word level. The example for each type is given in chapters 5-8 of the present thesis, with reference to each novel.

a. Culture specific Concepts:
The Source-Language word may express a concept which is totally unknown in the Target Language culture. The concept in question may be abstract or concrete, it may relate to a religious belief, a social custom, or even a type of food.

b. The SL Concept is Not Lexicalized in the TL:
The source language SL word may express a concept which is known in Culture but simply not lexicalized, that is not ‘allocated’ a target language word to express it. *Landslide* has no ready equivalent in many languages, although it simply means ‘overwhelming majority’.
c. The SL Word is Semantically Complex:
A single word which consists of a single morpheme can sometimes express a more complex set of meanings, than a whole sentence. Languages automatically develop very concise forms for referring to complex concepts if the concepts become important enough to be talked about.

d. The SL and TL make Different Distinctions in Meaning:
What one language regards as an important distinction in meaning another language may not perceive as relevant.

e. The TL lacks a Super Ordinate:
The target language may not have general word (super ordinate) to head the Semantic field. Russian has no equivalent for ‘facilities’. It does however, have specific words and expressions which can be thought of as types of facilities.

f. The TL lacks Specific Term (Hyponym):
More commonly languages tend to have general words (super ordinate) but lack specific ones (hyponyms). English has many hyponyms under house for which it is difficult to find precise equivalents in Urdu, for example bungalow, cottage, croft, chalet, lodge, mansion, manor, villa and hall. Urdu may have equivalents like, maqan, ghar, ghonpari, kutia,mehal etc., but can not convey the exact equivalents of English.

g. Differences in Physical or Interpersonal Perspective:
Physical perspective has to do with where things or people are in relation to one another or to a place, as expressed in pairs of words such as come/go, take/bring, arrive/depart, and so on. Perspectives may also include the relationship between participants in the discourse (tenor).

h. Differences in Expressing Meaning:
There may be a TL word which has the same prepositional meaning as the SL word, but it may have a different expressive meaning. If the TL equivalent is neutral, compared to the SL item, the translator can sometimes add the evaluative element by means of a modifier or adverb, if necessary, or by bringing it in somewhere else in the text. Differences in expressive meaning are usually more difficult to handle when the TL equivalent is more emotionally loaded than the SL item. This is the case with items
which relate to sensitive issues such as religion, politics, and sex. Urdu Language is sentimentally laden compared to English.

i. Differences in Form:
There is no equivalent in TL for a particular form in the Source Text. English has many couplets such as employee / employer, trainer/ trainee, and payer/ payee. It also makes a frequent use of suffixes such a –ish (boyish, hellish, greenish) and –able (e.g. conceivable, retrievable, drinkable). Urdu has no ready mechanism for producing such forms, which are often replaced by an appropriate paraphrase, depending on the meaning they convey. Affixes which contribute to evoked meaning by creating buzz words as washateria, cafeteria, and groceteri,a and those which convey expressive meaning, such as purnalese, translationese and legalese, are more difficult to translate by means of a paraphrase. It is relatively easy to paraphrase propositional meaning, but other types of meaning cannot always be spell out in translation. This subtle contribution in the overall meaning of the text is either lost altogether, or recovered elsewhere by means of compensatory techniques. It is important for a translator to understand the contribution that affixes make to the meaning of words and expressions which is also an important area of terminology and standardization.

J. Difference in Frequency and Purpose of Using Specific Forms:
Even when a particular form does have a ready equivalent in the Target Language, there may be difference in frequency with which it is used, or the purpose for which it is used. English, for instance, uses the continuous –ing form for binding clauses, much more frequently than other languages which have equivalents for it. Rendering every –ing form in an English Source Text with an equivalent –ing form in Urdu, German, Danish or Swedish target text, would result in a stilted unnatural style.

k. The use of Loan Words in the Source Text:
Quite apart from their respective propositional meaning, loanwords such Alfresco in English are often used for their prestige value, because they can add an air of sophistication to the Text or its subject matter. This is often lost in Translation, because it is not always possible to find a loan word with the same meaning in the Target
Language. ‘Dilentante’ is a loan word in English, Russian and Japanese, but Urdu has no equivalent loan word.

Loan words also pose another problem for the unwary translator, namely, the problem of *False Friends* or *Faux Amis*. ‘False friends’ are words or expressions which have the same form in two or more languages but convey different meanings. Some ‘false friends’ are easy to spot, because the difference in their meaning is so great that only a very inexperienced translator is likely to be unaware of it. The average Japanese translator is not likely to confuse an English, ‘Feminist’ with Japanese ‘feminist’, or an inexperienced French or German may confuse English *sensible* with German *Sensible*.

In dealing with any kind of non equivalence, it is important first of all to assume its significance and implication in the given context. It is neither possible nor desirable to reproduce every aspect of meaning for every word in a source text. The aim is to convey the meaning of the words which are focal to the understanding and development of a text, and should not distract the reader by looking at every word in isolation and attempting to present a full linguistic account of its meanings.

### 2.6.1.2 STRATEGIES USED BY PROFESSIONAL TRANSLATORS

With the above proviso in mind, we can now look at examples of strategies used by professional translators for dealing with various types of non-equivalence.

1. **Translation by a more General Word (Super Ordinate):**
   This is one of the commonest strategies for dealing with many types of non equivalence in most, if not all, languages since the hierarchical structure of semantic fields is not language specific.

2. **Translation by a more Neutral, Less Expressive Word:**
   It is self-explanatory.

3. **Translation by Cultural Substitution:**
   This strategy involves replacing a culture specific item or expression, with a Target Language item which does not have the same propositional meaning, but is likely to have a similar impact on the target reader. On an individual level, the translator’s decision to use this strategy will largely depend on: (a) how much license is given to him/her by
those who commission the translation, and (b) the purpose of this translation. On a more general level, the decision will also reflect, to some extent, the norms of translation prevailing in a given linguistic community.

4. Translation using a Loan Word or Loan Word Plus Explanation:
This strategy is particularly common in dealing with culture-specific items, modern concepts, buzz words and especially, when the words in question are repeated several times in the text.

As with the strategy of cultural substitution, the freedom with which translators use loan words will often depend on the norms of translation prevailing in their societies. Arabic and French for instance are much less tolerant of loan words than Japanese and any other culture. Urdu is being invaded by large number of Loan words because of Media

5. Translation by Paraphrase Using, a Related Word:
This strategy tends to be used when the concept expressed by the source terms is lexicalized in the target language, but in a different form, and when the frequency with which a certain form is used in the source text is significantly higher than would be natural in the target language.

6. Translation by Paraphrase Using, Unrelated Words:
If the concept expressed by the Source Items is not lexicalized at all in the Target Language, the paraphrase strategy can still be noted in some contexts. Instead of using a related word the paraphrase may be based on modifying a super ordinate or simply on unpacking the meaning of the source item, particularly if the item in question is semantically complex.

The main advantage of the paraphrase strategy is that it achieves a high level of precision in specifying propositional meaning. One of its disadvantages is that paraphrase does not have the status of a lexical item, and therefore, cannot convey expressive, evoked, or any kind of associative meaning. Another disadvantage of using this strategy is that it is cumbersome and awkward to use because it involves fitting a one item slot with an explanation consisting of several items.
7. **Translation by Omission:**

If the meaning conveyed by a particular item or expression is not vital enough to the development of the text, to justify distracting the reader with a lengthy explanation, translators can, and often do, simply omit translating the words and expressions in question.

There is inevitably some loss of meaning when words and expressions are omitted in a translation. It is, therefore, advisable to use this strategy only as a last resort, when the advantages of producing a smooth, readable translation, clearly outweigh the value of rendering a particular meaning accurately in a given context.

8. **Translation by illustration:**

This is a useful option of the word which lacks an equivalent in the target language and refers to a physical entity, which can be illustrated, particularly, if there are restrictions on space, and if the text has to remain short, concise and to the present.

The above mentioned strategies have been employed by the Translators and are exemplified in Chapters 5-8 of the present thesis.. But examples discussed (Chapters 5-8) do not, by any means, represent an exhaustive account of the strategies available for dealing with non equivalence at the word level. The study and exploration of literary texts has innumerable possibilities than the strategies uncovered and unveiled.

2.6.2 **EQUIVALENCE ABOVE WORD LEVEL**

Words rarely occur on their own. They occur in the company of other words. But words are not strung together at random in any language. There are always restrictions on the way they are combined to convey meaning. Restrictions which apply to classes of words, rather than individual words, are usually written down in the form of rules. Some restrictions are more likely to admit exceptions, and apply to individual words, rather than classes of words. These cannot be expressed in terms of rules, but nevertheless can be identified as recurrent pattern in language.

The difficulties encountered by translators as a result of differences in the lexical patterning of the Source and Target Languages can be dealt with under the following headings:
2.6.2.1 Collocation

Collocation can be defined as ‘semantically arbitrary restrictions, which do not follow logically from the propositional meaning of a word’. It can also be defined as the tendency of certain words to co-occur regularly in a given language (Baker 1992).

At one level the tendency of certain words to co-occur has to do with their propositional meanings. For example, cheque is more likely to occur with bank, pay and money than with moon, butter, playground or repair. However, meaning cannot always account for collocational patterning. Moreover, words which one thinks of as synonyms or near synonyms, will often have quite different set of collocates. English speakers typically break rules but they do not break regulations. The adjectives unblemished, spotless, flawless, immaculate and impeccable, can be thought of as synonyms, or near synonyms, yet they do not combine freely with the same set of nouns.

The patterns of collocation are largely arbitrary and independent of meaning. This is both within and across languages. For example, the English verb ‘deliver’ collocates with a number of nouns, for each of which Urdu uses a different verb. The Urdu ‘dictionary equivalents’ of deliver are different and diverse:

\[
\begin{array}{ll}
\text{English} & \text{Urdu} \\
\text{Deliver a letter} & Khat dala \\
\text{Deliver a speech/ lecture} & Lecture diya \\
\text{Deliver news} & Khabar sunai \\
\text{Deliver a blow} & Jhatka diya \\
\text{Deliver a verdict} & Hukam diya \\
\end{array}
\]

This suggests that patterns of collocation reflect the references of specific language communities for certain modes of expression and certain linguistic configurations. They rarely reflect any inherent order in the world around us. Some collocations are, in fact, a direct reflection of the material, social and moral environment in which they occur.

The Tension Between Accuracy and Naturalness:

Translation often involves tension a difficult choice between what is typical and what is accurate. The nearest possible or acceptable collocation with the Target Language, will often involve some change in meaning. The change in meaning may be minimal, or not
particularly significant in a given context. The nearest acceptable collocation which can replace ‘hard drink’ in Urdu as ‘alcoholic drinks’, but ‘hard drinks’ refer only to spirits in English, for example, whiskey, gin and brandy. It does not include other alcoholic drinks such as beer, lager or sherry. The meanings of the two collocations therefore, do not map completely. Whether the translator opts for the typical Urdu collocation or tries to translate the full meaning of hard drinks by circumlocution, will depend on whether the distinction between hard and soft alcoholic drinks is significant or relevant in the given context.

A certain amount of loss, addition or skewing of meaning is often unavoidable in translation. Language systems tend to be too different to produce exact replicas in most cases. The degree of acceptability or non-acceptability of a change in meaning, depends on the significance of their change in a given context. Accuracy is, no doubt, an important aim in translation, but in the use of common Target Language patterns which are familiar to the target reader, such sense plays an important role in keeping the communication channels open. The use of established patterns of collocation also helps to distinguish between a smooth translation, that reads original, and a clumsy translation which sounds ‘foreign’ (Baker, 1992).

Examples from the novels critiqued in this thesis, reveal that collocations though present both in English and Urdu, yet the collocational pattern varies greatly, giving rise to multiple interpretations.

Language, thus, is not made up of a large number of words which can be used together in free variation. Words have a certain tolerance of compatibility. Like individual words, collocation patterns carry meaning and can be culture specific. This in addition to their largely arbitrary nature, gives rise to numerous pitfalls and problems in translation.

2.6.2.2 Idioms, Fixed Expressions and the Direction of Translation

Idioms and fixed expressions are at the extreme end of the scale from collocation in one or both of these areas; flexibility of patterning and transparency of meaning. They are frozen patterns of language which allow little or no variation in form and, in the case of idioms, often carry meanings which cannot be deduced from their individual components.
The writer cannot normally do any of the following with an idiom:

1. Change the order of the word in it.
2. Delete a word from it.
3. Add a word to it.
4. Replace a word with another.
5. Change its grammatical structure.

Unlike idioms, fixed expressions and proverbs however have fairly transparent meanings. The meaning of a fixed expression has to be taken as one unit to establish meaning. Situation or register specific formulae such as many happy, returns, Merry Christmas, further to your letter of., yours sincerely, are the examples of the stabilizing role and the special status that a fixed expression can assume in communication.

A non-native person’s competence in actively using the idioms and fixed expressions of a foreign language, hardly ever matches that of a native speaker. The majority of translators working into a foreign language cannot hope to achieve the same sensitivity that native speakers seem to have, for judging when and how an idiom can be manipulated. This lends support to an argument that translators should only work into their language of habitual use or mother tongue. The practical analysis of the novels critiqued in the chapters 5-8 of the present thesis also testifies the mentioned fact.

**Translating Idioms: Difficulties**

Once an idiom or fixed expression has been recognized and interpreted correctly, the next step is to decide how to translate it into the target language. Here the question is not whether a given idiom is transparent, opaque or misleading. An opaque expression may be easier to translate than a transparent one. The main difficulties involved in translating idioms and fixed expressions may be summarized as follows:

a. An idiom or fixed expression may have no equivalent in the Target Language. One language may express a given meaning by means of a single word, another by means of a transparent fixed expression, a third by means of an idiom, and so on. It is therefore, unrealistic to expect to find equivalent idioms and expressions in the target language, as a matter of course.
b. An idiom or fixed expression may have a similar counterpart in the target language, but its context of use may be different. The two expressions may have different commutations, for instance, or they may not be pragmatically transferable. *To sing a different tune* is an English idiom which means to say or do something that signals a change in opinion, but in Urdu the same idiom, when translated, may imply some thing else. Even if similar in meaning, the context in which the two idioms can be used, are obviously different: *Doosra raag Alapna.*

c. An idiom may be used in the Source Text in both its literal and idiomatic sense, at the same time. Unless the Target Language idiom corresponds to the source language idiom, both in form and in meaning, the play on idiom cannot be successfully reproduced in the target text.

d. The very convention of using idioms in written discourse, the contents in which they can be used, and their frequency of use may be different in the Source and Target Languages. English uses idioms in many types of Text, though not in all. Their use in quality press news reports is limited, but it is quite common in English advertisements, promotional material, and in the tabloid press.

Using idioms in English is very much a matter of style. Languages such as Chinese and Arabic as well as Urdu, also make a sharp distinction between written and spoken discourse and where the written mode is associated with a high level of formality, tend on the whole to avoid using idioms in written texts. Fernando and Flaud as cited in Baker (1992: 467-78) rightly conclude that “Translation is an exacting art. Idioms more than any other feature of language demand that the translator be not only accurate but highly sensitive to the rhetorical nuances of the language”.

**Translating Idioms: Strategies**

The way in which an idiom or a fixed expression can be translated into another language, depends on many factors. It is not only a question of whether an idiom with a similar meaning is available in the Target Language. Other factors include, for example, the significance of the specific, lexical items which constitute the idiom, i.e., whether they are manipulated, and where, in the Source Text, as well as appropriateness or inappropriateness of using idiomatic language in a given register in the Target Language. The acceptability or non acceptability of using any of the strategies translated below, will
depend on the context in which the given idiom is translated and is practically demonstrated in Chapter 5-8.

i. **Using an idiom of similar meaning and form:**
Finding an idiom of similar meaning and form in the target language, may offer an ideal solution but that is not necessarily the case. Questions of style, register and rhetorical effect must also be taken into consideration. This strategy involves using an idiom in the Target Language which conveys roughly the same meaning as that of the Source Language idiom, and in addition, consists of equivalent lexical items. This kind of match can only be occasionally achieved.

ii. **Using an Idiom of Similar Meaning but Dissimilar Form:**
It is often possible to find an idiom or fixed expression, the Target Language which has a meaning similar to that of the source idiom or expression, but which consists of different lexical items.

iii. **Translation by Paraphrase:**
This is by far the most common way of translating idioms, when a match cannot be found in the target language, or when it seems inappropriate to use idiomatic language in the Target Text, because of difference in stylistic preferences of the Source and Target languages. You may not find the paraphrase accurate, because it explains the meaning of the individual idiom.

iv. **Translation by Omission:**
As with single words, an idiom may sometimes be omitted altogether in the Target Text. This may be because it has no close match in the Target Language; its meaning cannot be easily paraphrased, or for stylistic reasons.

v. **Translation by compensation:**
This means that one may either omit or play down a feature such as idiomaticity, at the point where it occurs in the source text, and introduce it elsewhere in the target text. This strategy may be used to make up for any loss of meaning, emotional force, or stylistic effect, which may not be possible to reproduce directly at a given point in the target text. All the above mentioned strategies suggested by Baker (1992) are being successfully used by translators and makes the fact clear that using typical phraseology of the target language, its natural collocations, its own fixed and semi fixed expressions, the right level of idiomaticity, and so on, greatly enhances the readability of translation.
Naturalness and readability means that the target text will feel less ‘foreign,’ and other factors being equal, may even pass for an original.

2.6.2.3 TRANSLATION OF METAPHORS

The central and most important problem of translation is the translation of metaphors, the figurative expressions, purification of the abstraction, application of a word or collocation to what it does not literally denote. All polysemous words (a ‘heavy’ heart) and most English phrasal verbs (‘put off’) are potentially metaphorical.

The purpose of a metaphor is basically twofold. The referential and cognitive function is to describe a mental process or state, a concept, a person, an object, a quality, or an action. The second is its pragmatic and aesthetic function: to appeal to the senses, to interest, to clarify graphically, to please, to delight, to surprise. In a good metaphor, the two purposes fuse, the content and form.

When you meet a sentence that is grammatical but does not appear to make sense, you have to test its apparently non-sensical element for a possible metaphorical meaning, usually by matching its primary meaning against its linguistic, situational and cultural contents.

Types of Metaphors to be Translated: Six types of metaphors can be distinguished in relation to contextual factors and translation procedures.

i. **Dead Metaphors:** Dead metaphors are frequently related to the universal terms of space and time, the main points of the body, general ecological features and the main human activities. In English, they are words such as space, field, line, top, bottom, foot, mouth, arm, circle, drop, fall, rise. Normally dead metaphors are not difficult to translate, but they often defy literal translation, and therefore offer choices.

ii. **Cliché’ Metaphors:**
Cliché metaphors are used as a substitute for clear thought, often emotively, but with corresponding to the facts of the matter. However, a translation should get rid of cliché’s of any kind, when they are used in an ‘anonymous text’, viz, an informative text where only facts or theories are sacred, where the translator is
trying to obtain an optimum reaction from the readership. Hence, there is a choice between reducing the cliché metaphor to sense, or replacing it with a less tarnished metaphor. Cliché’ and stock metaphors overlap. In such cases, translation decisions are made at the margin of translation principle, which is likely to be intuitive.

iii. **Stock or Standard Metaphor:**
The most satisfying procedure for translating a stock metaphor is to reproduce the same image in TL, provided it has a comparable frequency and currency in the appropriate TL register. Symbols or metonyms can be transferred, provided there is cultural overlap, e.g., ‘hawks and doves’.

iv. **Adapted Metaphor:**
In translation, an adapted stock metaphor should be translated by an equivalent adapted metaphor, particularly in a sacred text. In other cases one has to reduce them to sense.

v. **Recent Metaphors:**
Recent metaphors are a metaphorical neologism, often ‘anonymously’ coined, which has spread rapidly in SL. It may be a new metaphor designating one of a number of ‘proto typical’ qualities that continuously ‘renew’ themselves in language, e.g., fashionable (in), good (groovy), drive (pissed), stupid (spastic).

vi. **Original Metaphor:**
Original metaphors are created or quoted by the SL writer. In principle, in authoritative and expressive texts, these should be translated literally, whether they are universal, cultural or obscurely subjective. So there is a principle, since original metaphors contain the core of the writer’s message, his personality, his comment on life, and though they have a more or less cultural element, these have to be transferred as real. Secondly, original metaphors must be treated as a source of enrichment for the Target Language. However, if the original cultural metaphor appears to be a little obscure and not very important, it can be replaced by a descriptive metaphor or reduced to its sense (Newmark, 1988).
The above discussion and practical analysis lead one to a conclusion that in principle, unless a literal translation works or is mandatory, the translation of any metaphor is the epitome of all translation. That is because it always offers choices in the direction either of sense or of an image, or a modification of one, or a combination of both, depending on the intended factors, not on the importance of metaphor within the text.

2.6.2.4 SHORTER ITEMS

i. Words and Context:

In the translating process, isolated words are seldom translated. Words that are more or less linguistically, referentially, culturally and subjectively influential in their meaning, are translated. The linguistic context may be limited to a collocation, or a metaphor or a proverb, or when it is a concept word variously repeated or modified or contrasted in other sentences or paragraphs or when it is used as a stylistic marker or leitmotif throughout the text. Secondly, the referential context relates to the topic of the text. Thirdly, there is a cultural context, where words related to ways of thinking and behaving within a particular language community. Lastly, there is an individual context, the idiolect of the writer (Newmark, 1988).

All words are more or less context-bound in their meaning but, most of the words for common objects and sections are hardly contextually bound: they are unmarked. A common mistake is to ignore context. A not uncommon mistake is to make context the excuse for inaccurate translation.

ii. The Translation of Eponyms and Acronyms:

a. **Eponym:** It is a word identical with or derived from a proper name which gives it a related sense. This definition is operational and does not tally with definitions in the standard dictionaries. Eponyms can be divided into three categories: persons, objects and places.

- **Persons:** Eponyms denoting objects usually derive from their inventors or discovers, in translation, the main difficulty is that they have alternative names. For example, Reagon has to make do with ‘Reagonomics’ (i.e., economic policy). Marxist, Marxisian – Shakespearean, etc. The Eponym has a single connotative meaning, and the translator has to decide whether it is worth transferring the name as well as the sense, depending on its cultural interest and its likelihood of
recurrence or permanence in the TL. In some cases, where the interest of the proper name is purely ‘local’ and probably temporary, only the contextual sense is translated.

- **Objects**: Among objects, one needs to discuss brand names which tend to monopolize their referent, first in their own country, and then internationally. Whether they are eponyms or recognized translation’s jargons, one must deal with them, either by eliminating them or by slimming them down.

- **Geographical Names**: They are used as eponyms where they have obvious connotations. First you should transfer where necessary. Secondly, there is a need to note the increasing metonymic practice, mainly in the media, of referring to governments by the name of their respective capitals or locations and institutions or ministers by their residences or streets (the Pentagon, Fleet, Street, Whitehall).

b. **Acronyms**: First, the translator need not coin or recreate acronyms, since it will waste a lot of time. Secondly, there are many ‘cultural’ reasons why the acronym may, or may not be worth transferring depending on the ‘standard’ contextual factors, i.e., readership, translation prospects etc, but where the function is more important than the description.

## iii. Translation of Proper Names:

Normally, people’s first and surnames are transferred, thus preserving their nationality, and assuming that their names have no connotations in the text. In imaginative literature: comedies and tragedies, allegories, fairytales and children’s stories, names are translated, unless, as in folk tales, nationality is important. Where both connotations and nationality are significant, the best method is first to translate the word that underlies the SL proper name into the TL, and then to naturalize the translated word back into a new SL proper name, but normally only when the character’s name is not yet current amongst an educated TL readership.

Analysis and research proves that proper names of persons, places and ideological concepts etc., are untranslatable, and should not be translated, since they change the whole meaning and the message, as in the case of the Islami/Muslim names.
iv. Translation of Puns:
If the purpose of the pun is merely to raise laughter, it can sometimes be compensated by another pun on a word with a different but associated meaning. When a pun is used in a SL Text to illustrate a language, or a slip of tongue, or the sense is more important than the witticism, it has to be transferred, translated and usually explained. The translation of puns is of marginal importance but of irresistible interest.

v. The Translation of Weights, Measures, Quantities and Currencies:
The translation of units of the metric system and others depends on their setting and the implied readership. For fiction, the decision whether to convert or transfer, depends on the importance of retaining local colour. Unless there are strong arguments, it is suggested to convert to miles, pounds, acres, gallons, etc. One must take care not to confuse long and metric tons when accuracy is important. When approximate figures are given in the SL Text, the translator will correspondingly approximate figures. The ST should be used in all scientific translations and supplemented when appropriate in others. An alternate is, the use of the international system, rather than the British imperial one as is suggested by Dr Ikram Azam.

vi. Titles:
A title is best left untranslated, until the rest of the assignment is completed. Informative and figurative titles can then be checked against the sum of the context. English titles tend to be shorter than others. The practice has also proved that when the Title is translated, it looses all the grace embedded in the original.

vii. Numbers:
Translation of numbers and determiners has long been recognized as a problem for human translators. Nida (1964: 198) in discussing contrasts between languages, points out that the number presents problem not only because it is obligatory in some languages and optional in others, but also because of (1) its arbitrary values (2) the exacting nature of some distinctions and (3) the necessity of different treatments within specific contents.

Considering the problems of determiners and numbers within the context of natural language processing, it is important that analyses are detailed enough to provide useful results but not so detailed as to be impossible to implement (Bond, 2005).
viii. Empty Words:
Most languages have some lexical and grammatical features of low semantic context which may have no equivalent in the target language. There is often no need for the translator to take account of them. English has ‘can’ plus the verbs of the senses, and its unique ‘operating verbs’ (do, have, put, go, get, come, keep, too, make, take). Urdu has Leye, ki torah, etc (Newmark,1982).

ix. Quotations:
When a quotation from another source is included in the Source Language Text, it should normally be rendered more literally than the rest of the text. The translator is not responsible for its ‘functional equivalence’, since it is not addressed to the reader of the Target Language Text. It is its own ‘authority’, and the translator must take no liberties with its formal elements. The translation should be easily identified, when compared with the original quotation, possibly, the greater the authority, the closer the translation (Newmark,1982).

x. The Text and Notes:
If one is translating important information, which is likely to puzzle the proposed reader, it is better to write the background into the text to make it meaningful, rather than as a note. The translator assumes that the first reader is better informed than the second, and the information succinct enough to be inserted unobtrusively. But the text should be self-sufficient. Notes should contain only variants and corrections.

xi. Not Found:
If a non literary translator fails to find a SL word in any literature, he will usually (a) translates it in line with the context and (b) states what he has done and which in his estimation of translation is correct, but (c) that is not always necessary for an unfamiliar or newly compounded word.

xii. Key Words in Literature
In imaginative writing all key-words acquire symbolical value, and become potential metaphors, grounded in the culture. Like key-words in technology, they are suddenly forced to bear figurative meaning. When such words are translated, they may have to be
supported with an attribute, unless there is a strong cultural overlap between Source and Target Language countries.

**xiii. Paraphrase**
Paraphrase is the last resort of translation.

**xiv. Transcription**
This concerns loan words, transferred words, adopted words. Transcription is mandatory in all the following cases, unless there is already a generally accepted translation likely to be accessible and acceptable to the reader:-

a. Proper nouns: particularly names of people and of geographical features.

b. Addresses.

c. Names of private firms

d. Names of national, public and private institutions, unless they are transparent.

e. Terms peculiar to the institutions, ecology and general culture of SL countries, where there are no equivalents in the TL countries.

f. Titles of newspaper, periodicals, books, plays, films, articles, papers, work of art, musical composition (Newmark, 1982).

**2.6.2.5 AMBIGUITY**
Ambiguity in the sense of a stretch of SL Text, normally a word or a syntactic structure having apparently more than one meaning, in or in spite of its context, vagueness or obscurity, can usually be reduced to ambiguity. Various kinds of ambiguities are encountered in the process of translation, few of which can be listed below and are illustrated in Chapters 5-8 of the thesis:

i. Grammatical Ambiguity

ii. Lexical Ambiguity

iii. Pragmatic Ambiguity

iv. Cultural Ambiguity

v. Idiolectical Ambiguity

vi. Referential Ambiguity


**2.6.3 GRAMMATICAL EQUIVALENCE**
Grammar is the set of rules which determine the way in which units, such as words and phrases, clauses and sentences can be combined in a language and the kind of information which has to be made regularly explicit in utterances. The grammatical system of a given language will determine the case with which certain notions, such as
time reference or gender, can be made explicit. The variety of grammatical categories and structures affects decisions in the course of translation.

Choices in language can be expressed grammatically or lexically, depending on the type and range of linguistic resources available in a given language. Choices made from closed systems, such as the number system (singular/plural) or the pronoun system in English, are grammatical. Those made from open-ended set items, or items of expressions, are lexical. Grammatical choices are normally expressed morphologically, as in the case of the singular/plural contrast in English. They may be expressed syntactically, for instance, by manipulating the order of elements in a clause to indicate certain relations between the elements, or the function of the clause (the difference between the order of elements in a statement and a question in English).

The most important difference between grammatical and lexical choices, as far as translation is concerned, is that grammatical choices are largely obligatory, while lexical choices are largely optional.

Grammatical structure also differs from lexical structure, in that it is more resistant to change. It is much easier to introduce a new grammatical category, system or sequence. Grammatical rules are also resistant to manipulation by speakers. A deviant grammatical structure may occasionally be accepted in very restricted contexts, for instance, in order to maintain rhyme or metre in poetry.

On the whole, however, deviant grammatical configurations are simply not acceptable in most contexts. This means in translation, grammar often has the effect of a strait jacket, forcing the translator along a certain course which may, or may not, follow that of the source text as closely as the translator would like it to.

The practical exercise of translation shows that differences in the grammatical structures of the Source and Target Languages often result in some change in the information context of the message during the process of translation. This change may take the form of adding to the target text information, which is not expressed in the source text. Details which are ignored in the Source text but which have to be specified in the Target Language can pose a serious dilemma for the translator, if they cannot be reasonably inferred from the context.
In practice, the lack of grammatical devices can make the translation of the entire conceptual information very difficult, indeed. First, the lack of a grammatical category in a given language suggests that the indication of information associated with that category is regarded as optional. Second, because such information has to be expressed lexically, it is likely to assume more importance in the target text than it uses in the source text. The fact that lexical choices are optional, gives them more weight than grammatical choices (Baker, 1992).

Some of the major categories are discussed to show the differences in the grammatical structures of Source and Target Languages:

**i. Number:**
The idea of countability is universal, in the sense that it is readily accessible to all human beings, and is expressed in the lexical structure of all languages. English recognizes a distinction between one and more than one. This distinction has to be expressed morphologically, by adding a suffix to a noun, or by changing its form in some other way to indicate whether it refers to one or more than one, e.g., student/students, fox/foxes, man/men, child/children.

Urdu has a grammatical category of number, similar to, but not necessarily identical, with that of English. Urdu has a dual form, in addition to singular and plural form.

A translator working from a language which has number, into a language with no category of number, has two main options; he can:

- Omit the relevant information or number.
- Encode this information lexically.

In order to specify plurality or duality in languages which do not have a category of number or a dual form, the translator may decide to encode the relevant information lexically. A translator working from a language with a category of number into one without such a category number, must be careful not to over specify this type of information in the Target Text, unless the context specifically demands it.

**ii. Gender:**
Gender is a grammatical distinction according to which a noun or a pronoun is classified as either masculine or feminine in some languages. English does not have a grammatical category of gender, as such. English nouns are not regularly inflected to distinguish
between feminine and masculine. The gender distinction, nevertheless, exists in some semantic areas, and in the person system. Different nouns are sometimes used to refer to female and male members of the same species; Cow/bull, sow/boar, doe/stag, mare/stallion. English also has a category of person which distinguishes in the third person singular between, masculine, feminine and inanimate (he/she/it). This distinction does not apply to the third person plural (they).
There is now a conscious attempt to replace the unmarked masculine for he in English with forms such as s/he, he or she and him or her and overtly masculine nouns such as chairman, spokesman and businessman are consciously and systematically being replaced by more neutral ones such as chairperson, and spokesperson, or by specifically feminine nouns such as businesswoman.

The gender distinction in Urdu applies to the second and the third person. An Urdu speaker has to select between you (Aap) (tum) and third person (wo).

In translating the imperative verbs in the above text in to Urdu, the translator would normally have to choose, as far as gender is concerned, between the masculine and feminine.

The Gender distinction in English and Urdu is varied. Such difference has been noted in the Analysis of Novels in Chapters 5-8. Theoretical discussion is illustrated in diagrammatic form in (Appendix B).

iii. Person:
The category of person relates to the notion of participant role. The most common distinction is that between first person (I,we) second person (you) and the third person (he/she/it/they). In addition to the main distinction based on participant role, the person system may be organized along a variety of other dimensions.

In Urdu, unlike English, the person system feature distinctions are in gender as well as social status and level of intimacy. The gender dimension, as such, is absent from Urdu but dimension of status and formality/politeness dimension is present in the person system. All languages have modes of address which can be used to express familiarity or deference in a similar way, in the difference between you, mate, dear, darling, Mr. Smith, sir, Professor, Madam.

In Urdu, there is a title according to the level or status of a person.
All this amounts to the fact that in translating pronouns from English into Urdu, decisions may have to be made along such dimensions as gender, degree of intimacy between participants, whether reference includes or excludes the addressee. This information may, or may not, be readily recoverable from the context. Translating in the other direction, from Urdu into English, will involve the loss of information along the dimensions in question. It is possible in theory to encode all translated information in an English translation, for example, by using a circumlocution as ‘he and I’, but not ‘you’ for an exclusive ‘we,’ but this kind of detail is not possible in all contexts.

iv. Tense and Aspect:
Although the main use of these grammatical categories of Tense and Aspect is to indicate Time and Aspectual Relations, they do not necessarily perform the name function in all languages. Tense and aspect distinction may also take additional, more subtle meanings in discourse.

This Signaling System is apparently more or less the same in Urdu. Signaling Systems can be significantly different in the Source and the Target Language, even if the basic Tense and Aspect systems are very similar. For example, in Urdu, the form of the verb does not change to express a temporal or aspectual distinction, but time reference can be indicated by means of various particles and adverbials. The omission of time reference in the verb in Urdu can be inferred from the context, where the information is not felt to be important.

v. Voice:
A passive expressive is translated with a passive, an active voice with an active, even where this is unnatural in the Receptor Language, (RL) or results in a wrong sense. When faced with a choice of categories in the RL, say active and passive, the literal approach in translation leads to choose to translate the form which corresponds to that used in the original, where as the use of that category in the RL may be quite different from its use in the original.

Rendering a passive structure by an active structure, or conversely, an active structure by a passive structure in translation, can affect the amount of information given in a clause, the linear arrangements of semantic elements such as agent and effected entity, and the focus of the message.
In Urdu, the formal and sensitive issues are tackled through the passive voice.

The most important point to bear in mind as far as voice is concerned, is the frequency of use of active, passive and similar structures in the Source and Target Language, their respective stylistic value in different Text Types, and the function of passive and similar structures in each language. One needs to be careful and sensitive to the potential change in context, so as to focus more on the benefits of rendering a smooth, natural translation in contexts where the use of the passive, for instance, would be stylistically less acceptable than the use of the active, or an alternative structure, in the Target Language.

Other grammatical categories which can pose difficulties in translation, include mood, direct and indirect speech, causativity, and many others. Translators should find it useful to investigate and compare the expression of such categories and the meanings associated with various structures in their Source and Target Language. But the limitation of space does not allow to concentrate on that at length, and only fundamental and major aspects are dealt with. These minute details, no doubt, an integral part of translation skills, can be dealt with in Academic Studies.

vi. Word Order:

Word Order is extremely important in translation, because it plays a major role in maintaining a coherent point of view, and in orienting the message at the Text level.

The syntactic structure of a language imposes restrictions on the way a message may be organized in that language. The order in which functional elements order a subject, predicate, and object, may occur, is more fixed in some languages than in others. For example word order in English is fixed *(the man ate the fish and NOT the fish ate the man)*. Urdu, too, imposes restrictions on the way messages may be organized in it and the word order is relatively fixed, as in English.

This leads to the conclusion that the difficulties that arise from the different demands made by the grammatical system of different languages in translation, should not be underestimated.
2.6.4 TEXTURAL EQUIVALENCE: THEMATIC AND INFORMATION STRUCTURES

Text is defined as the verbal record of a communication event; it is an instance of language in use rather than language as an abstract system of meaning and relations.

The aim of the translator is to achieve a measure of equivalence at the Text level, rather than a phrase or word level. Moreover, a translator will want a reader to accept a given translation as a Text in its own right, without being altered to the fact that it is translation. To achieve this, the translator will need to adjust certain features of the Source Text organization, in line with the preferred ways of organizing discourse in the Target Language.

A stretch of language is identified as a text, because a connection is perceived within and among its sentences. These connections are of several kinds. First, there are connections which are established through the arrangement of information within each clause, and the way this relates to that arrangement of information in the preceding and following clauses and sentences. These contribute mainly to topic development and maintenance through thematic and information structures.

Second, there are surface connections which establish interrelationships between persons and events. These allow one to trace the participants in a Text, and to interpret the way in which different parts of the Text relate to each other, called cohesion.

Finally, there are underlying semantic connections which allow one to make sense of a text as a unit of meaning, dealt with under the heading of coherence and implicature.

Lexical arrangement has a role to play in processing information and organizing messages at the text level. In order to utilize the factors which motivate a writer to make the flow of information clearer in a given context, one needs to think of a clause as a message, rather than as a string of grammatical and lexical elements.

The clause as a message can be analyzed in terms of types of structures:

- a. Thematic structures
- b. Information structure

The Hallidayan approach treats thematic and information structures as separate, though often overlapping, features of discourse organization. The two structures are seen to be
essentially distinct from each other. Linguists belonging to the Prague school, by and large, conflate the two structures and combine them in the same description. The researcher therefore has combined the key features of both the Hallidayan approach and the Prague school position on the information flow, according to their applicability to practical Translation practice. The following diagram illustrates the point.

\[Fig\ 2.5\ Thematic\ and\ Information\ Flow\]

The approaches are often at odds with each other, and can produce completely different analyses of the same clause. However, translators with different linguistic backgrounds should benefit from a brief exposure to both points of view, and should use those explanations which are compatible with the language that are of interest, and ignore the rest.

2.6.4.1 Thematic structure: Theme and Rheme

In the interaction and organization of sentences can be suggested that a clause consists of two segments.

i. The theme: what is the clause about. The clause has two functions:
a. It acts as a part of orientation by connecting back to previous stretches of discourse, and thereby maintaining a coherent point of view.

b. It acts as a point of departure by connecting forward and contributing to the development of later structure.

At the clause level, a speaker announces the topic of his/her message, by thematizing it by placing it in an initial position.

ii. The short segment of a clause is called the *rheme*. The rheme is what the speaker says about the theme. It is the goal of discourse, and it is the most important element in the structure of the clause as a message, because it represents the very information that the speaker wants to convey to the hearer.

The theme – rheme distinction is text based. Its real value does not lie in explaining the structure of individual sentences, but rather, in shedding light on a number of important areas which control information flow (Huddleston and Pullum, 2000).

The Source Text on which the translation works, is a material object, in which Transitivity choices have directly been made, and have been realized through the syntactic and lexical systems of the language in which it is written. The Text, therefore, comes to clauses which are explicitly present and propositions which are only present in an implicit sense.

The Text illustrates some of the possible fourteen basic TRANSITIVITY options; the logical Process-Role relationships which provide the universal organization of proposition and hence, of cognitive meaning. The options are presented in a figure 4, (Transitivity Systems: Processes and Roles: Appendix A).

Although there is a mapping of propositional structure on to clause structure, there is no necessary one-to-one match between actors, processes, goals and circumstances, on the one hand, and subjects, predicators complements and adjunct, on the other. Such mismatching, both within and between languages, is of considerable interest to translators, since it is by recognizing and inferring underlying propositional structures where elements of it are ‘missing’ in the surface syntactic structure, that the translator ‘makes sense’ of the Source Text, the prime prerequisite for translating it (Bell, 1991).
Languages differ considerably in the extent to which participant and process relationships are actually realized in their syntax, and this constitutes a substantial problem for translation. It has been noted that in English, *be* can be used to express all these set of relationship, although there is quite a range of alternatives available in English which fulfill similar functions, equatives such as *equal, represent, stand for*, attributives such as *get, look, seem, sound, term*.

Transitivity in Urdu is of different. Urdu uses forms of *hona* (e.g., *hai*) in the relational processes in a way which closely parallels the English usage of ‘be’.

1a. **Intensive Identifying**, for both (i) class membership:
   i. *Sher janwar Hai*: The tiger is an animal.
   ii. *Wo sher hai*: That is a tiger.

1b. **Intensive Attributive**:
   *Sher bemar hai*: The tiger is sick.

2a. **Circumstantial Identifying**:
   *Wahan sher hai*: There is a tiger.

2b. **Circumstantial Attributive**:
   *Sher Bengal me hai*: There is a tiger/there are tigers in Bengal.

3a. **Possessive identifying**:
   *Pag sher ki hai*: The track is a tiger’s.

3b. **Possessive attributive**:
   *Sher ki dharian hai*: The tiger has stripes/ tigers have stripes.

And the existential; *sher hai*: The tiger exists.

Further, Urdu makes a distinction between permanent and transitory attributes, by adding *hota* in the first case, but using *hona*, alone, in the second.

i. *Sher jangli hota hai*: The tiger is fierce/wild.
   Tigers are fierce/wild.

ii. *Sher boohra hai*: The tiger is old (Bell, 1991 : 132).

Between Urdu and English, there seems to be a degree of fuzziness between the universality of the processes, particularly circumstantial and possessive; but the fuzziness is more apparent than real, and a function of language- specific syntactic and lexical choice is basically a selection from the **Mood Systems** – rather than a flaw in that notion of the universal proposition. The product of choices made in the system of **Transitivity**,
and transitivity in system, is that part of the grammar which provides options, fundamental roles and processes and circumstances, for the expression of cognitive context, as required by the ideational macro function.

What is required with Transitivity is the Mood System, which converts propositions into clauses. The mood system is concerned with the way content is presented. The Mood System is language specific, and shows the relationship between communicative exchanges and syntactic forms, in a way which links the highly abstract and universal proposition with the total physical and content dependent utterance or Text.

The System of Modality and Modulation is an extremely important one, since it gives the communicator the option of expressing an opinion about the extent to which the assertion is (a) probable and (b) usual. And the System of Modulation is concerned with proposals, rather than propositions. The following figure exemplifies the fact:

![Figure: 2.6 Modality and Modulation (Adapted from Bell, 1991 : 140)](image)

2.6.4.2 Chain and Choice: Phrase Options

It thus becomes clear that the clause is the carrier of the totality of the content of the proposition. Besides clauses, there are phrases which posses a system of their own (member, case, gender in the head of the NP, for example). The notion of Chain and Choice occupies a central position in the discussion of Phrase System. Chain and Choice are alternatively function versus form, slot, versus filer, syntagmatic versus
paradigmatic, syntactic, structure versus the form which realize that structure. Then there are two axis:

a. The syntagmatic axis of chain, the option of the Mood systems in the grammar.
b. The paradigmatic axis of choice, the options available in the, lexicon (words and phrases).

The Mood System of the Grammar provides a chain or structured sequence of functional positions or relations which are ‘realized’ or ‘filled’ by formal items: (a) at the level of the clause by phrases, and (b) at the level of the phrase by words, just as the clause has its SPCA structure, so, too, phrases have their own structures, for the moment, modifier (m) head (h) qualifier (q).

The chain in the clause typically contains function and form such as subject (S) object (O) and complement (C) typically ‘realized’ by formal items such as noun phrase (NP) ‘filling’ S, O and C ‘slots’. Predicator (P) realized by verb phrase (VP), filling P slots, Adjunct (A) realized by adverbial phrases (Adv P) and prepositional phrases (PP), filling A slots (Bell, 1991).

It is such aspects of Moods, which are of particular relevance to the translator, since Mood Systems provide the means for converting the abstract, universal, observer oriented representation of entities and events in the form of propositions, into equally abstract but language – specific, communicator –oriented clauses which underlie the ability to express meanings, and to participate in communicative acts.

It is important to note that different languages organize their own clause structures differently from English, and that knowledge of these contrasting mood systems must be part of the translator’s knowledge base. Urdu has its Mood System, which makes it to have its own clause structure, different from that of English, as is evidently marked in all novels translated.

The system which converts clauses into utterances and texts, issued in the course of communication, and structured as to present information in a marked or unmarked manner is the theme system which is crucial to the knowledge of translation.
2.6.4.3 Thematic structure; Text Organization and Development:

In Text Organization and Development, a great deal of emphasis is placed on *Theme* rather than on *Rheme*, since theme represents the writer’s point of departure in each clause, which suggests that its organizational role is more important than that of Rheme.

What is important to underline is that Urdu does display a reasonable level of thematical continuity in its own right. What gives the Urdu version its sense of continuity is not the same, as in the case of English, but the thematization processes are expressed in a different ways.

The thematic structure of Urdu translation of the example deviates from the original for a number of reasons.

Urdu does not have an equivalent of the present perfect;

‘I’ve been a director’ as rendered into Urdu as

‘I am serving as a director’.

Second, in Urdu, the negative particle comes in the front of the verb, so that an expression such as ‘I had nothing against’, becomes literally, ‘not was for me any objection.’

Thus, at the level of textual analysis, the translator generally faces three main possibilities:

a. To find the possibility to present the thematic patterning of the original without distorting the target text. Thus, the method of development of the two texts will be the same, or very similar.

b. One cannot preserve the thematic patterning of the original, without disturbing the Target Text. There are many factors which can restrict the choice and ordering of themes in translation. These factors can be grammatical, for instance, it is ungrammatical to put verbs in theme position in English, as well as in Urdu.

c. Halliday’s model of thematical analysis does not apply to all languages at all, or does not apply to some of their sentence pattern. One thing is certain: translators must not underestimate the cumulative effect of thematic choices on the way they interpret text. As Fries (1982:136) in Baker (1992:126-129) points out:
If the themes of most of the sentences of a paragraph refer to one semantic field (location parts of some object, wisdom, chance, etc.) then that semantic field will be perceived as the method of development of the paragraph. If no common semantic element runs through the themes of the sentences of a paragraph, then no simple method of development will be perceived. And for this reason, it has to be ensured, that whatever elements you put in initial clause position in your target text, add up to be understood as a method of development and that can provide a point of orientation for that part of the text.

The selection of an individual theme of a given clause in a given text is not in itself significant. But the overall choice and ordering of themes, particularly those of independent clauses, plays an important part in organizing a Text and in providing a point of orientation for a given stretch of language.

Predicated and identifying themes, thus, must be handled carefully in translation, because they are far more marked in languages with relatively free word order. If the thematic patterning of the original cannot be reproduced naturally in the target language, then one has to abandon it, but in that case, one has to ensure that the target version has its own method of development and maintains a sense of continuity in its own right.

In this regard, Functional Sentence Perspective (FSP) approach proves helpful in explaining the intersectional organization of languages. It often forms the basis for highly relevant discussion of translation problems and strategies, as has been investigated during the analysis process.

2.6.4.3.i The Functional Sentence Perspective (FSP)

The main premise in FSP theory is that the communicative goals of an interaction cause the structure of a clause or sentence to function in different kinds of perspective.

A sentence such as, *John has been taken ill*, has a certain syntactic structure which remains unchanged in different communicative settings. In context, it will function in a certain kind of perspective, depending on the purpose of communication. For instance, it may function as a statement of person’s health. *Ill*, as an identification of the person affected (John), or as an affirmation that the information conveyed is really valid.
The concepts of theme/rheme determine which elements are thematic and which are non-thematic in a clause. This is the notion of communicative dynamism (CD). Firbos (1972:72) as quoted in Baker (1992:160-162) explains it as follows:

Communicative Dynamism… is based on the fact that linguistic communication is not a static, but a dynamic phenomenon. By CD I understand a property of communication, displayed in the course of the development of the information to be conveyed and consisting in advancing this development. Related to the notion of CD, is that theme consists of content dependent and rheme of context independent items.

Fibras goes on to explain that non-theme consists of two elements; transition and rheme. Transition consists of elements which perform the function of linking the foundation–laying and the core – constituting parts of the clause. It generally consists of the temporal and modal exponents of the verb. Rheme represents the core of the message and carries the highest degree of CD. It consists of the notional component of the finite verb and the rest of the message. In *John has been taken ill*, the rheme is *taken + ill*.

2.6.4.3.ii A Problem in Translation: The Tension between Word Order and Communicative Function

Restrictions on the word order result in linear arrangements that may, or may not, coincide with the interpretive arrangement of an utterance. Thus, in language with a fixed word order, there will be greater instances of tension between the system and communicative function. Word order patterns fulfill a number of functions in all languages. Syntactically, they indicate the role of the subject, object etc. Semantically they indicate roles such as actor, patient, beneficiary. Communicatively they indicate the flow of information.

In English, the grammatical principle (syntax) plays the leading role in the hierarchy of word order principles. English is little susceptible to the thematic and linear arrangement of FSP as to frequently disregard them altogether. John in Baker, (1992:166) makes similar claims that: “in a topic-prominent language, linear arrangement follows the scale of CD far more closely, than it does in a subject prominent language”.
Thus, it suggests that translating between languages with different priorities and different types of syntactic restriction, necessarily involves a great deal of skewing of patterns of information flow, which has to be taken great care of during the Translation process.

2.6.4.4 SUGGESTED STRATEGIES FOR MINIMIZING LINEAR DISLOCATION:
Different strategies have been suggested by different linguists for resolving the tension between syntactic and communicative functions in translation and language learning, and are being adopted by translators and are manifest in the Translated Texts:

1. **Voice Change:**
This strategy involves changing the syntactic form of the verb to achieve a different sequence of elements. It involves the substitution of active for passive and the reverse, the substitution of passive for active. This raises the problem of supplying a subject for the active clause. So it is suggested that the subject of the active clause preserve the impersonality one associates with passive structures in many European languages. Ergativity involves using the object of the transitive verb as the subject of an intransitive verb.

2. **Change of Verb:**
This involves changing the verb altogether, and replacing it with one that has a similar meaning, but can be used in a different syntactic configuration. Examples of parts of verbs in English include *give/get* and *like/please*. These often allow re-ordering the sequence of elements in a clause without a significant change of meaning. Translators are, however, reluctant to use it, since such equivalents are acceptable only in theory. Each language has its own phraseology, its own idiom, which rules out many options that are potentially available as grammatical sequences. In English phraseology, acceptability of such equivalents determined by their contexts.

3. **Nominalization:**
Some languages allow the order verb + subject. If the translator wishes to maintain this thematic organization, and at the same time adhere to an obligatory order of subject + verb in the Target Language, nominalization could provide a good strategy in many contexts. Nominalization involves replacing a verbal form with a nominal one (describe
–description). This can then be followed by a semantically empty verb such as give or take in the passive.

The sophisticated strategies such as Nominalization have been recognized as viable options in resolving the tension between syntax and communicative functions. The potential usefulness of the strategy of Nominalization has been successfully adopted in the existing translations.

4. Extra-position:
Extra position involves changing the position of the extra clause in the sentence by embedding a simple clause in a complex sentence. Cleft-pseudo-cleft structures provide a good example.

The above strategies discussed by Baker (1992) are potentially available for resolving tension between word order and communicative function. In practice, syntactic and semantic considerations often override or interact with communicative considerations, to produce structures that do not follow the arrangement of the source text.

If it is difficult to find clear examples of any of the above strategies in authentic translation, the most common strategy, by far, seems to be to abandon the thematic organization of the source text, in favour of adhering to whatever word-order principles may be operating in the target language.

It is, therefore, not suggested that translators should necessarily follow the thematic organization of every clause in the Source Text, nor are these strategies being used by professional translators. But one has to acknowledge that in spite of being available in theory, they are, in fact, used in practice. This has been practically proved in the case studies of Novel Analysis in Chapter 5-8 of the present thesis.

What has been suggested is that an awareness of aspects of information flow and potential ways of resolving tension between syntactic and communicative function, is important in translation. Moreover, if certain strategies useful in translation have not been made use of, suggests that translators are simply not aware of them, rather than they are familiar with them but consciously or subconsciously choose not to use them.

To sum up, a translator cannot always follow the thematic organization of the original, if at all she/he should make an effort to present the target text from a perspective similar to
that of the source text. But certain features of syntactic structure, such as restrictions on word order, the principle of end-weight and the natural phraseology of the target language, often mean that the thematic organization of the source text has to be abandoned. What matters at the end of the day is that the target text has some thematic organization of its own, that it reads naturally and smoothly, does not distort the information structure of the original, and that it preserves any special emphasis signalled by marked structures in the original, and maintains a coherent point of view as a text in its own right.

2.6.5 TEXTURAL EQUIVALENCE: COHESION

Each language has its own patterns to convey the interrelationships of persons and events. In no language may these patterns be ignored, if the translation is to be understood by its readers.

Cohesion is the network of lexical, grammatical and other relations which provide links between various parts of a text. These relations or ties organize, and to some extent, create a Text, for instance, by requiring the reader to interpret words and expressions by reference to other words and expressions in the surrounding sentences and paragraph – cohesion is a surface relation. It connects together the actual words and expressions that one can see or hear. Halliday and Hassan (1976:123) identified five main cohesive devices in English: Reference, Substitution, Ellipsis, Conjunction and Lexical Cohesion can be well presented in diagrammatic form as under:
i. Reference:

Every language has certain items which have the property of reference in the textual senses. These reference items have the potential of directing the reader to look elsewhere for their interpretation. The most common reference items in English, and a large number of other languages, are pronouns. Third person pronouns are frequently used to refer back to an entity which has already been introduced into the discourse. Apart from personal reference, English also uses items such as ‘the, this, and those’, to establish similar links between expressions in a text.

Halliday and Hassan (1976;283) have pointed out a continuum of cohesive elements, e.g.:

---

**Figure: 2.7 Markers of Cohesive Relationships (Adapted from Bell, 1991:155)**

<table>
<thead>
<tr>
<th>Reference</th>
<th>Endophoric (within text)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANAPHORIC – here’s she, she has just arrived (backward reference).</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Exophoric (outside text)</th>
</tr>
</thead>
<tbody>
<tr>
<td>CATAPHORIC – they’ve gone to Spain, the Smiths (forward reference)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Substitution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proforms</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Omission</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ellipsis</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Junction</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADDITIVE – I got up and had a coffee</td>
</tr>
<tr>
<td>ABVERSATIVE – I woke up but went back to sleep</td>
</tr>
<tr>
<td>CAUSAL – I was awake so I got up</td>
</tr>
<tr>
<td>TEMPORAL – I got up then I had a coffee</td>
</tr>
<tr>
<td>REITERATION – I draw coffee after coffee</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lexical Cohesion</th>
</tr>
</thead>
<tbody>
<tr>
<td>COLLOCATION – there were plenty of hot drinks tea, coffee, milk...</td>
</tr>
</tbody>
</table>

---
There's a boy climbing a tree:

- The boy’s going to fall if he doesn’t take care (repetition).
- The lad’s going to fall if he doesn’t take care (synonym).
- The child’s going to fall if he doesn’t take care (superordiante).
- The idiot’s going to fall if he doesn’t take care (general word).
- He’s going to fall if he doesn’t take care (pronominal reference).

Pattern of reference, also known as Anaphora, can vary considerably, both within and across languages. Each language has general preference for certain patterns of reference, as well as specific preferences that are sensitive to text type.

If not alike, but more or less similar reference system exists in Urdu Language, and has been marked in the annotated analysis of Chapter 5-8.

ii. Substitution:
Unlike reference, substitution and ellipsis are grammatical, rather than semantic relationships. In substitution, an item is replaced by another item. e.g., I like movies, and I do.

iii. Ellipsis:
It involves the omission of an item.

*Joan brought some carnations and Catherine some sweet peas.*

Ellipted item; brought in the second clause.

Since Substitution and Ellipsis are purely grammatical relations which hold between linguistic forms, rather than between linguistic forms and their meanings, details are highly language specific and are, therefore, not worth going into here. The worth mentioning point is that Urdu also follows the pattern of Substitution and Ellipsis.

iv. Conjunction:
Conjunction involves the use of formal markers to relate sentences, clauses and paragraphs to each other. Conjunction signals the way the writer wants the reader to relate what is about to be said, to what has been said before.

Languages vary tremendously in the type of conjunctions they prefer to use, as well as the frequency with which they use such items. Since Conjunction is a device for signalling relations between channels of information, it is naturally bound up with both
the chunking of information, how much to say in one go, and with how the relations between such chunks of information are perceived and signalled. In fact, the use of Conjunction provides an insight into the whole topic of discourse. English relies on a highly developed punctuation system, to signal breaks and relations between chunks of information. Urdu, on the other hand, does have a conjunction and punctuation system but with a difference from English. This difference has been underlined in Chapters 5-8.

Smith and Frawley’s study as cited in Baker(1992) of the use of Conjunction in different genre’s of English suggests that some genre are generally more conjunctive than others and that each genre has its own preferences for certain types of Conjunction. Religion and fiction use more Conjunction than science and journalism.

Adjusting patterns of Conjunction in line with the Target Language, general and specific text – type preference is straight forward than adjusting patterns of reference. The problem with Conjunction is that it reflects the rhetoric of a text and controls its interpretation. This suggests that adjustment in relations will often affect both the context and use of argumentations.

**English Conjunctions**

<table>
<thead>
<tr>
<th>Today (temporal)</th>
<th>Aaj</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>So</em> (causal)</td>
<td>Is leye</td>
</tr>
<tr>
<td><em>Because</em> (causal), <em>but</em> (adversative)</td>
<td>Kuyun key: Aur</td>
</tr>
<tr>
<td><em>And yet</em> (additive + adversative) <em>however</em> (adversative)</td>
<td>Aur: Jub key: Halan key</td>
</tr>
<tr>
<td><em>And finally</em> (adversative)</td>
<td>Ta Waqat yeh</td>
</tr>
</tbody>
</table>

Whether a translation conforms to the Source Text patterns of cohesion, or tries to approximate to Target Language patterns, will depend in the final analysis on the purpose of translation, and the extent of freedom the translator feels entitled to, in re-chunking information, and/or uttering signals of relations between chunks. Whatever the translator decides to do, every option will have its own advantages and disadvantages. Following Source Language norms may involve minimal change in overall meaning. On the other hand, noticeable deviation from typical Target Language pattern of chunking information and signalling relations, is likely to result in a sort of text that can be easily identified to translation, because it sounds ‘foreign’.
Apart from the question of naturalness, accuracy and the ‘logic’ of a Text, there are some stylistic considerations which may make the translation of Conjunction particularly difficult. For instance, Milic suggests that one of the most striking features of Swift’s style relates to the way he uses Conjunction. Swift’s favorite Conjunctions according to Milic are but, and for. He makes unusually heavy use of these items, but he does not use them as precise logical connective but only to indicate that “one sentence is connected with another without reference to the nature of the connection” (Baker, 1992).

v. Lexical Cohesion:

Lexical Cohesion refers to the role played by the selection of vocabulary in organizing relations within a text. A Lexical Cohesion covers any instance in which the use of lexical item recalls the sense of an earlier one.

Lexical Cohesion is divided into two main categories, Reiteration and Collocation. A reiterated item may be a repetition of an earlier item, a synonym or near synonym, a super-ordinate, or a general word. Collocation, as a sub class of lexical cohesion, covers any instance which involves a pair of lexical items that are associated to each other in the language in some way. There are many instances where the association between lexical items cannot readily be given a name, but it does not matter what the relation is, as long as one is aware of it and reacts to it as a cohesive device:

- Various kinds of oppositions of meaning, e.g., boy/girl, love/hate, order/obey.
- Association between a pair of words from the some ordered series: Tuesday/Thursday, August/December, dollar/cent.
- Associations between parts of words from unordered lexical sets.
- Part – whole relations: car/brake; body/arm, bicycle/wheel.
- Pair – part relations: mouth/chin; verse/chorus.
- Co hyponymy: red/green, chair/table (Baker, 1992).

Lexical Cohesion typically operates through lexical chains that run through a Text, and are linked to each other in various ways.

The notion of lexical cohesion as being dependent on the presence of networks of lexical items, rather than the presence of any specific class, provides the basis for instantial meaning for text meaning, which has crucial importance for translators. The details of collocation and collocational patterns have been provided earlier.
In translations, it is impossible to reproduce networks of Lexical Cohesion in a Target Text which are identical to those of the Source Text. If a translator cannot make a word mean what he/she wants to mean, he/she might have to settle for one with slightly different meaning or different associations. The lack of ready equivalents will sometimes require the translators to resort to strategies such as the use of super ordinate, paraphrase, etc, which result in producing different lexical chains in the Target Text. Likewise, the grammatical structure of the Target Language may require the translator to add or delete information and to reword parts of the Source Text in a variety of ways.

Whatever lexical and grammatical problems are encountered in translating a text, and whatever strategies are used to resolve them, a good translator will make sure that, at the end of the day, the target text displays a sufficient level of lexical cohesion in its own right. Subtle changes and sometimes major changes are unavoidable.

The overall levels of cohesion also vary from one language to another. Even within the same language, different texts will vary in density of their cohesive ties. Cohesion contributes to patterns of redundancy, and these vary both across languages and across text types. Explicit markers of cohesion raise the level of redundancy in text.

The boundary lines between these types of cohesive device are not clear cut. The fuzziness of the boundaries and the technical difference between the three types of cohesive device is not important for the translator, because they may even not operate in the same way in other languages. The translator need only be aware that there are different devices in different languages for creating ‘texture’ and that a text hangs together by virtue of the semantic and structural relationships that hold between its elements.

Under normal circumstances, what is required is a reworking of the methods of establishing links, to suit the textural norms of the target language. The grammatical aspect of each language will, itself, encourage the use of certain devices, in preference to others. The textural norms of each genre will further suggest certain options, and rule out others, that are grammatically acceptable, and may, in other genres be textually acceptable as well.
To reiterate; every language has its own devices for establishing cohesive links. Language and text type preferences must both be taken into consideration in the process of translation.

2.6.6 PRAGMATIC EQUIVALENCE: COHERENCE

Pragmatics is the study of language in use; it is the study of meaning, not as generated by the linguistic system, but as conveyed and manipulated by participants in the communicative situation. Coherence and implicature are important in exploring the question of ‘making sense’ and highlighting the areas of difficulty in cross cultural communication. According to Hoey in Baker (1992:217):

Cohesion is a property of the text, and that coherence is a facet of reader’s evaluation of a text. …..cohesion is objective, capable in principle of automatic recognition, while coherence is subjective and judgments concerning it may vary from reader to reader.

The Coherence of a Text is a result of interaction between knowledge presented in the Text, and the reader’s own knowledge and experience of the world, the latter being influenced by a variety of factors, such as age, sex, race, nationality, education, occupation and political and religious affiliation. All these factors which affect the coherence of the text, in varying degrees, because, as human beings, people can only make sense of new information in terms of their knowledge, beliefs and previous experience of both linguistic and non linguistic events.

In the imposition of Coherence on stretch of Text, the concepts are treated as steps in the construction of a Continuity of Sense and the extent of processing expended will vary according to whatever is required and useful for the task. Attention could be directed particularly towards the discovery of Control Centers: points from which accessing and processing can be strategically done.

2.6.6.1 Coherence and Processes of Interpretation ; Implicature:

Charoles suggests that a reader may see a certain continuity of sense between parts of an utterance, and fail to understand it fully. ‘I went to the cinema; the beer was good’. The type of minimal coherence is called Supplemental Coherence. Another type of coherence
is linked as explanatory coherence, which not only establishes continuity of senses, but also justifies it. Explanatory Coherence is achieved with in the right context. But implied meaning is difficult to be understood. Girce in Baker (1992:222-228) uses the term implicature to refer to what the speaker means or implies, rather than what he literally says. Girce’s Theory of Implicature in terms of its application to written discourse and translation, has important implications.

Girce suggests that discourse has certain important features; it is connected, it has a purpose, and it is a co operative effort. These features give rise to a general principle of communication: the Co operative Principle which participants are expected to observe.

**Coherence, implications and Translations Strategies**
Grice details the following factors which can contribute to success or failure in working out Implicatures:

i. **Knowledge of a language system.**

ii. **The identity of any references that may be involved.**

iii. **The Co Operative Principle and its Maxims:**
Girce suggests that the Co Operative Principle and its Maxims are not arbitrary, but a feature of a rational behavior, be it linguistic or non linguistic. A plausible suggestion would be that all discourse, in any language, is essentially co operative and that phenomenon of implication is universal.

iv. **The context, linguistic or otherwise, of the utterance:**
The context in which an utterance occurs determines the range of implications that may sensibly be derived from it. Superb and Wilson suggest that the context does much more than filter out inappropriate interpretations. It provides premises without which the implicature cannot be inferred at all. Apart from the actual settings and the participants involved in an exchange, the context also includes the co text and the linguistic conventions of a community in general (Baker, 1992).

Thus, to act as a link between the linguistic and the sociological variables, the notion of Discourse is of crucial importance in translation. The following figure clearly demonstrates the link:
2.6.6.2 DISCOURSE PARAMETERS AND RELEVANCE TO TRANSLATION:
The extent to which the Discourse draws a particular part of the linguistics code, is clearly indicated in the above figure in which the solid arrows indicate ‘more commonly’ and the dotted arrows ‘less commonly’, the context to which discourse categories draw on a particular part of the linguistic code.

Use and user-variation form the basis of Discourse Parameters. In the user-based (dialect) variation, any individual can be grouped with others by virtue of sharing with them particular qualifiable demographic characteristics, which, if not permanent, are extremely long testing: gender, ethnicity, occupation, level of education, age at a given time, place of origin. Speech as well as writing carry indications of age (temporal dialect), of geographical origin (regional dialect), and social class membership (social dialect).

The contrasting axis of use include the textual markers of relationship between addressee and addressee(s), of the channel(s) chosen to carry the signal, and of the function played by the Text as an example of human communication. Compared to Spoken Discourse, Written Discourse has more limited options, and the writer’s personality is totally submerged. He/she is left with no choices which can be appropriately made, which permit satisfactory communication, and at the same time allow the writer to demonstrate any individuality. The following figure clearly elucidates the user and use variation that form the basis of Discourse Parameters.
The problem encountered in translation is that, the linguistic features present in the text are categorically there or absent, the sociological, social, psychological and cultural characteristics are not discrete, but spread out along a continuum. Therefore, there is a need to consider the true Register Parameters; tenor, mode and domain of discourse, underlined by Bell(1991).

A. Tenor
Any sender of a message has a relationship with his or her receiver(s), and their relationship is reflected intentionally or unintentionally in the form the messages are given. It is this tone in written and spoken Texts which is signaled through syntactic
choices by the tenor of discourse. The tenor consists of a number of overlapping and interacting scales of levels: *formality, politeness, impersonality* and *accessibility:*

**I- Formality**
The formality of a Text is a measure of attention the writer gives to the structuring of the message. Formality can be marked in a number of ways. English is particularly rich in lexical alternatives, which, through sharing denotative meaning, differ connotatively, and are thus able to act as markers of formality, such as, *obtain, large, big,* where the ‘formal’ item is of Roman or Greek origin, and ‘informal’ is native Germanic, e.g., ‘false friends’ in large numbers is for Romance language translation.

**II- Politeness**
Politeness reflects the social distance in the addressee’s relationship between sender and receiver. In this one can see two dimensions at work: (a) horizontal, which is a measure of distance between social groups and (b) vertical, which reflects power relationships connected with status, seniority, authority. Clearly, the greater the distance – horizontally or vertically between the participants, the greater the degree of politeness we may anticipate in the text.

Many languages indicate politeness through their address system, e.g., English has only *you* and politeness is now expressed by the use of titles, etc. Other markers of politeness in English can be seen in the way directives are ‘softened’ by adding ‘please’ to imperatives, or by structuring them as conditionals, and the like.

**III- Impersonality**
Impersonality is a measure of the extent to which the producer of a Text – speaker or writer – avoids reference to him/herself or to the hearer/reader.

**IV- Accessibility**
Accessibility shows the assumptions the sender has made about the knowledge he or she shares with the receiver, assumption about the universe of discourse. The more the writer assumes is shared, the less needs to be made explicit in the surface structure of the Text: and the more inaccessible the text becomes to the reader who lacks the assumed shared knowledge.
In the main, accessibility is a function of lexis. But the problem is not simply one of vocabulary; inaccessibility may well depend not so much on words, but on the concepts which they realize in the text, concepts which may be presented together with the formal method of argumentation.

B. **Mode**

The general category of Mode of Discourse can be analyzed under four scales: channel limitation, spontaneity, participation and privateness.

I- **Channel Limitation**

Due to this channel limitation, written texts are required to be a good deal more explicit in the signalling of meanings, than spoken texts are. Prosodic features like kinesics, intonation, gesture, facial expression, are not available in writing. The writer is, therefore, forced to ‘flag’ parts of the text with adverbials which indicate how they are to be read, e.g., ‘fortunately’, ‘to be frank’, etc.

II- **Spontaneity**

The written text can extend over long periods of time, during which revisions can take place. Writing tends to be not only more fluent than speech, but also syntactically more complex, presenting a wider range of choices from the Mood systems, and arrangements of them from the Theme system.

III- **Participation**

The written text may well contain features which stimulate participation by stimulating activity on the part of the reader. For example, he/she might include examples from everyday life, or provide footnotes and references, etc.

IV- **Privateness**

Privateness concerns the number of recipients intended for a particular text: the more addresses, the less private. The privateness scale overlaps considerably with some of those of the category of tenor accessibility and is signaled by the same kind of feature.

Finally, it would be more clear, if speech and writing were at the opposite end of a neat continuum, where speech was typified by no channel limitation, by being impromptu, dialogue and private, in contrast with channel-limited, prepared, monologue and public
writing. The following figure, clearly shows that the distinction between the two modes is much more fuzzy than might have been expected to be clear-cut.

![Figure 2.10 Types of Medium Relationship – (Adapted from Bell, 1991: 191)](image)

**C- Domain**

The Domain of Discourse is revealed by the choice of features of the code, which indicate the role the text is playing in the activity of which it forms a part. Domain is intimately connected with function, in a narrow sense, the use of language to personal, informal or more broadly, the relation to some general kind of meaning. Domain can refer to such micro-institutions of society as the family, friendship, education and so forth.

Language in communication brings forth another potential problem for the translator; the presence of the Dialect in the STs. Hence the need to consider the Varieties of Language becomes crucial in translation.

2.6.6.3 LANGUAGE VARIETY IN TEXTS; Dialect, Sociolect, Code Switching:

Sorting out significant information carried by stylistic features, can be a very daunting issue in translation. There are two fundamental questions in this regard. The first is: what are the *objective textual characteristics* from which stylistic information about the speaker or writer can be inferred? The simple answer must be, the way the message is expressed, as compared with other possible ways it might have been expressed. That is,
the manner in which the message is formulated, is the basic carrier of information about the speaker/writer.

The second question that arises is: what kind of information can be carried through the manner in which the message is formulated? The manner is two fold. First, the manner, or style, reveals about speakers/writers what they do not necessarily intend to reveal, notably, regional affiliation, class affiliation, and the social stereotype they appear to belong to. Second, it reveals things that they do intend to reveal, notably the affect they want their utterance to have on the listener/reader. Any, or all, of these features can occur together or overlap. Such issues in translation can be discussed under the aspects of dialect, Sociolect and code switching, for which Harvey and Higgins (1992) have been cited as an informing source and have been underlined in the novels analysed in Chapters 5-8 in the present thesis.

I. Dialect:
To speak a particular dialect, with its phonological, lexical, syntactic, sentential features, is to give away information about and one’s association with a particular region. These aspects of dialectical usage are stylistic carriers of information about a speaker, and a sensitive translator cannot afford to ignore them. Four main problems arise in this regard:

a. The first problem is that of recognizing the peculiarities from which dialectal affiliation can be inferred in a ST.

b. The second is that of dealing how important the dialectal features in a ST are, to its overall effect. The translator has always the option of reading the ST into a bland, neutral version of the TL, with no notable dialectal traces. If the dialectal nature of the ST cannot be regarded as incidental – as in a novel where plot or characterization actually depend to some extent on dialect – the translator has to find means for indicating that the ST contains dialectal features.

c. If the ST is full of broad dialectal features as in the case of ‘Khuda Ki Basti’, the translator has to make a strategic decision by considering such factors as the nature and purpose of the ST, the purpose of the TT, its intended audience, the requirements of the person paying for the translation, and so on.
d. The fourth problem arises if the translator does opt for a broad SL dialect; what dialect the TT should be in? In this case, if one decides to adopt a TL dialect, there is a need of familiarity with all characteristics of the TL dialect. If the translator does not have an accurate knowledge of the salient features of the TL dialect chosen, the TT will become as ludicrous as all the texts. So the safest way of avoiding this would be to transplant the extra work setting, characters and all.

II. Sociolect:
Sociolect is language varieties typical of broad groupings that together constitute the ‘class structure’ of a given society. It is noticeable, and typical that designations like ‘lower class’, ‘urban working class’ are relatively vogue in reference. In more rigidly stratified societies, like that of India, there is a strict division into formally recognized cases; where the concept of Sociolect is more obviously applicable.

If Sociolect features are obtrusive in the ST, the translator cannot afford to ignore them. As with translating dialects, there may be considerations militating against this, such as whether the Sociolect has a textual role in the ST, or the purpose for which the ST is being translated. In such cases, the translator may include just enough devices in the TT to remind the audience of the sociolectal character of the ST. But practice has revealed the fact that Dialect to some extent, but Sociolect at no extent, could be translated. Most of the time in translations, from Urdu into English, the translator has altogether omitted the translation of ST dialect in the TT.

But, once the translator has decided on a TT containing marked Sociolectal feature, the problems that arise are similar to those created by Dialect. The class structure of different societies, countries and nations never replicate one another. Consequently, there can be no exact parallels between sociolectal varieties of one language and those of another. At best, something of the prestige or the stigma attached to the ST Sociolect can be conveyed in the TT by a judicious choice of TL sociolect. Finally, as with Dialect, the translator must actually be familiar enough with the chosen TL Sociolects, to be able to use them accurately and convincingly.

III. Code-Switching:
It consists of rapid alternation from one movement to another, between using different language varieties. The translation of the ST containing Code Switching should convey
in the TT the effects it has on the ST. Code Switching also requires greater demands on the translator’s mastery of the TL, two or more noticeably different varieties of the TL to be used in the TT.

Besides Dialect and Sociolect, two other sorts of information about speakers/writers can be inferred from the way the message is formulated. Both are often referred to as ‘Register’, and two different kinds of register are ‘Social Register’ and ‘Tonal Register’.

**A. Social Register:**
In translating a ST that has speaking characters in it, or whose author uses a social register for self projection, the construction of Social Register in the TT is a major concern. The translator is then left with two tasks. First a ST, stereotype must be converted into an appropriate Target-Culture Stereotype. Second, a Plausible Social register must be selected and consistently applied for each of the Target Culture Stereotypes chosen.

When it comes to matching Social Stereotypes for which there are no likely parallels in the Target Culture, the translator has to take a strategic decision. Even then there remains the eternal double challenge to the translator’s linguistic skill: to be familiar with the qualities and constraints of TL language varieties and to be able to produce a consistently plausible TL Social Register.

**B. Tonal Register:**
Since Tonal Register is linked to the intended effects on the listener/reader, interpreting the impact of the ST depends very greatly on identifying its Tonal Register. Once this has been done, care has to be taken to match the Tonal Register of the TT to the effect intended to be produced on the audience. As with the other language varieties, looking for suitable renderings of Tonal Register, puts translators on their mettle, giving ample scope for displaying knowledge of SL and its culture, knowledge of the Target Culture, and above all, flair and resourcefulness in the TL.

The notions of ‘Social Register’, ‘Tonal Register’, ‘Dialect’, and ‘Sociolect’, do overlap to some extent, and all four are likely to occur intermingled in a Text. Their separation is, consequently, something of a theoretical abstraction. But, practically speaking, it is still very useful to keep them as clearly distinct as possible in analyzing style, because it
helps the translator to discuss what features are textually important, and therefore, to take the correspondingly important strategic decision. When it does remain unclear whether a particular case is an instance of Tonal Register or of Social Register, it is legitimate to use the cover term Register. This leads to a further discussion of analyzing the importance and the role of the Textual Genre in the Translation Process and Pedagogy, since the ST is an object in its own right, but it also belongs to a particular genre of the Source Culture. Because any ST shares some of its properties with other texts of the same genre, the translator must be familiar with the broad characteristics of the Source-Culture Genres. Furthermore, since any source culture presents a whole array of different textual genres, the translator must have some sort of over-view of Genre Types in that culture.

This does not imply an exhaustive typology of genres, but all that is needed is an approximate framework of genre types that might help the translator to concentrate on characteristics that make the ST a representative specimen of a particular source-culture genre.

The most elementary subdivision in Textual Genres is into Oral text types and Written ones. Both these major categories naturally break down into a number of more narrowly circumscribed minor categories, and ultimately into specific genres. The major concern of the research is with the Written Genres as the main focus.

The relationship between these levels can be seen in terms of semiotic planes which relate to one another in a ‘Hjemslevians, context expression’ way and can be recapitulated in the following figure:
2.6.6.4 TEXTUAL GENRE AS A FACTOR IN TRANSLATION;

**Written Genres:**

There are many different varieties of written text, that any typology of practical use for translation is bound to be. The written genres can be categorized to a time immediately predating the literary explosion that has continued to escalate since the 16th and 17th centuries. The fundamental and most general categories of written genres are:

1. Literary/ Fictional Genres  
2. Theological/ Religious Genres  
3. Theoretical/ Philosophical Genres  
4. Empirical/ Descriptive Genres  
5. Persuasive/ Prescriptive Genres

The importance of genre-distinctions for the practice of translation is actually clearly illustrated by the phenomenon of ‘hybrid genres’. There are three main ways in which a particular Text can cut across the basic genre – distinction. Either it can belong by subject matter to one category, but borrow stylistic features from another, or a text can use genre – initiative sub-section as a conscious stylistic device. There is a third way in which a text may be a hybrid of genres, and that is when the overall text is explicitly
made up of parts from different sources, with different purposes and diverse in subject matter; components that, as a result, are expected to represent different textual genres.

In conclusion, one can say that even a rough and ready typology of written textual genres, concentrates the translator’s mind on four vital strategic questions:

**First,** what genre is represented by the ST? What problems are expected in connection with this genre?

**Second,** given the genre of the ST, what ST features should be retained in translation? Does the ST have recognizable, perhaps clichéd genre specific characteristics that require special attention?

**Third,** what genre(s) in the TL provide a match for the ST genre? What can be learned from scrutinizing existing specimens of these TL genres, regarding the manner in which the TT should be formulated?

**Finally,** what genre should the TT ultimately be couched in and what genre – specific linguistic and stylistic feature should it have?

‘Hybrid’ texts, especially literary ones, show why translators need to have a clear view of what genres are available, and what their stylistic and linguistic characteristics are. A sense of genre distinction enables translators to set themselves clearly formulated targets before they start producing TTs. It also forewarns them about any special needs in translating a particular text, such as finding dictionaries, and so on. No translation can be undertaken without due preparation; and identifying the genre of the ST is the first step towards adequate preparation.

2.6.7 **CULTURAL EQUIVALENCE**

Translation involves not just two languages, but transfer from one culture to another. The term Cultural Transposition is used as a cover term for various degrees of departure from Literal Translation that one may resort to, in the process of transferring the contexts of a ST into the context of the Target Culture. Any degree of Cultural Transposition involves the choice of features indigenous to the TL, and the Target Culture, in preference to
features with their roots in the Source Culture. The result is to minimize ‘foreign’ features in the TT, thereby naturalizing it in to the TL and its cultural setting.

The various degrees of Cultural Transposition can be visualized as points along a scale between the extremes of *exoticism* and *cultural transplantation*.

| Exoticism | Cultural Borrowing | Calque | Communicative Translation | Cultural Transplantation |

*Figure 2.12* Degrees of Cultural Transposition (Adapted from Harvey and Higgins, 1992: 28)

Some of the most straightforward examples of basic issues in Cultural Transplantation are offered by place names and proper names. In translating names, there are at least two alternatives. Either the name can be taken over unchanged from the ST to the TT. This alternative is tantamount to Literal Translation, and involves no Cultural Transposition. It is a form of Exoticism. In the second case, the name is adapted to conform to the phonic/graphic conventions of the TL. This alternative amounts to *Translation* and is less extreme; conversional conventions are used to alter the phonic/graphic shape of a ST name, so that it comes more into line with TL pattern of pronunciation and speaking.

A further alternative in translating names is *Cultural Transplantation*. This is an extreme degree of Cultural Transposition. SL names are replaced by indigenous TL names that are not their literal equivalent, but have similar cultural connotation.

When translating names, one must, therefore be aware of three things. First, existing options for transplanting a particular name, second, the implication of following a particular option, and third, all the implications of a choice between Exoticism, Transliteration, Cultural borrowing, Calque and Cultural Transplantation and all the types of Cultural Translations.

### 2.6.7.1 PROCEDURE AND STRATEGIES FOR THE TRANSLATION OF CULTURE

Translation is a way of establishing contacts between cultures. Since language and culture are inextricably interwoven, the integration of an element into a culture cannot be said to have been achieved, unless and until the linguistic expression of that element has
been integrated into the language of that culture. The transference in its literal, etymological meaning of the linguistic expression is precisely an attempt to integrate elements of one culture into another. Translating means translating cultures, not languages as is defined by V. Ivir in Toury(1987:36):

In effect, one does not translate languages, one translates cultures. […] that it is possible to translate one language into another at all, attests to the universalities in culture, to common vicissitudes of human life, and to the like capabilities of men throughout the earth, as well as to the inherent nature of language and the character of communication process itself; and to the arrogance of the translator.

When an element of Source Culture is absent from the Target Culture, the translator relies on different procedures that enable him to convey to members of the target culture, the context of that particular element.

In the process of translation, translators recognize the existence of the reality of differences, rather than ‘lacunas’ ‘blank space’, ‘gaps’, ‘voids’, and different classifications of gaps in terms of area of reference (ecology, artifacts, social structure, etc), makeup of the lexical system, etc, and the possible ways of filling gaps. Emphasis has been on referential (denotational) meaning, rather than on the communicative value of particular elements in specific acts of communication as V. Ivir in Toury(1987:37) holds.

Faced with differences in the extra linguistic reality of the two cultures or its lexical mapping, the translator likes to reconcile them by relying on the following procedures: borrowing, definition, literal translation, substitution, lexical creation, omission and addition. Gideon Toury (1987:36-47) has been used as a source of reference for the following discussion. These comments that need to be made as caveats in this connection are:

First, not all of the procedures achieve cultural transfer in the sense of filling the gap, but they all serve the purpose of achieving communicative equivalence in translation.

Second, a combination of procedures, rather than a single procedure, is required for the optimum transmission of cultural information.
Third, in planning translation strategy, the translator does not make a one-time decision on how he will treat unmatched elements of culture, rather, he makes a new decision for each such element, and for its each use in an act of communication.

1. **Borrowing:**

Borrowing or importation of the source language expression, is a frequently used procedure and one that ensures a very precise transmission of cultural information, provided that the knowledge of the extra linguistic reality has been answered in one other way (by definition, visual representation, direct experience, etc). This is the reason why this procedure is often combined with definition or substitution. It has the advantage that once the expression enters the Target Language, it can be used freely in all the contexts and collocations in which it is used in the Source Language.

There are certain restrictions on Borrowing, which prevent it from being applied in all cases of Cultural Gaps. In the first place, Borrowing makes sense only if there is sufficient need for it to ensure its more than once use.

Another restriction is that the form of the Source Language expressions must be such that it can be easily integrated into the target language. Phonologically and morphologically strange sounding or looking words, or those that are not easily manipulated in different cases, genders, numbers, parts of speech, deviations, etc., stand less chance of ready acceptance. For that same reason the borrowing of a complex expression is more difficult than the borrowing of a simple expression. Similarly, borrowing is easier from a language from which much of Borrowing has already been done, than from one from which Borrowing is rare. For instance, it is easier for Urdu to borrow terms from English, Arabic, Persian and Punjabi etc., than the other way around. Another consideration is that it is possible to borrow terms occasionally, but not many of them at the same time, since this would impede communication. Finally, the sociolinguistic attitude of the linguistic community to foreign importation will also affect the translator’s decision. Borrowing will be more difficult if translation is done into a ‘puristic’ language, than into one that is relatively open to foreign influences.
II. Defining the Elements of Culture:

An exhaustive definition can quite accurately transmit the necessary cultural information, but it is important to realize, first, that no definition can give all the information, and second, in order to fulfill the task of overcoming the gap in question, the translation’s Definition must be formulated as to focus on the information relevant for the act of communication at hand.

The main drawback of Definitional Translation is its unwieldiness, and for this reason it is mostly used as a complementary procedure, rather than on its own. Its main use is in combination with Borrowing, the definition being given in the body of the text, or in a foot note, when the borrowed term is first introduced. Apart from unwieldiness, Definitions are also communicatively too heavy, resulting in over-translation and drawing attention to themselves in a way that the corresponding non definitional source language expressions do not.

III. Literal Translation:

The best candidates for Literal Translation are those terms which, while referring to the potentially shared extra-linguistic reality, are due to difference in the lexical mapping of that reality, and are linguistically expressed in the Source Language in a way that is easily copied in the Target Language. However, the conditions for Literal Translation are always not so favourable. When the extra linguistic realities of two cultures differ at a particular point, the literal translation of an expression will not in itself be sufficiently transparent to fill the gap.

Literal Translation is also ruled out as a rule, when it would lead to ungrammaticality in the Target Language. Various degrees of unidiomaticity or unnaturalness result from literal translation. Its tolerance by the receptor culture depends on the communicative function of the cultural element in question, as well as its overall tolerance of Language Interference.

Another important point is that the literal filling of cultural gaps in translation is the relativity of such cultural gaps. Though it might seem that a gap is an either or phenomenon, it must be recognized that there are gaps in parts, but not the whole of the target culture. The translator chooses between Literal Translation and a definition, by
assessing the segment of the Target Culture audience for which his translation is intended.

**IV. Substitution:**
It is a procedure that is available to the translator in cases in which the two cultures display a partial overlap, rather than a clear-cut presence vs absence of a particular element of culture. This is a second way in which cultural gaps are relative.

Substitution is possible when the cultural element in question is background information, and not the focus of the message. It is obligatory, or least unsatisfactory, when the receiver cannot be expected to interpret Literal Translation properly, while the borrowed term would be meaningless to him and the definition communicatively over-emphatic. There is no firm criterion to judge the communicative situation in which translation takes place, to warrant substitution. As a rule, the translator makes his decision for each case separately.

Equally, no firm criterion exists to specify how similar the elements of two cultures must be, in order to be substitutable for each other. The properties and functions which are relevant to justify substitution, will depend on the context of the situation in which communication takes place.

**V. Lexical Creation:**
Lexical creation takes a variety of forms – from lexical creation and word formation to the semantic extension or specialization of words that are already present in the Target Language. The most frequent form of Lexical Creativity involves new collocations – often descriptively or semi definitionally, to new elements of culture. Lexical creation is attempted by the translator when the communicative situation rules out a Definition or Literal Translation, when Borrowing is socio linguistically discouraged, and Substitution is not available for communicative reasons. The advantage that it offers is that the newly created lexical item, or the combination, is culturally ‘empty’ ready to receive and convey the intended context of the Source – Culture element.

**VI. Omission:**
It is necessitated not by the nature of the cultural element to be translated, but by the nature of communicative situation in which such an element appears. All the previously
described procedures are always available to the translator, but he may decide that this might cost him more, communicatively, than it could contribute to the faithfulness of translation.

VII. Addition:
Addition of cultural information may turn out to be a necessary procedure in translation of the implicit elements of culture. The original sender, addressing a group of receivers with whom he shares particular cultural knowledge, leaves something unsaid. The translator addresses an out group, which lacks that knowledge and requires explicit cultural information, through the use of brackets or dots or italicized added information, which enables the receivers of the translation to grasp the original sender’s intended communication. Without its use, communication would be impossible or at best defective.

Cultural Transmission is thus a matter of compensation and compromises, which have to be met at certain levels and in systematic way.

2.6.7.2 COMPROMISE AND COMPENSATION
Translation is fraught with compromise. This means reconciling oneself to the fact that, while one would like to do full justice to the ‘richness’ of the ST, one’s TT suffers from various translation losses. Compromise should be the result of deliberate decisions taken in the light, not only of what latitudes are allowed by the SL and TL, but also of all the factors that can play a determining role in translation. They include: the nature of ST, its relationship to the SL audiences, to purpose of the TT, its putative audience, and so forth. Only then can the translator have a firm grasp of which aspects of the ST can be sacrificed, with the least detriment to the effectiveness of the TT, both as a rendering of the ST and as a TL text in its own right.

It is when faced with apparently unsuitable and unacceptable compromises, that translators may feel the need to resort to techniques referred to as Compensation. They are the techniques of making up for the loss of important ST features through replicating ST effects, approximately in the TT by means other than those used in the ST. For methodological purposes, it is useful to distinguish between four aspects of compensation.
I. Compensation in Kind
This refers to making up for one type of textual effect in the ST, by another type in the TT. Compensation in kind can be illustrated by three of its most typical forms. First, literal meaning in the ST may be compensated for by connotative meanings in the TT. Second, connotative meaning in the ST may be compensated for by literal meanings in the ST. Third, where the humour of the ST hinges on the mutual incomprehension of speakers of different dialects, the TT has to derive its humour from other sources, such as puns.

II. Compensation in Place
It consists in making up for the loss of particular effect found at a given place in the ST, by recasting a corresponding effect at an earlier or later place in the TT. The example is the compensation of an untranslatable pun in the ST by using a pun on another word at a different place in the TT.

III. Compensation by Merging
It is to condense ST features carried over a relatively long stretch of a text into a relatively short stretch of the TT. Compensation by merging is the only way to strike a balance between doing justice to the literal meaning of a piece of ST and constructing idiomatic TT.

IV. Compensation by Splitting
Compensation by splitting may be resorted to, if the context allows, in cases where there is no single TL word that covers the same range of meaning as a given ST word.

These four types of compensation can take many different forms, because it often happens that a single case of compensation belongs to more than one category.

There are number of ostensible formal properties of a Text, for which the translator is required to look at the Text as a linguistic object. Linguistic does offer a hierarchically ordered series of systematically isolated and complementary levels on which the formal properties of Texts can be analyzed in a methodical way. The points where a Text could have been different can be designated Textual Variables. It is these Textual Variables that the series of levels defined in linguistics makes it possible to identify.
It follows from the above analysis that no uniform treatment of unmatched elements of culture in translation is possible, which would be valid for all such elements and for all communicative situations. No blanket decision is possible for a particular text type or an individual text, either. Finally, no unique solution exists for a given cultural element that could be utilized by the translator each time that it appears. Instead, the translator crosses from among the possible procedures, by considering the nature of the cultural term to be translated, and the nature of the communicative process in which it appears. He is guided in his choice by a consideration of the status of that cultural element in the source culture, and of the status of its linguistic expression in the source and the target language and in the source and the target text.

For the translator, there is a hierarchy of options or an order of preference, with respect to the above procedures. He knows that his first problem is not how to convey specific cultural information, but whether to convey it. The dilemma does not arise when cultural information is in the focus of communication, but only when it is incidental or back ground cultural information in a piece of communication about something else. In the latter case, the translator’s task is an impossible one; if he faithfully translates such culture-specific but communicatively non-focus elements, he will give them under-communicative weight, and thus betray the original sender’s communicative intent. If he masks them with substitutions or omissions, he will fail to reflect the fact that the original communication was taking place in a different cultural setting, and that the source text was an expression of a source culture. For this impossibility, there is no satisfactory solution – there is only relativization and compromise.

The above exhaustive discussion can be summed up systematically in a diagrammatic form in Table 2(Appendix A), which provides an overview of what Translation Pedagogy in reality consists of, and how could it be worked out into a process, not only to rationalize its feasibility but to justify it as an independent discipline in its own right.

In order to make sense of any piece of information presented in the Pedagogy, it has to be integrated into some model of the world, whether real or fictional. Text presented information can only make sense if it can be related to other information one already has. A Text may confirm, contradict, modify or extend what one knows about the world, as long as it relates to it in some way.
The traced Pedagogy has, therefore, to be seen in the overall prose text pattern; how these elements combine, overlap and, at times, cancel and contradict each other, when applied on to the Text.

**2.7 PROSE DESIGNS: TEXT STRUCTURE IN TRANSLATION**

‘Text Structure’ refers to the hierarchical Principles of Composition. Text is composed of series of sentences which, together, serve some overall rhetorical purpose. When one first approaches a text, one identifies series of words, phrase, clauses, etc, in order in which they appear on the page. Each element enters into discourse relating with other elements. The discourse relations enable one to identify sequences of elements which ultimately make up the unit text; the approach of Intertextuality.

It is to Bakhtin’s work as quoted in Simms (1997) that the credit goes for developing an approach to Intertextuality, that is applicable to the Literary Text in particular, and language in general. To lay the ground works, Bakhtin points to the vital role which both ‘prior’ and ‘subsequent’ Text play in shaping utterances and composing texts.

According to Bakhtin, two discussions of intertextuality may be determined. On the one hand, there are horizontal intertextual relations between a Text and those Texts which precede and/or follow in the chain of texts. On the other hand, there are vertical intertextual relations between a Text and other Texts with which it is somehow, and rather less explicitly, linked.

When seeking to achieve adequacy and appropriateness, with the aim of developing such a framework in mind, an alternative approach to Inter-textuality which builds on the intimate relationship between Text and Context, may be envisaged; namely, the Semiotics of the Communicative Act.

Schematically, Context versus Text, with Intertextuality as an all- encompassing force, Content can be defined in terms of basic dimensions and may be represented as follows:
Inter textual references may be seen in terms of two basic strata according to Hatim as cited in Simms (1997):

1. Socio-cultural Practice.
2. Socio-textual Practice.

Socio-cultural practice yields what may be referred to as ‘Socio-Cultural objects’, which mostly include cross-cultural communication; nomenclature for institution, habits and customs, modes of existence, labels for what is condonable or condemnable in given cultures or societies. etc.

Socio-textual practice, on the other hand, is used in terms of the way its members ‘think’ through the kinds of texts they naturally use, or to which they have access. Various inter texts may also be mixed in a variety of way, congruently, or incongruently, to produce a variety of added rhetorical effects.
2.7.1 CONTEXTUAL CONFIGURATION

Texts will vary a great deal, depending on whether their intertextual relations are complex or simple, or the extent to which their heterogeneous elements are integrated, and on whether they are or not accentuated, when the surface of the Text is multiply determined by various other Texts or Text Conventions, which contribute to its development and intentionality becomes opaque and different meanings may co-exist. It is here that retrieval of the meaning becomes problematic, and the need for a framework which imposes order on this seamlessness becomes acute. Here it is worth noting that hijacking or double voicing, is commonly encountered in the abstract forms of Intertextuality, even in fairly basic, horizontal and least mediated socio-cultural objects.

The translator operates with something like the scale of variable values, and is faced with a range of choices envisaged within a complex decision – making process. The most dominating is the socio-cultural domain, which is not always stable.

Another route pursued by socio-cultural objects in acquiring socio-textual dimensions is that of extended thematic net. This is a ‘master’ concept that is echoed normally through elegant variation, repeatedly, throughout an entire sequence of utterances.

Socio-Textual practices manifest themselves through a finite set of macro-sign texts, discourses and genres. However, it is vertical, and constitutive Intertextuality, that commonly carries through socio-textual specifications of Text in Context. But it would be erroneous to suggest that the domain of socio-textual practice is always dynamic. On the other hand, fairly static levels may be identified when the inter text is more or less stable, and realized in the source of target renderings. The task of retrieving this kind of inter textuality is least demanding.

Secondly, there are certain obligatory features which a Text must display, if it is to be recognized as belonging to the set of Texts in question.

What makes multiply determined texts, discourses and genres particularly challenging to the translator, and interesting to the translation theorist, is the most ample scope they give to the translator to exercise control to be creative and to be innovative. It is in
situations like these that manipulativeness is affected, and gives the translator the benefit of doubt and, sometimes, sheer ignorance of socio-textual convention is exposed.

2.7.2 THE LIMITS OF STRUCTURE MODIFICATION IN PROSE TEXTS

It is only within such a framework that the various signals of structure become meaningful. In fact, these features and the way they are used are of central importance to the translator, who is constantly assessing the status of obligatory and optional elements, as well as that of order and iteration. Although different languages may prefer different structural formats, ultimately, the limits on structure modification in translation are reached when the rhetorical purpose of the ST begins to be compromised. In such cases, the SL format must be considered the overriding factor. The following limits of structure modification have been suggested by Hatim and Mason (1990) relevant to the Prose Texts and have been applied in the theoretical analysis of the novels in Section 111 of the present thesis.

A. How Elements are Grouped Into Sequences

The term, ‘Element’ refers to one of the constituents of Text Structure. Element can be seen as the smallest lexico-grammatical unit which can fulfill some rhetorical function, significantly contributing to the overall rhetorical purpose of the Text. Each Element marks a stage in the progression of a Text. Like all language users, translators work with aspects of both syntactic form and rhetorical function in dealing with a given Element of Text. It is this form function interplay which defines the elements in terms of its discursive relationships. Examples of typical values which elements take on in different text types can be illustrated as follows:

Table 2.2. Values in Different Text Types

<table>
<thead>
<tr>
<th>Text Type</th>
<th>Values related to</th>
</tr>
</thead>
<tbody>
<tr>
<td>Narrative texts</td>
<td>Events</td>
</tr>
<tr>
<td>Descriptive texts</td>
<td>Attributions</td>
</tr>
<tr>
<td>Conceptual expository texts</td>
<td>Assertions</td>
</tr>
<tr>
<td>Argumentative texts</td>
<td>Points in arguments</td>
</tr>
<tr>
<td>Instructional texts</td>
<td>Stops in procedure</td>
</tr>
</tbody>
</table>

(Adapted from Hatim and Mason, 1990:174)

Translators need to see beyond this linearity to discover how overall discourse relations are evolving. They need to consider the second level of text organization – namely,
Sequences. A Sequence in a text serves a high order rhetorical function than that of individual elements in question. Good quality translation also depends on the translators’ own ability to identify a sequence within the overall progression of the Text (being redundant) or stopping before they have made their point.

B. Perceiving Boundaries Between Sequences
There is no predetermined limit, as to when one sequence is complete and the next sequence can be embarked upon, but Text producers instinctively know when the rhetorical purpose of a sequence has been fulfilled. That is, they avoid going on too long (being incomplete). A sequence is as long as it needs to be, in order to achieve its function. Thus, perceiving the plan of composition of sequence, and of the entire Text, is an essential part of the translator’s task.

C. Topic Shift
Topic Shift is to be understood as the point at which there is a perceptible change of Topic between adjacent position of discourse. Lexical and syntactic signals are always present to mark this shift, which may, at times correspond to paragraph boundaries. Textual indications of topic shifts complement functional criteria for the perception of rhetorical purpose.

D. Perceiving Text as a Unit of Structure
The uppermost level of Structure is called Text. Text is a coherent and cohesive unit, realized by one or more than one sequence of mutually relevant elements, and serving some overall rhetorical purpose. The important point to the translator is the ways in which a Text is made to progress towards a goal. A Text will be deemed complete at the point where the rhetorical goal is considered to have been achieved. More than one Text can make up a paragraph. Consequently, any decision by the translator to modify paragraph boundaries, should at least, be consistent with the Structure of the Text.

There is no suggestion that translators should necessarily change paragraph boundaries to match Text Structure. (This has been done by translator translating from Urdu into English; David Matthews). But what is important is that the translator should reflect of kind the understanding which accrues from viewing sequence, and not initiating a new Text with its own rhetorical purpose.
2.7.3 BASIC TEXT DESIGNS

From the translator’s point of view, what is interesting about discourse relations is that they provide patterns which facilitate retrieval of rhetorical purposes, for example argumentative pattern is achieved by what Nash calls ‘balance’ a shift between a proposition and counter-proposition is signalled. Thus, inviting the synthesis of conflicting claims, but in the absence of explicitly marked relationships between various units involved in such a pattern, translators have to ensure that Text Coherence is upheld through the perception of some underlying continuity.

Crombie as cited in Hatim and Mason (1990) suggests that readers accumulate evidence of the way a text is put together, following a macro pattern e.g. situation → problem → solution → evaluation. With in such a pattern, discourse function can be discerned such as making a concession and then countering it, concession → counter – expectation as is represented in the figure:

![Figure 2.15 Prose Text Design (Adapted from Hatim and Mason, 1990:182)](image)

Variation on these basic structural formats is always possible. It may be important to underline that translators often have to work with Source Texts which are far from being well-constructed. Indeed, this is quite frequently the case. In order to be able to identify deviation, one has to have a clear idea of norm. In deciding that a Text is poorly constructed, the translator must have a notion of the conventions to which the Text is expected to conform. It is only the intervention of the translator that will rid the target version from design shortcomings in the Source Text. The purpose of Text structure is to serve a rhetorical purpose, and in striving to achieve Equivalence, the translator seems first and foremost to relay that purpose, making modifications accordingly.
All this configuration is of great help to translator, when translating the literary prose texts. But such taxonomies are of little use in the practice of translating, and they remain theoretical, unless one can see how the various types of inter-text actually relate to the set of procedural rules that regulate text understanding. Finally, the translator could be said to be working with the given scale of values in dealing with inter-textual reference or the abstract text. These range from straightforward to extremely opaque.

2.8 TRANSLATION CRITICISM/ CRITIQUE
Translation Criticism is an essential link between translation theory and practice. There are various aspects of Translation Criticism. You can assess translation by its standard of referential and pragmatic accuracy. How far is a translator entitled to get away from the words, to devote himself to the message, the sense and the spirit.

The challenge in Translation Criticism is to state your own principles categorically, but at the same time to elucidate the translator's principles. A translation may be evaluated by various authorities:

a. The reviser employed by the firm or the translation company.

b. The head of section of the company.

c. The client.

d. The professional critic of a translation, or the teacher marking one.

e. Finally, by the readership of the published work.

2.8.1 Plan of Criticism
Any comprehensive criticism of translation has to cover the following topics:

1. Text Analysis

2. The Translator’s Purpose

3. Comparing the Translation with the Original

4. Evaluation of Translation

After considering whether the translation is successful in its own terms, your evaluation is by your own standard of referential and pragmatic accuracy. The main question is the quality and extent of the semantic deficit in the translation, and whether it is inevitable or due to the translator’s deficiencies. Further, the translation is assessed as a piece of writing, independent of its original; if this is an anonymous non-individual text,
informative or persuasive, it needs to be written in a natural manner, neat, elegant and agreeable. If the text is personal and authoritative, there is a need to evaluate it; the translator has captured the idiolect of the original, no matter whether it is clichéd, natural or innovative.

2.8.2 The Translation’s Future

Finally in the case of the serious Text, you assess the work’s potential importance with in the Target Language Culture. Was it worth translating? What kind of influence will it have on the language, literature, and ideas in its new milieu? Those questions should be answered in the translator’s preface, but the tradition of translation’s anonymity dies hard. This is the translation critic’s attempt to place the translation in its unfamiliar surroundings.

According to Nord as cited in Simms (1997), every translation process should be guided by the function or Skopos, which the translation is intended to achieve in the Target Culture, and not by the function of the original in the Source Culture. Therefore, what matters is not faithfulness or equivalence, but whether or not the translation has fulfilled the initiator’s need and can function as an independent text in the target culture. Any translation Skopos can, therefore, be formulated for a particular original and there is no limit how far the translator can move away from the ST. Nord regarded that as a problem, and by adding the concepts of loyalty and convention, tried to limit the variety of possible translation functions. In Nord’s view, the concept of loyalty can be defined as ‘moral category’ which permits the integration of culture. Specific to the Functionalist Model of Translation, it takes account of the fact that the ultimate responsibility for a translation does not rest with the initiator, but with the translator. Being loyal implies that the translator may decide to flout existing translation conventions into the Target Culture, so as to produce a Functional Target Text which conforms to the requirements of the initiator’s brief and acceptable to the target readership.

Thus, it is the ultimate responsibility of the translator with regard to the transfer process, But another variable of some import is that of the target reader who may not possess knowledge to judge the transfer process, since he/she is embedded in the target culture, familiar with target cultures norms and text convention, and can, therefore, judge only whether the re-written text is acceptable. Hence the other perspective that needs to be
taken into consideration is that of a translation critic who is able to judge both the transfer and the re-writing process. The aim of the historian was to produce a new history book which proposes to be both factual and accurate. But the inaccurate translation might lead to epistemological and philosophical problems.

2.9 CONCLUSION

Finally, it can be said that the entire schema traced in the core chapter of thesis can serve three related functions: First, the scanning of a ST, for a systematic discovery of its textually relevant properties. Second the scanning of a provisional TT as a systematic way of deciding on those elements of detailed that are most likely to be successful and appropriate in a finalized version. Thirdly , the evaluation of existing TTs, completed by other translators.

Another way of looking at the entire Translation Pedagogy is to look upon the schema of filters not as a mechanical device, but a ‘mnemonic’ device. It reminds the working translator of what features to look for in a ST, as well as the need to rank those features in order of relative textual relevance, as part and parcel of working out a strategy for translating the ST. It also serves to remind translators of options and choices, when tinkering with details of editing a provisional TT. But the decisions and choices remain entirely non-mechanical. They are for the translator to make.

A further point to be made about the Pedagogy, concerns the time element. The usefulness of the Pedagogy is not dependent on making a full and exhaustive use of its scanning potential. It performs a useful function even in speed translation. The translator simply has to make as much or as little, use of it, as time will allow.

Finally, it is worth noting that through practice, the scanning of a text in the manner suggested by the schema, quickly becomes habitual, so that the translator comes to perform the process automatically, without having to consult the check list contained in the schema.

The features identified in the discussed Pedagogy has been used as a framework for both the practical analysis of the Novels(Chapters 5-8) and at the same time for the Questionnaire survey, to test it's validity and authenticity, thereby establishing the firm
basis for the inauguration of Translation Studies at the Post-Graduate level in Pakistan. It would be more appropriate to point out that all the features of the Pedagogy could not be directly applied to Translation analysis, since some features and factors as Cognition and Literary Theories serve as the background knowledge in the Text.

Lastly, we must not, however, make exaggerated claims for our theories and moods. As de Beaugrande (1981) warns: It is inappropriate to expect that a theoretical model of translation should solve all the problems a translator encounters. Instead, it should formulate a set of strategies for approaching problems and for coordinating the different aspects entailed.
CHAPTER 3

IMPLICATIONS OF LITERARY THEORIES, COGNITIVE PROCESSES AND LANGUAGE LEARNING IN TRANSLATION

3.1 INTRODUCTION

The Translation of literary prose is, in fact, the study of Literature and rewriting of that literature. The key factor that govern the composition of Literature are literary theories. Translation Studies is fraught with ambiguities because of lack of understanding of the elements and nature of Literature. How Literature should be viewed, is the first fundamental step to understand Translation Pedagogy and Process, which will make the discussion relevant and will justify the conclusions drawn and recommendations made.

3.2 LITERARY MODELS AND PARADIGMS

Literary Theory explains how both the writing and the rewriting of literature are subject to certain constraints, and how the interaction of writing and rewriting is ultimately responsible for the evolution of a given literature, since re-writings are often designed to push a given literature in a certain direction. A Literary Theory thus, is a hypothesis, a tentative statement that tends to be accepted or regretted by a consensus, a majority, or a minority of people working in the same field.

If the hypothesis is accepted as a theory, and is actually put to practice, it becomes/ can become a possible model. A commonly accepted and followed model becomes a paradigm. When the paradigm is modified over time and use, it is termed as paradigm shift. When it is totally transformed into a successor, it is called a paradigm change. A paradigm is superseded by another when the newcomer solves problems, eliminates
others, and provides guidance for further research. **Paradigms** are constructed on the basis of observation, but also on the basis of previous paradigms. Paradigms can be indicated in certain instances, to show that they are not what they are supposed to be. Paradigms are constructed around a core, which is the part they simply cannot give up without ceasing to exist. The pioneering work on Paradigms remains (Kuhn, 1970).

A new paradigm remains forceful for a number of years, in a number of similar versions, before it crystallizes in more versions, which then become ‘authorized’. The evolution of Literary Studies reaches a moment when the attitudes of a sizeable number of people working in the field have evolved towards dissatisfaction with the central position of interpretation, and is willing to try out alternatives. These alternatives would recognize the importance of rewriting in all its forms, and one of them is *Translation*, which is to a much greater extent recognised as an interpretation based paradigm. ‘Rewriting’ here means: interpretation, criticism, historiography, compiling anthologies, and translation.

**A System’s Approach to Literature** could clarify matters in this regard, and help to establish a framework in which these realities can be analyzed in a less fragmented way than they have been up to now. This approach moves towards the solution of the problem it deals with. It is also plausible, i.e., compatible with other theories currently deployed, which might help to counteract the growing isolation of Literary Studies as a discipline. It does provide a neutral framework for the description of literature as a social phenomenon. System is an interactive body of interdependent parts which act as an integrative whole, and is more than a mere sum of its parts. When applied to Literature, the term refers to all of the elements, forms and genres which constitute Literature (Kaufmann, 1980).

Recent attempts at elaborating a Systems Approach have been made by Claudio Guilleir, Itamar Even–Zohar, Felix Vodicka, Ronald Tansha and Siegfried J. Schmiall.

Literature then can be analysed in terms of a System. System’s research would call it a contrived system, because it consists both of objects (books) and human beings who read, write and rewrite books.

Literature is not a deterministic system, not something that will destroy the freedom of the individual researcher, writer or rewriter. A literary System acts as a series of
constraints on the reader, writer and rewriter. At most, literature is a ‘stochastic system’, one whose behavior cannot be ‘prognosticated unambiguously’, but only in statements for which no more than a certain likelihood is claimed.

Literature is one of the sub-systems which constitute the (super) system known as society, which also encompasses other systems, such as law, politics, economics, education and many more.

Alternatively, a Society and its culture are the environment of a literary system. There is a control factor in the Literary System which sees to it that the system does not fall too far out of step with other systems the society consists of. This control function is shared by two elements, one of which belongs within the Literary System, whereas the other is to be found outside of that system. The first element tries to control the Literary System from inside, within the parameters set by the second element. The first element is represented by interpreters, critics, reviewers, teachers of literature, translators. These rewriters will frequently adapt works of literature until they are claimed to correspond to the poetics and the ideology of their age.

The second control factor, which mostly operates outside the literary system proper, will be called ‘patronage’, and it can be understood to mean something ‘like the powers which help or hinder the writer, reading and rewriting of literature’. Patronage is more interested in the ideology of literature than its poetics, because the patron delegates authority to the interpreter, where poetics is concerned.

Patrons rarely try to influence a literary system directly. They usually operate by means of institutions set up to regulate the writing, or at least the distribution of literature; academics, bureaus for censorship, critics, journals and the educational establishment. ‘The BBC is the richest and largest patron in history’.

A Literary System also operates with a Code, which makes communication between author and reader possible. This Code is a Poetics, and it can be said to consist of two components. One is an inventory of literary devices, genres, motifs, symbols, prototypical characters and situations. The other is a concept of what the role of literature is, or should be, in society at large. A systematic poetics emerges in a culture after a
Literary System proper has been generated, and when important critical conceptions are based on their flourishing or normatively considered genre.

Codification of the Poetics leads to canonization of the output of certain writers whose work is seen as conforming most closely to the Codified Poetics. The work of those writers is then used as an example for future writers to follow, and it occupies a central position in the teaching of literature. It becomes a model, and may help to create a paradigm. Rewritings tend to play at least as important a part in the establishment of canonized works of literature as those works do themselves. Codification takes place at a certain time, and once it has occurred, the Poetics takes on a life of its own, divorced from the environment of the Literary System. A poetics is also subject to change, but the change in the poetics of a literary system rarely occurs at the same pace as that prevailing in the environment of that system (Lefevere, 1992).

### 3.3 TRANSLATION AND REWRITING

Translation is probably the most obvious instance of rewriting, since it operates under all of the four constraints of the control system: Patronage and Poetics, Code and Communication. Yet all different forms of rewriting tend to work together in a literary system. The published book of translation does not only give a translation, it is always accompanied by an introduction, which is a form of criticism-cum-interpretation. (The practical analysis of the four novels in this thesis, carried no such introduction). Its absence was an obstacle in understanding the work. If the translation is successful, and is taken up into the mainstream literature, it is sure to be anthologized sooner or later. Historians of literature will rely on translations for their work.

Translation operates first of all, under constraints of the original, which itself, is the product of constraints belonging to a certain time and place. Second, language changes quite dramatically. Third, the universe of discourse very often possesses insuperable problems for any kind of so-called ‘faithful’ translation. Since the discourse features are particular to a given culture, they are almost untranslatable. In translation, however, they need to be resuscitated in various forms, like loan translation, claque, footnotes, or a combination of these.
Translation, then, is a visible sign of the openness of the literary system. It opens the way to what can be called both subversion and transformation, depending on where the guardians of the dominant poetics, the dominant ideology stand. However, translation does not manage to subvert or transform a literature, all on its own. Translation does so in conjunction with other forms of rewriting. If the study of translation is to be made productive for the study of literary theory, it is quite clear that translation can no longer be analyzed in isolation, and it should be studied as a part of a whole system of texts and the people who produce, support, propagate, oppose, censor them.

Not all translations produced do fit the mould described above. A fair number of them are produced by ‘technicians’ rather than ‘prophets’.

It is also obvious for the given discussion that translations can be seen as a historical tool to profit the study of literature, and cannot include the element of delight and pleasure to the reader. It should not be viewed as an interpretive weapon in the struggle between rival parties inside the receiving system. The aim of translation, however, is to make literature produced in other systems available for description and analysis. In practice, translations tend to be more or less descriptive or more or less interpretive, because it is difficult to escape from ideology or the poetics prevalent in the literary system of his or her own time, to which his or her translation will be seen to belong. Problems in translation tend to disappear, when Translation Poetics is not normative, but becomes descriptive in nature.

Translators should know the grammars and the lexica – the ‘locutionary’ aspects of the languages they want to work with, before they begin to translate. Translation training should not be designed to teach potential translators languages, but the illocutionary strategies inherent in those languages. Theo-Hermans (1985) has been cited as an informing source for the succeeding discussion.

Once this criterion is established, the translator will be able to identify the goal he or she sets out to reach, as a result of an analysis of the source text and the culture it was generated in, with a view to regenerating it in a different culture.

It is for these reasons that the role of Literary Theories in Translation is considered crucial, and needs to be heeded. Modern philosophical theories had a considerable
influence on Translation studies over the second half of the twentieth century. This includes George Steiner’s Hermeneutic Motion, Ezra Pound’s Energizing of Language, Walter Benjamin’s ‘pure’ language of translation, Derrida and the deconstruction movements relevance to translation.

3.4 LITERARY THEORIES

3.4.1 GEORGE STEINER AND HERMENEUTICS

Steiner defined the hermeneutic approach as a means to ‘understand’ a piece of oral or written speech, and the attempt to diagnose this process in terms of a ‘general model of meaning’ (Steiner, 1998).

Steiner’s description of hermeneutics of translation as ‘the act of elicitation and appropriative transfer of meaning’, is based on the conception of translation, not as a science, but as an ‘exact art’, with precision that is intense but unsystematic. The hermeneutic motion, which forms the core of Steiner’s description, consists of four parts: (1) initiative trust; (2) aggression (or penetration); (3) incorporation (or embodiment); (4) compensation (or restriction) (Venuti, 2000).

Steiner’s view is that, paradoxically, translation between two distant cultures and languages is ‘trivial’, because that tension which expresses itself in great translation, is reduced. Steiner’s hermeneutic concept is vital in recent discussions of Semantic and Communicative Translation, because Translation is both inter-lingual and inter-cultural. It needs to be contextualized in the time-frame and place-space or the milieu of the original.

3.4.2 EZRA POUND AND THE ENERGY OF TRANSLATION

Pound’s focus was on the expressive qualities of language, seeking to energize language by clarity, rhythm, sound and form, rather than sense, in translations.

Pound’s use of translation is described as a tool in the cultural struggle, and his conscious ‘archaicizing’ and ‘foreignizing’ in translation leads to marginalization. His view of translation as criticism, and his own form of ‘creative’ translation have also heavily influenced Brazilian poets, including Haraldo de Campos.
The practice of translators also reveals that this revitalization is to be found in the taking of the life energies of the ST and their reemergence in a nourished TT. In a sense, translation is a recreation of the original in another language, but without any deviation or distortion of it.

**3.4.3 THE TASK OF THE TRANSLATOR: WALTER BENJAMIN**

Translation for Benjamin is a particularly special activity, since it enables a text to continue life in another context, and the translated text becomes an original by virtue of its continued existence in that new context.

According to Benjamin, what a good translator does is to express the central reciprocal relationship between languages. It does this not by seeking to be the same as the original, but by harmonizing or bringing together the two different languages. In this expansive and creative way, translation, both contributes to the growth of its own language, and pursues the goal of a pure and higher language. This pure language is released by the complementation of the translation with the original. The strategy to achieve this is through a literal rendering which allows the ‘pure language’ to shine through (Venuti, 2000).

Benjamin’s philosophical idea of creating a ‘pure language’ by harmonizing the two languages, is an ideal and calls for further research. But it is an abstract concept in need of clarification. Without definition, it cannot find application in translation. But his search for higher ‘truths’ through the form of language, rather than the translation of meaning, has exerted considerable influence in the field of Translation Studies, especially on post-modernists and deconstructionists such as Derrida.

**3.4.4 DERRIDA AND DECONSTRUCTION**

Allied to the Post-modern and Post-Structuralist movements, deconstruction involves a questioning of language and the very terms, systems and concepts which are constructed by language. Deconstruction rejects the primacy of meaning fixed in the word, and instead, deconstructs the ways in which a text undermines its own assumption and reveals its internal contradiction.
The terminology employed by Derrida is complex and shifting, like the meaning it dismantles. This is emphasized in Norris’s (1992:32) concise description of the importance of Derrida’s term:

When Derrida breaks new ground…is in the extent to which ‘differ’ shades into ‘defer’. This involves the idea that meaning is always deferred, perhaps to the point of an endless supplementarity, by the play of signification. Differance not only designates this theme, but offers its unstable meaning a graphic example of the process at work.

Derrida holds that the original and translation owe a debt to each other, for their mutual dependence and survival, once translation has taken place. He criticizes the concept of relevance in translation. This is because, in Derrida’s view, a relevant translation relies on the supposed stability of signified – signifier relationship, and aims at total transparency.

Despite the complexity of their writing and practical applications of their approach, deconstructionists have brought new ways of reading to translation and have interrogated some long held beliefs, such as the primacy and stability of meaning and the sign. It is for the Translator to accept, adapt, ignore or even reject the above concepts. If the translation is for the benefit of the reader, s/he, is generally interested both in the content and style of the original to be flavoured and relished.

3.4.5 COLONIALISM, POST-COLONIALISM: GENDER AND FEMINISM IN TRANSLATION

The theorist who has paid attention to translation in the double context of gender and actual identity is Gyatri Spivak. In the ‘Politics of Translation’, she emphasizes, on the one hand, the idea for the translator to ‘surrender’ to the text, on the other, she speaks of the ‘staging’ of language through translation.

Real translation can only come about if the “jagged relationship between rhetoric and logic, condition and effect of knowing” are reconstructed in the other language. This is the condition for an ethics of translation “so that the agent can set in an ethical way- so that the agent can be alive, in a human way, in the world” (Munday, 2001:174).

In this regard Spivak posits two fundamental forms of alterity. The erotic and the ethical:
In order to be ethical, we have to shape the other into something like the self. This is humanistic universalism, but in translating relationship there has to be more respect for the irreducibility of otherness; this respect is more erotic than ethical in nature (Simon, 1996:140).

In the context of post-colonialism, Spivak feels that the translator must be able to discriminate on the terrain of the original. The persistent heritage of this colonialism means that the accountability of translation is different when you are dealing with a language most reviewers do not know. This is a point of political import of translating from a Third World to a First World language. This is exactly what has been traced in Chapters 5-7, of the thesis, in the findings of Abdullah Hussein’s translation analysis: ‘The Weary Generations’.

Spivak’s ‘Politics of Translation’ is a part of her larger project of post colonial pedagogy, in which she also draws attention to language as a necessary condition for understanding singular cultural forms. She warns that if such sensitivity is not maintained, a new form of orientalism could emerge, that would include a canon of Third World literature in translation, in which ‘all alien shapes take on the same line.’ Spivak’s goal is to situate the critical project of translation within the parameters of the evolving relationship between cultural poles. There is an emphasis now on the performative aspect of culture, on the ways in which cultural identity is constantly enacted through practices of representation.

The reflection of cultural concerns, moral norms and values, linguistic trends and educational issues of indigenous cultures and native peoples, is essential in an honest translation. That includes feminism and other gender issues and human rights. This is all the more important in view of the current challenges of the 21st century, new International Imperialism and Colonialism as reflected in globalism and globalization. Literature and Literary criticism cover these contemporary challenges.

Bhabha’s elaborates a powerful conceptual framework for the translator. Instead of serving as a bridge between already given cultural entities, translation becomes an activity of cultural creation. The bridge brings into being the realities it links: “the boundaries become the place from which something begins its preserving”. In that sense,
there is no ‘in itself’ and ‘for itself’ within cultures because they are always subject to intrinsic forms of the translation (Simon, 1996: 144).

Thus, the idea of culture as a set of unchanging and coherent values, behaviors or attitudes, has given way to the idea of culture as negotiation, symbolic competition or ‘performance’. Every culture speaks of a language traversed by two kinds of codes, the complicit idiom of the vernacular and the vernacular codes of international communication.

The central intersection of Translation Studies and Post-Colonial Theory is that of power relations. Tejaswini Niranjana sees Literary Translation as one of the discourses which inform the hegemonic apparatuses that belong to the ideological structure of colonial rule. Niranjana’s focus is on the way translation into English has generally been used by the colonial power to construct the rewritten image of the ‘East’, that has then come to stand for the truth. She specifically attacks the translator’s role within this power structure.

Niranjana writes from an avowedly post-structuralist perspective and provides recommendations for action, which are:

1. The post-colonial translator must call into question every aspect of Colonialism and Liberal Nationalism. For Niranjana, this is dismantling the hegemonic West from ‘within’; deconstructing and identifying the means by which the West represses the Non-West and marginalizes its own otherness. In this way such repression can be countered. The same can be noted in chapters of novel analysis: ‘Oddas Naslein’ and ‘Khuda ki Basti’.

2. Specifically, Niranjana calls for an ‘interventionist’ approach from the translator, “I initiate here a practice of translation that is speculative, provisional and interventionist”, she proclaims.

Venuti (1995) discussed two types of translating strategy in this regard: Domestication and Foreignisation. The roots of these two methods can be traced back to the German theologian and philosopher, Friedrich Schleiermacher, who allowed the translator to choose between the Domesticating method, in which there is “ethnocentric reduction of foreign text to target language cultural values, and bringing the author back home”. The
second is **Foreignizing** method, “an ethno deviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad”. Thus, foreignizing translation in English can be a form of resistance against ethnocentricism and racism, cultural narcissism and imperialism, in interest of democratic geopolitical relations (Venuti, 1995: 19).

In practice both ‘domestication’ and ‘foreignation’ may be done selectively to differing degrees, according to the constraints of translation and the translator’s choice. Neither should lead to alienation from the original, as only fidelity to it can preserve its quintessential originality.

**Venuti** is of the view that there is a need to develop a theory and practice of translation that resists the dominant target language’s cultural values, so as to signify the linguistic and cultural differences of foreign text. Such a translation strategy can be called **Resistancy**, not only because it avoids fluency, but because it challenges the target language’s culture and even it enacts its own ethnocentric violence on the foreign text. “Critical categories like fluency and resistancy, domesticating and foreignizing can only be defined by referring to the formation of cultural discourses in which translation is produced and in which certain translation theories and practices are valued over others” (Venuti, 1995:23-38).

**Berman** deplores the general tendency to negate the foreign in translation by the translation strategy of naturalization. Berman considers that there is generally a ‘system of textual deformation’ in the TT that prevents the foreign coming through. His approach of the forms of deformation is termed ‘negative analytic’. “The negative analytic is primarily concerned with ethnocentric, annexationist translations and hyper textual translation (pastiche, imitation, adaptation, free writing) where the play of deforming forces is freely exercised” (Munday, 2001:149).

Berman feels that it is only by psychoanalytic analysis of the translator’s work, and by making the translator aware of these forces, that such tendencies can be neutralized. His main attention is centered on the translation of fiction: “The principal problem of translating the novel is to respect its *shapeless polylogic* and avoid an arbitrary homogenization” (Munday, 2001:150).
By this Berman is referring to the linguistic variety and creativity of the novel and the way translation tends to reduce variation. He identifies the following twelve ‘deforming tendencies’.


A major and hot issue that contributes to the discussion of untranslatability, is the way translation tends to erase traces of different forms of language that co-exist in the ST and cultural transposition is made possible in translations. All the above mentioned trends in translation regarding culture are important, and need to be coped with, carefully and creatively. They have a dominating influence on the practice of translation throughout the world, and especially the Third World, which has been a colonized territory for a long time and where traces of Colonialism are still prevailing in all its post-colonial manifestations. The selected Urdu novels for analysis, unveil these trends and tendencies fully.

This leads one to consider the area of Cultural Specificity and its place in Translation Process.

3.4.6 CULTURAL SPECIFICITY AND ITS RELEVANCE TO TRANSLATION

In recent years, there has been a shift in translation structures from linguistically oriented approaches to culturally oriented ones. This view is epitomized in variants such as ‘one does not translate languages but culture’, and ‘in translation we transfer culture not languages’.

Translation is conceived as a cross-linguistic cultural practice involving re-contextualization. Two fundamentally different types of re-contextualization are distinguished which lead to two different types of translation. In translating, a text in one language is replaced by a functionally equivalent text in another language. **Functional Equivalence** is, thus, a key notion in Translation Theory and Criticism. Functional
Equivalence can be established and evaluated by referring the original and translation to the *context of the situation* enveloping the original and translation, and by examining the interplay of different contextual factors or dimensions reflected in the text, as well as shaping it.

Equivalence of function differs markedly in two empirically derived types of translation, *Overt Translation* and *Covert Translation*. Thus, in order to resolve the crucial conflict in translation between universal and cultural specificity, a distinction of two translation types, Overt and Covert Translation, can prove insightful.

Covert translation, is psycholinguistically, less complex than Overt Translation, and more deceptive. Changes at the level of language/ text and register may be undertaken, in order to achieve functional equivalence, which results in a quite different text, and this accounts for the fact that Covert Translations are often received as though they were original texts.

In order to achieve this originality in covert translation, a translator employs a so called ‘cultural filter’. This ‘cultural filter’ is the means with which the translator *compensates* for culture specificity. The cultural filter is often expertly integrated into the fabric of the text, that the seams do not show.

One of the most impressive examples of cultural differences is drawn from comparison of a European language and languages of South East Asia, where the socio-cultural differences are obviously remarkable. This compensatory mechanism is full adopted/adapted and illustrated through practical application in chapters of Novel Analysis. Koller (cited in Riccardi, 2002), lists a number of Standard Translational Procedures for overcoming such cultural translation problems, such as using commentaries, loan words or translation, adaptations, explications, definitions and paraphrases. All these procedures have venerable traditions in ethnographic research. The pattern of cross cultural differences that has emerged from the contrastive pragmatic analysis can be displayed along the five dimensions:
In English discourse, a ‘translational’ style focusing on the content of a message is frequently preferred, whereas in Urdu discourse, speakers tend to prefer an ‘interactional’, addressee – focused style. In terms of Gricean conversational maxims, the hypothesis may be put forward that English speakers tend to interpret the maxims of ‘quantity’ and ‘manner’, rather than Urdu speakers.

By hypothesizing dimensions of cross-cultural difference in discourse orientation, it is also suggested that the language used is linked to culture and mentality, and that linguistic differences in the realization of discourse phenomenon reflect deeper differences in cultural preference patterns and expectation norms at a conceptual, cognitive and emotive level.

3.4.7 PSYCHO ANALYSIS AND TRANSLATION

In his seminal work, ‘An Outline of Psychoanalysis,’ Freud makes two references to the analyst as translator. Both the references are concerned with the way in which the analyst comes to terms with what is unconscious. The first is described as what is inferred, and the second is its ‘expression’. Moving from one to the other, involves what Freud called the act of translation.

What needs to be pursued, therefore is, first, the nature of the object of interpretation, and second, what is at play in the subsequent rewriting or interpretation.

Freud describes the Manifest content, that which is presented to the analyst in the language of consciousness, and which seems to be of three distinct levels. The first is the Latent content. The second is the Manifest Content. The third involves the Dynamic of
Association that takes place within the encounter between analyst and analyzed. These three levels are related.

The latent content is present within the manifest content and the act of interpretation – rewriting – which that takes place in relation to the presentation of the manifest content.

The first point to note is that the manifest content is a translation of a latent content. This is the first level of translation. The second is that the interpretation of the manifest content involves its translation into the language of consciousness. Both these levels thus account for the method of translation. It is, however, a translation over which the subject has no control, and thus, it can never be a question of the ‘fidelity’ or accuracy of the translation. Translation, here, becomes the description of a particular fundamental movement (Benjamin, 1989).

Frued’s theory of psycho-analysis is of great help in understanding translation activity in the true sense of the term, since translation involves all the conscious and sub-conscious processes not so commonly intelligible. It helps to resolve a number of ambiguities in the subject, thus providing a valid rationale for the multiple interpretations involved in Translation.

3.4.8 CONCLUSION

If one wants to translate a text, or texts, he/she needs to consider the constituents that are operative, at a given moment, and to act accordingly, depending on the target one has set to achieve.

Translation, thus, has to be seen as probably the most radical form of rewriting in a literature, or a culture. If one thinks that rewriting shapes the evolution of a literature or a culture, at least as actual writing, one can analyze different cultures in different times, test a heuristic model and adapt it. This can be done within a cultural sub-system called literature, to investigate to what extent rewriting is responsible for the establishment of a canon of core works, and for the victories and defeats of successive constellations of poetics and ideologies, or to decide not to stop these. Translation, like other forms of rewriting, plays an analyzable part in the manipulation of words and concepts which constitute power in a culture.
3.5 COGNITIVE STUDY OF TRANSLATION PEDAGOGY AND PRINCIPLES

Investigating Cognitive Translation Processes is essential for the establishment of realistic learning objectives and pedagogical outcomes for Translation Skills courses and programmes. Such outcomes include knowledge systems that the translator can access, and strategies that translators can use, to apply their knowledge to the comprehension and production processes of translation. In this regard, the preliminary understanding of the human information processing is prerequisite:

3.5.1 HUMAN INFORMATION PROCESSING

A model of human information processing must be able to account for the following:

1. That sensory stimuli received by the senses and transmitted to the brain for processing are chaotic rather than organized.

2. That the processing system is able to convert an input which consists of continuous stimuli into discrete units of data.

3. That even degraded or ambiguous stimuli can be (if only with partial success) processed.

4. That inherently meaningless signals can, once received, be converted into meaningful messages.

5. That enormous quantities of information can be processed, store, retrieved and re-used with apparent ease and accuracy.

Three clear stages, each associated with a specific storage system, can be distinguished in the process:

1. Reception, filtering, storage and initial processing of information by the sensory information system (the SIS).

2. Final analysis, short-term storage and second filtering of the data by the short-term memory system (the STM).

3. Accessing the long-term memory-system and integrating new information within the LTM database.
Within the model, attention needs first of all to be directed to an understanding of the processes of decoding or analysis (reading) and encoding or synthesis (writing), with a particular emphasis on decoding, since – as we saw in the model of the translation process – one is, in essentials, virtually the mirror image of the other. Fig 3.2 provides an outline of the process.

![Diagram of information processing](image)

*Fig 3.2 Information processing; an outline model (Adapted from Bell, 1991: 231)*

How do these processes actually operate?

In keeping with the requirement for models to be memorable, we shall make use of a model in which the processes of analysis shown in Figure 3.3 are, termed ‘demons’ – image, feature, cognitive, decision and supervisor – respectively. Perhaps, too, it would be wise to reiterate the point we made about ‘theories’ and ‘models’ in the first chapter.

A theory is, as we insisted earlier, an explanation of a phenomenon, while a model is a physical embodiment of a theory. It is a tangible object which ‘stands for’ the theory and reveals the system inherent in the phenomenon by analogy; suggesting that it is ‘as if’ the phenomenon were as modeled.

We believe that there are little demons inside our heads. What the model does is to ask us to pretend that there are such demons each charged with specific information-processing tasks and we are asked to do ‘this rather than refer to ‘sub-systems’ or ‘mechanisms’, simply because it may be an amusing and memorable way of thinking about the process; no more than that. This can be represented in the following figure:
3.5.2 TEXT COMPREHENSION AND TEXT PRODUCTION: THEORETICAL ISSUES

Two integrated activities, the Comprehension of the Original Text, and the Production of the Target Text, frame the cognitive activity involved in Translation. Language comprehension and production have been described in terms of information processing, as cognitive activities which involve accessing, analysing and manipulating data. The given Bockaert’s model (cited in Kiraly, 1995) attached in Appendix A: Figure 5, is
typical of contemporary psycho-linguistic research for describing Text Comprehension and Production for Translation purposes.

In the model, L1 and L2 language comprehension and production involve cognitive processes that access linguistic, conceptual, and episodic information, under the control of planning processes, directed to achieve communicative goals. Linguistic, conceptual and episodic information can be stored in memory or carried by language input. The model proposes the existence of: (a) a sub-conscious work space that can simultaneously process information elements of different types, and (b) a conscious processing unit (CPU), where only a small amount of information is held passively for few seconds and operated upon cognitively.

Thus, Three types of Understanding, according to Kiraly (1995) can be identified to be involved in comprehension:

- **In-put based (Bottom-up):** Understanding based on linguistic information present in the input and language information from long term memory.

- **Schema based (Top-down):** Understanding that draws on information stored in long term memory.

- **Contextual understanding:** based on information drawn from the linguistic context and the entire linguistic situational context.

The Comprehension Process begins with language input, the input is processed simultaneously in all three modes of understanding. Linguistic input evokes relevant schemata to allow the language user to make inferences about intended meaning. The inferences evoke schemata stored in long term memory and combine them to form structures which can be modified, as new information is made available from the input. Comprehension problem arises because of lack of domain-based or culture-based knowledge schemata, the absence of knowledge about relevant discourse conventions, or the absence of linguistic information. The Second Language learner is likely to encounter more comprehension problems than native speakers, especially with reference to culture specific discourse frames, L2 culture based knowledge schemata, and L2 linguistic knowledge.
The assumption that the human mind is an information processing system with limited capacity, has led the researcher to assert, that the essential dichotomy in language processing is between automatic and controlled processing.

**Automatic processing** develops through practice, the consistent mapping of the same input to the same pattern of activation over many trails. Once learned, automatic processing is difficult to suppress.

**Controlled processes** are not learned response; they are the temporary activation of procedural elements in sequence. Only one sequence can be controlled at a time, without interference. Controlled processes require more time for their activation than do automatic, but they have the advantage of being easy to set up, change and apply to a new situation. They further regulate the flow of information from working memory to long term memory. It is for this reason, important routine activities to become automatic so that resources are available for higher-order processing, but at the same time failure to employ controlled processes especially at a more ‘global’ activity level can lead to rigidity and sterility.

Two kinds of products emerge from the work space: Tentative Translation Elements and Translation Problems.

**Tentative Translation Elements** are untested, unmonitored product of spontaneous associations made in a work space level. Translation Problems emerge from the intuitive work space when automatic processing does not produce tentative translation elements. These processes are considered in the controlled processing centre, and a strategy is chosen and implemented in an attempt to deal with them. Strategies do not solve Translation Problems; they are merely plans carried out in an attempt to solve problems. A failed strategy may cause the problem to be sent back to the intuitive work space, with additional information not previously taken into account. If the work space is unable to provide an adequate solution, as against the translator’s expectation structure, a Tentative Translation Element will be proposed and accepted, based on the inadequate information available, or the element in question may be dropped and the search procedure will begin again (Kiraly, 1995).
All Text Processing is, to a larger extent, a matter of **Problem Solving**. Translators, just like other text processors, encounter problems of comprehension, interpretation and expression and evolve strategies for coping with them. What a Study of the Translation Process must investigate is the kind of problems which occur in translation, and the frequency with which they occur, the specific strategies that translators employ in recognizing and resolving those problems, the frequency with which certain strategies are employed, and the kind of problem indicators which can be observed in the translation context.

A **Translation Problem** is part of the process of transfer, whether deriving from the reception of the Source Text or the production of the Target Text, which makes analysis or synthesis non-automatic. Such problems may be anticipated at both the macro and the micro level. On the basis of this definition, **Translations Strategy** is a potentially conscious procedure for solving problems faced in translating the text. Strategies, too, can be divided between those which are local and those which are global. Equally, local and global strategies interact with relevant elements of the translator’s background knowledge: critical awareness of style and context of similar texts, of conventions, of spellings, punctuation, and grammar, of compatibility of elements defining register, and intuitions about what constitutes the Target Language.

One of the fundamental problems the translator faces is that of Memory Limitation. Text Analysis and Synthesis is carried on a clause at a time, and the major problem for the translator who wishes to increase the size of the **Unit of Translation** or reduces the processing time, is the small capacity of working/short term memory in which Analysis and Synthesis take place. The translator has, then, an overall need for strategies which reduce pressure on the working memory, but the translator working with in a written text tends to attempt to solve the problem by first reaching an understanding of the meaning of the source text, before putting that meaning into words, and then returning to the text as memory fades.

The complex cognitive processes involved in Translation as compared to a more typical instances of mono-lingual or bi-lingual of Text Comprehension or Production according to Kiraly (1995) can be underlined as:
• Two systems of cultural, social, and knowledge-based schemata must be available for access in long term memory.

• Two linguistic systems and their associated schemata must be adequately acquired to allow automatic first language L1 comprehension processing and second language L2 production processing.

• Both L1 and L2 discourse systems must be available in the memory.

• Translation related schemata must have been internalized in terms of the translator’s role, translations quality or adequacy, strategies for linking L1 comprehension and L2 production and specific strategies for translation problem solving.

Thus, a systematic approach to Teaching Translation should clarify the relation between these complexes, and develop methods to activate, exercise and routinize a student’s ability to integrate this nexus of systems and schemata.

It is for the same reason that modern theorists and scholars (Toury:1980, Newmark:1982, Neubert and Shereve: 1992) view the Text as a global unit of Translation, and for Translation Processing, the Source Text is parsed into smaller units;(linguistic/ textual and semantic/ propositional units), and all these smaller units are then re-assembled to create a complete Target Text. The full discussion of this processing is available in previous chapter 2.

But this conception implies that Translation involves a continuum of Translation Processes to solve different Translation Problems at different levels, from global textual operations to word replacements, using spontaneously associated elements from the Target Language within a single sentence.

In terms of variety of activities and processes, a Psycho-linguistics Model of Translation needs to account for the translation’s ability to shift from written text to written text from written text to spoken text, from spoken text to written text.

Translation, too combines the activities of reading/listening and writing/speaking. But translators listen and read in a different way from other language users, because they
operate under a different set of constraints. Three sets of constraints stand out as particularly significant in the context of translation, according to Baker (1998):

a. **Task:** the bilingual activity which the translator is required to carry out and the context in which this activity takes place.

b. **Text:** the linguistic and discoursal structure of the source text.

c. **Translator:** the bilingual linguistic and non-linguistic knowledge and skills of the person carrying out the translation.

### 3.5.3 STAGES, PROBLEMS AND STRATEGIES

There are at least three essential stages specific to the processes of translating and interpreting. These are: **Analysis, Synthesis** and **Revision**. During the *Analysis stage*, the translators, reads/listens to the Source Text, drawing on background, encyclopedic knowledge, including specialist domain knowledge and knowledge of text conventions, to comprehend features contained in the text. This requires processing at the syntactic, semantic, and pragmatic levels, as well as in terms of *Micro* and *Macro* Analysis of the actual text: monitoring for cohesion and coherence, checking for coherence in the actual text and the potential text type of which it is a token realization. There is a trade-off between the micro/bottom – up analysis of the Text at a clause level and the macro/top down analysis of the text as an entity. During *Synthesis*, the Target Text is produced, i.e., written, signed, spoken and then evaluated in terms of the sender’s meaning and intention, the translator’s intention in translating the text, and the user’s needs. On the basis of these evaluations, the draft translation is revised/edited during the final stage of *Revision*, and such things as clause linkage and the text’s congruence with its text type are adjusted (Baker, 1998).

Translators appear, to make use of three global strategies according to Baker (1998). They have a tendency to: (a) translate without interruption for as long as possible. (b) Correct surface errors immediately, but leave errors involving meaning until a natural break occurs, typically at the end of a clause or sentence. (c) Leave the monitoring for qualitative or stylistic errors in the text to the revision stages.

The above approach applies particularly to Biligual Translation. Translation is a linguistic operation concerned with semantics as well as with syntax and morphology, as
they relate to semantics. It is also a discursive operation on the act of communication among various participants. Translation involves rendering the meaning of a text, which one cannot do successfully, if one does not understand the text, or does not have a meaningful and coherent conceptual construction of the text in mind. In the standard position in linguistics, it is said that comprehension is the result of confrontation and synthesis of both literal and contextual meaning. In this view, literal meaning rests on linguistic items, while contextual meaning is carried by the act of communication. In discourse structures, meaning integrates literal and contextual meaning. It is arrived at through at least two types of operations, interpretation of textual units based on linguistic knowledge, and inferences and deduction based on extra linguistic and encyclopedic knowledge (Dunks, Shreve, Fountain and Macbeth, 1997).

Major empirical studies on Psycholinguistic Processes of Translation have focused on Translation Production Plans that correspond to the Communication Strategies which can be classified into three groups according to Kiraly(1995):

- **Formal Reduction Strategies**: reduce the linguistic system in an attempt to fulfill the established goal.
- **Functional Reduction Strategies**: reducing a communicative goal to avoid a problem.
- **Achievement strategies**: attempt to solve a problem by expanding ones communicative resources.

### 3.5.4 CHANGE MECHANISM IN TRANSLATION

What is the mechanism that drives change in translation? Some change sources are:

i. Change in the range of communicative situations in which translation occurs.
ii. Presence/absence/appearance and influence of a monitoring agent.
iii. Change in the nature of the task.
iv. The appearance of incentives (motivations) to focus on particular aspects of the task cycle, and others.
v. Changes in the nature and amount of feedback.
vi. Change in the goals and expectations of the translator.
3.5.5 A HEURISTIC FOR RESEARCH IN THE COGNITIVE PROCESS OF TRANSLATION

As far as cognitive processes in translation are concerned, the heuristic emphasizes the following important foci in translation and interpreting research: (a) primary sensory processing, (b) short term memory and buffering mechanisms, (c) mechanism for integrating buffering contents, with outputs of long term memory via process of selective activation and retrieval, (d) automatic and effortful processing of results of activation and retrieval, (e) constraints placed on performance by a finite working memory system, and management of competing demands for resources and alteration in such a system; and (f) the structure of bilingual and translation long term memory.

One of the critical issues in Translation Studies is the balance between automatic and effortful processing and how that balance changes over time between novices and experts.

Translation requires a combination of more automatic linguistic processing and more effortful textual and professional processing. The more this balancing act is placed under constraint, the greater the role of executive mechanisms, central executive and frontal lobe mechanisms. There is some evidence that there are intrinsic difficulties in translation that have to do with managing so many parallel processes, and with the unusual constraint of having to cross linguistic representations and resolve any conceptual deficits in the target message relative to the source message.

Translation is unique in a sense that there is a conjoined comprehension and production task that chooses languages, for example, one comprehend in L1 and processed in L2. Dual processing model may allow one to evaluate more systematically the impact of performing two or more tasks simultaneously.

3.5.6 CONCLUSION

Translation competence can be constructed quite differently in different individuals. There can be multiple routes to make cross language transfer, translation and interpretation, depending on how neural assemblies are laid down during the experience and training of translation, and in how effectively computations are performed and effortful processing carried through.
Problems of representativeness of data and difficulty of accessing mental activities, notwithstanding, the findings of empirical research do suggest trends in the way translators translate, tackle problems and justify their decisions. But it would be unwise to make exaggerated or unwarranted claims for the insight that Psychology can offer Translation Studies, as Wilss as cited in Baker (1998:189) warns us;

Neither psycholinguistics nor neurology can as yet provide reliable information on how linguistic data are stored in the brain, how linguistic matching procedures take place and what mental structures are active in recalling linguistic information.

However a decade or more on, enough is now known to begin the task of creating a Model of the process which reveals the logical underpinning of the act of translation itself: an analogy of the stages and steps which must be accounted for, if the intention is to explain how translation is possible as a human activity. Such a model enables one to go beyond the notion of Translation Theory as ‘helpful hints for translators’ to a range of consciousness raising insights into a process which is at once both unique and typical. George Steiner has gone so far as to claim that all human communication is tantamount to translation.

The addition of a psychological perspective in Translation Studies can open the way not only to a greater understanding of translating and interpreting, but it can contribute to deepening of understanding of human communication, in general. This shift will probably establish Translation Studies as an independent field of study, linked symbolically with all the human sciences, and in particular with Linguistics and Psychology.

3.6 TRANSLATION AND SECOND LANGUAGE LEARNING

3.6.1 Introduction

Translation in the context of second language acquisition, proves the need to move from a focus on product to a focus on process. Secondly, studies of translation yield very significant understanding about the way textual competence develops in a language learner, the essence of how translation relates to the organization of language above the
level of the sentence. Furthermore, it also clarifies the fact that the phenomenon of translation into the second language is acknowledged not as a problem, but as a normal human activity supported by the assistance and insights gained from the methodological application of linguistic theory (Campbell, 1998).

Translation Pedagogy and Process have established the fact that language competence is inevitable for translation activity. Hence bilingual learning of language is inevitable. There is need to streamline all the English Language courses and syllabi to be taught in translation courses, and classroom teaching should be restructured. For this purpose a few important guidelines are presented below:

It is impossible to produce acceptable translation unless a good deal of reading, writing, listening and speaking has taken place. So, far from being independent of the four basic language skills, translation is, in fact, dependent on and inclusive of them, and language students who are learning translation, will need to practice them. Translation ability, then, seems to develop automatically in tandem with competence in a foreign language. So, if the translation task is properly situated, it provides as natural a focus for practice, as any other classroom activity, because it draws together most or all of the skills normally considered essential in classroom practice.

It is important to remember that it is not possible to produce a good translation, unless all of the traditionally recognized language skills have been employed during the process: the translating of the text for which sufficient groundwork has been done. For this purpose, a fixed number of text types could be focal in the teaching process. Careful attention should, therefore be paid to the selection of texts to be used for language teaching, in translation courses.

The need of language learning becomes more crucial when translators face problems to match lexical items between the SL and the TL. The reason for making inappropriate choices and failing to find the ‘right word’, are directly related to methods of vocabulary learning and foreign language teaching, in particular the role of translation in modern language teaching.
Swell in Malmkjar (1988) therefore believes, that along with the emphasis on Source Text analysis, equal degree of textual awareness of the Target Text will enable the language learners to make appropriate choices about the TT phrasing.

It is also important to maintain the difference between Linguistics and Language, while teaching English language courses. Language is the tool for the translator, rather than the object of study. The translator must be taught to use the tools skillfully and appropriately, which implies that teaching should concentrate on the use of language in communication, rather than on the linguistic study of language, itself.

Language teaching in Translation courses, appears to be effective for L2 competence. The only need is to improve traditional teaching methods. Students must decide whether to preserve, as in the Source Text, or to change for the new audience, the individual style of the author, the conventions, formats and tradition of the genre, culturally – specific items, and referential facts given on the text (Duff, 1989). Like any teaching method, however, classroom translation must be applied within a principled theoretical framework. Bilingual teaching is one innovative approach to avoid the trap of the Grammar Translation Method.

As a study aid, written translation is eminently suited to the development of thoughtful, critical reading, for as anyone who has translated knows, there is no better way of coming to understand a text than to try to translate it.

For pedagogic purposes, the process of translation is as important as the finished product, for the process is the means for achieving the desired product. Provided these principles are followed, and that a variety of texts are used which provide practice in expressing a range of linguistic functions, translation can be used as a time saving and efficient classroom management tool, as a variable study-aid and as a way to promote thoughtful communication. It can, at the same time, be developed into a useful skill, relevant to the learners’ everyday lives.

Swell and Higgins in Malmkjær (1988) mention that proponents of communicative methods of language teaching have long held that translating is counter productive to the development of all round proficiency in a foreign language. But, on the other hand, it has
often been argued that translation as a means of improving linguistic proficiency, does
have its benefits. The following aspects are usually listed as such benefits:
(a) To improve verbal agility (e.g.; through reverbalization or reformulation of the
source text, which would often be the text in a foreign language the L2).
(b) To expand the student’s vocabulary in L2.
(c) To consolidate L2 structures for active use.
(d) To monitor and improve the comprehension of L2.

Translation as a language learning device has a long tradition, but as such, it cannot have
the aim of developing a specific translation competence. For this purpose, one needs to
define translation in terms of ‘text induced activity’. Translator competence thus
involves an awareness of all the relevant factors for the production of the TT, that
appropriately fulfils its intended function. Such a competence requires more than a sound
knowledge of the linguistic system of L1 and L2. In addition, it involves at least
knowledge of communicative and text typological conventions in the source and target
language cultures, subject and culture specific knowledge and a number of research
skills.

A Functional Approach to translation, in order to prepare students for the requirement of
real life translations, has consequences for the teaching methodology, examination
procedures, assessment and marking. When the aim is the development of professional
translation skills, it is absolutely necessary to specify the purpose and the addresses of
the TT, because otherwise there is no clear criterion on which specific translation
decisions can be based. Whereas in a language learning programme, the choice of text
and text types will depend on the overall aims and structure of the programme, for
professional translation courses, the greatest practical benefit will accrue when the choice
of texts and text types is based on real translation demands.

The concept of translation can be defined differently for EFL learners and teachers and
teaching translation for a professional career. Translation for EFL means reproducing the
message of the ST, while paying attention to different linguistic structures. Translation
for professional purposes means text production for specific purposes.
Translation can be aimed at helping learners to develop communicative skills and strategies, oral fluency and a skill of using the foreign language, creatively. Activities can be used which extend the skill of note, letter and essay writing, summarising, paraphrase, simplification, etc. Conversely, the same activities can be used at a higher level of proficiency, to prevent undesirable avoidance strategies. Translation can be a useful pedagogic resource, if tempered with caution, by taking into account the Principles of Translation Theory. These principles, which seek to balance the many opposing forces that exert their influence on the target text, should underlie translation activity, whether in the real world, or in the classroom.

3.6.2 REASONS FOR USING TRANSLATION IN THE CLASSROOM

1. Influence of the Mother Tongue:
   The mother tongue shapes one’s way of thinking, and to some extent, the use of the foreign language. The interactive influence of L1 and L2 is well-known to language teachers. Translation helps one to understand better, the influence of one language on the other, and to correct errors of habit that creep in unnoticed. And because translation involves contrast, it enables one to explore the potential of both languages: their strengths and weaknesses. Corrective action and remedial measures promote comparative language learning.

2. Naturalness of Activity:
   Translation is a natural and necessary activity used outside the classroom as well in offices, banks, ships and airports. Translation is going on all the time.

3. The Skills Aspect:
   Language competence is a two way system – one needs to be able to communicate both ways into and from the foreign language.

4. The Reality of Language:
   The proper material of translation is authentic, not ‘made up’ language, and all language is relevant to translation – all styles and registers of both speech and writing.

5. Usefulness:
   As a language using activity, translation has many merits. The chief among these are:
a. It is an activity, which, by its very nature, invites speculation and discussion. In translation, there is rarely a ‘right’ answer.

b. Translation develops three qualities essential to all language learning: accuracy, clarity and flexibility.

c. Translators will always be needed at the national level (Duff, 1991).

Translation also essentiates Basic Language Skills, which are the key to communicative skills and interpersonal communication. It is therefore important to underline the Goals and Methods for a course in Translation Theory, in order to resolve the problem of its feasibility as a discipline in Language Departments.

3.6.3 GOALS AND METHODS FOR A COURSE IN TRANSLATION AND LANGUAGE

Modelling Translation Competence vis-à-vis Language Competence:
Translation involves variable tasks that make specific demands on the cognitive system of the translator. What enables translators to cope with these tasks is their translational competence. This complex knowledge and skill summarized as competence turns out to be of a tripartite structure. Thus, there are at least three kinds of competence. They are unevenly developed among translators. But if any one of them is absent translation will not work. They are: (1) Language competence (2) Subject competence (3) Transfer competence. The crucial question for Translation Studies is: how these three competencies inter relate efficiently, effectively and adequately, to form the graded translator’s competence, that guarantees the achievement of the highly variegated scale of tasks expected from translators in their multifaceted work routines.

To summarize, the concept of translational competence as a hierarchical configuration of component competencies, is related to language, encyclopedia, and transfer knowledge and skills, which turn out to be a major way to the complex interdiscipline of Translation Studies. Directing attention to the subtle working and interaction of the various realms of the translator’s competence, is also the chief tracking help that guides the prospective translator to master the basics as well as the specifics of bilingual communication. “This integrated issue of translation competence corresponds very aptly with the role of
translator as the great and only generalist in our age of the unique and self proclaimed specialist” (Hornby, Ponchnacker and Kaindle, 1992:412-420).

Translation Competence ought to do at least the following:

- It should show whether translation competence is divisible into components, and if so, describe those components and their interrelationships.
- It should be able to describe the development pathway taken in scanning how to translate.
- It should include means for describing the differences between the performance of different translators.

With regard to the requirements of the components of competence, a Model of Translation Competence can be identified; which can be summarized diagrammatically as in Table 3 (Appendix A).

The point at which translators fall along the two axes of disposition is: persistent versus capitulating, and risk taking versus prudent. A persistent translator is one who omits as little as possible, while a capitulating one gives up when difficulties are encountered. Prudent translators make choices close to the norm, and risk-takers produce unusual translation.

Overall, the very list of proposing that a competence can be divided into separate, underlying components, implies the relative independence of those components. Textual competence components are a facet of Target Language competence – the ability to deploy the resources of the Target Language in a highly specialized way with regard to requirement. (b) It implies the potential further development of components through time. The disposition component reflects individual characteristics of the translator, unrelated to Language Competence, and the way in which those characteristics impact the job of translating. Monitoring competence has to do with both Target Language Competence and individual approach. Indeed, these three components could be rephrased as three questions:

(a) Can translators produce translation in stylistically good English?
(b) Do they have the right personality for translating?
(c) Can they turn out a text that needs the minimum of revising? (Campbell, 1998).
Some characteristics can be underlined for each of the three levels of competence in the given table:

**Table 3.1 Characteristics of Three Levels of Competence**

<table>
<thead>
<tr>
<th>Level of Competence</th>
<th>Characteristics of the Text in this Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sub-Standard</td>
<td>Spelling is very inaccurate, source text is not fully translated and target text is short; function words are often omitted, so that text contains high proportion of content words, especially norms; translation is rather indirect because of efforts to cope with poor target language repertoire.</td>
</tr>
<tr>
<td>Pre-Textual</td>
<td>Spelling is accurate; source text is fully translated; text is long and strung-out, because of use of function words rather than lexicalizations; vocabulary is not varied, translation is structurally very close to the source text; style is more ‘verby’.</td>
</tr>
<tr>
<td>Textual</td>
<td>Spelling is accurate; source text is fully translated; text is short and syntactically dense through the use of lexicalizations; style is more nominate and words are longer than more varied, the text is structurally more distant from the original, because of grammatical shifts and indirect translation of source text words.</td>
</tr>
</tbody>
</table>

(Adapted from Campbell, 1998:69)

Thus, what is evident at all the three levels is considerable amount of Linguistic proficiency in order to translate any type of text undertaken by students.

This leads one to the most crucial stage which is a pre-requisite for all translators: independence in the execution of the task. Translation is a task that requires self-assessment, without which translation activity cannot be undertaken.

There are four fundamental principles that follow from the idea of modelling translation competence:

1. Translation competence can be separated into relatively independent components, which can be used as building blocks in curriculum design.
2. Translation education is a matter of intervention in the development of various components of translation competence.
3. Students are likely to attain different levels of achievement in the various components of translation competence, given difference in their bilingual skills.
4. The assessment of translation quality is best seen as a matter of profiling the competence of learners, rather than simply measuring the quality of their output.

In the light of the above discussion, the following Translation theory course can be used as a guiding source:

**Table 3.2 Three Types of Translation Theory Course**

<table>
<thead>
<tr>
<th>Type1: Methods of Translating</th>
<th>Type2: Translation Studies</th>
<th>Type3: Concepts of Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audience and purpose</td>
<td>To train professional translators.</td>
<td>To train researchers and translation teachers.</td>
</tr>
</tbody>
</table>
| Goals | • Learn translation procedures.  
• Learn approaches suited to different text types.  
• Learn range of solutions available for categories of problems (e.g. metaphors, proper nouns). | Become familiar with the main writers, periodicals and texts in the various fields of translation studies and related disciplines. | • Question received ideas about translation, language and communication.  
• Reflect on what translators do and develop a self concept.  
• Learn a set of concepts and terms for talking and thinking about it. |
| Concept of Theory | • Systematizing practice.  
• Stating principles for selecting best translation. | • Explaining systematic observation of the mental process, product and function of translation.  
• Characterizing translation, using concepts from other disciplines.  
• Deriving categories for T criticism | • specifying the role of translators (past and present) in society and in the translation process.  
[theory in the etymological sense: a ‘vision’ or ‘contemplation’ of what translators do] |
| Typifying question | What is the right/ best way to translate this text? This phrase. | What are the possible ways of transforming a text? | what is my role among all the roles a translator can play? |
| Assignments | Translations.  
Other exercises | Essays requiring bibliographical searches and extensive reading.  
• Critical summaries of article and basis.  
• Critical commentaries on translation | • Analytical summaries of articles  
• Descriptive comparison of alternative translations of a text. |

(Adapted from Hornby, Ponchnacker and Kaindle, 1992:402)
3.6.4 CONCLUSION

Finally, Second Language Learning thus has strong implications for the development of Translation Pedagogy. The discussion in brief, makes the point that Second Language strategies, if appropriately applied, finally lead to Translation Competence. It requires appropriate planning, like any other educational enterprise. Translation Pedagogy and assessment revolves around the complementary interests of its stakeholders, which include students, teachers, course designers, evaluators and accrediting bodies.

Thus literary theories, Cognitive processes and Language Learning Theories have strong implications for Translation Pedagogy and process and pedagogic framework of Translation cannot be drawn without them.
CHAPTER 4

URDU TRANSLATION: PROCESS AND PEDAGOGY

The aim of this chapter is to provide an introduction to Urdu language, Urdu prose and Urdu translation. It is the development of Urdu prose initially that provided an impetus and became the basis for the emergence of Urdu translation. It also highlights the purpose, kinds of Urdu translation, and its general procedures, principles, problems and limitations of Urdu translation in Pakistan. It discusses the pedagogy and principles for translation from English into Urdu, and vice-versa at the grammatical level. Some practical suggestions/solutions to tackle the existing problems in relation to Urdu language and Urdu translation pedagogy in Pakistan are also proposed in the chapter.

4.1 AN INTRODUCTION TO URDU LANGUAGE

Urdu is an Indo-Aryan language akin to Hindi. Both Urdu and Hindi share the same Indic base, and phonological and grammatical level. They are so close that they appear to be one language, but at the lexical level, they have borrowed so extensively from different sources (Urdu from Arabic, Persian, and Turkish; Hindi from Sanskrit) that in actual practical and usage, each has developed into an independent language. This distinction is further marked at the orthographic level, where Hindi uses Devanagari, and Urdu uses the Arabo-Persian script, indigenously modified, to suit the requirements of an Indo-Aryan speech. With this context in view, although the grammars of these Languages cover many common ground, nevertheless in order to do justice to the differing sociolinguistic paradigms, both the languages should be treated as independent languages in their own contexts (Schmidt, 1999).

Urdu language, with regard to speaking and understanding, is among the world’s popular languages. According to the Collin’s Encyclopedia, Urdu stands third in ranking among
the world’s languages. According to Guinness Book of Record, the world’s largest language is Chinese, spoken by 77 billion people. The second largest language is English spoken by 33-37 billion people. Urdu is considered equivalent to Hindi, which, according to various records, is the third largest language of the world. The figure collected for Hindi is about 20 million while the figure for Urdu is more than 51 million. Collin’s Encyclopedia declares Urdu as ‘Hindustani’ and categorizes it as the third largest language.

According to the ‘Hindustan Times’, Delhi, Urdu is the language of 15 million people but this figure is restricted to only Muslims. The fact of the matter is that Urdu is spoken in other non-Muslim areas of India, as well, by population of about 10 million people. Besides, 16 million people of Pakistan, the number can be extended to over 50 million, if the countries of Bangladesh, Sri Lanka, Iran, Afghanistan, Arab and Gulf States, England, Canada, America, France, Spain, Holland, Germany, Denmark, Norway, Sweden, Australia, Ginny, Serrynam, Fiji, West Africa, Maraish, Trinidad, Maldives etc, are included. However, Ali Siddiqui from India reports the number of Urdu speaking people to about 60 million (Durrani, 1993).

All these calculated figures point to the main fact that, Urdu is acknowledged as the third largest Language of the world; and it should be given due recognition in every sphere of life. In Pakistan, it is the National Language and is used as a medium of instruction in most government schools, at the lower level of administration, and in the mass media, including the electronic, in which hybridization(of languages especially English) is relatively a recent fad.

Nothing can be of greater help in promoting a spirit of unity in a country than the possession of a common link language. Urdu is indisputably the language that is most widely spoken in India and Pakistan. A foreign traveller, who knows a little Urdu, can travel almost anywhere in India and Pakistan, without feeling any difficulty about getting what he wants.

Its familiar sounds can be heard on the northern borders of India, on the coasts of Arabia, Syria and Egypt, and even on landing at ports, in Italy, France and England. Even the Far
East is not unfamiliar with its words. It appears to have reached all corners of the globe which have been visited by Indians or where Indians have settled’ (Qadir, 1989:05).

4.2 DEVELOPMENT OF URDU PROSE

The development of every language shows that in its beginning, it creates good deal of poetry, but as it grows, poetry gradually gives place to prose. The real wealth and status of language is judged in modern times, by the wealth of its prose.

The earliest contacts between Urdu and the West were through the Portuguese and the French. A large number of words in everyday use are a legacy left by them. Words like almari (wardrobe), mez (table), pistaul (pistol) and nilam (auction) among a host of others, commemorate Indian contact, with the Portuguese. Similarly, there are large number of French words which form a part of the Urdu language, for example. Chand Mari (Champ de Mars), edikang (aid-de-camp), quami (Chemise), Sabun (Savon), and botam (boutan).

With the passing away of the influence of the Portuguese and French, came the more lasting contact with the English, and numerous English words have now found their way into Urdu Language and Literature. It is difficult to form a correct estimate of the number of such words. In an article written many years ago by the late professor Wahid-ud-Din Salim, it was stated, that he found no less than 500 English words in Farhang-i-Asafia, the well known Urdu dictionary compiled by Maulvi Sayid Ahmad of Delhi. It must be remembered that the dictionary was published more than thirty years before Professor Salim framed his estimate. The number has grown enormously since, and now more than 1,000 words would be a modest estimate. Many of the recent inclusions relate to common usage like school, company, doctor, rail, ticket, etc. Some words relate to science, technology and modern inventions, for which there were none in Urdu. Sometimes efforts are made to coin new words by way of translation, but such efforts are not very successful, nor very popular, being archaic, outlandish or difficult. There are also words relating to politics and civic institutions which have been adopted by writer in Urdu journals and periodicals and by speakers on political platforms, as for instance, council, parliament, president, vote, ballot, etc.
Thus the development of Urdu prose is directly linked and related to the influence of the West in general and English in particular.

The influence of English is observable not only in the addition that it has made to the vocabulary of Urdu, but also in the adoption of Western methods of expression. Translations, like ‘angle of vision’, ‘point of view’, ‘method of approach’, come into vogue through the medium of English. But this tendency to borrow phrases from English is not conducive to linguistic simplicity or elegance. The most pervasive influence of English on Urdu language is in the domain of style, on its prose, fiction, poetry and drama. The focus of attention in this thesis is only prose.

Before the nineteenth century, there was hardly any prose literature in Urdu. Earlier prose writings were either religious tracts or books of old world stories. About the middle of nineteenth century books like, *Fisana-i-Ajaib* and *Bagh-o-Bahar, Dastan-i-Amir Hamza, Taslim-i-Hosh Ruba* and *Bostan-i-Khiyal* were published. The first two had long served as text books for British officials desiring for proficiency in Urdu, while the other three are voluminous stories related to imaginative reading. The style of these books is artificial and stilted, but they were great achievements at the time when they were written.

The idea of Urdu prose first sprang up at Calcutta, by Dr John Gilchrist, the Principal of the Fort William College, who has also been called by some, the father of Urdu Prose. He compiled a dictionary and a grammar of *Hindustani* (a popular synonym for Urdu) for the use of western students attracted a large number of Indian scholars from Delhi and the Northern Western Provinces. Among them was Mir Amman Dehlwi, who produced *Bagh-o-Bahar*, a translation of the Persian work *Chahr Darwesh of Khusrau*. Many other translations from Persian and other languages were done by Hindu and Muslim scholars employed at the Fort William College, under Gilchrist and his successors. The first writer of standard Urdu prose is the famous poet Mirza Ghalib of Dehli, Sir Syed Ahmad Khan and the devoted band of his fellow workers, like Nazir Ahmed, Hali and Shibi belonging to the Delhi School of Urdu Literature and Pandit Ratan Nath (Sarshar) and Maulvi Abdul Halim (Sharar) of the Lucknow School, completed the superstructure laid by Ghalib. He was the first to discover the charm of Urdu Prose. Like all cultured people of his day, Ghalib used to write letters to his friends...
in Persian, but about the middle of the nineteenth century he adopted Urdu as the medium of correspondence. These letters have been preserved and published in a book called ‘Urdu-i-Mualla’.

It is remarkable that the prose of Ghalib does not owe its beauty to Western influence, but that cannot be said of the modern writers of Urdu prose who followed him.


4.3 EVOLUTION AND DEVELOPMENT OF URDU TRANSLATION
The evolution and development of Urdu Translation is long, complicated, and thus difficult to trace concretely and in linearity. However, the brief discussion given below will provide the chronological and conceptual development of Urdu Translation through different phases of history: how it has evolved through various stages and has acquired the current state and status.

Dr. Mirza Hamid Baig’s book ‘Turjumay Ka Fun: Nazri Mubahis: 46 B.C-1986’(1987: 10-130), has been used as reference to underline the history of Urdu Translation. Information is also collected from Dr Rahim Baksh and Abdul Hamid Azmi(1999).

The tradition of translations, from one language into another, both in the East and West, is very old. Exactly 1434 years ago, during the Sasani reign in Iran, one part Punch Tantar of the Sanskrit book Hato Padesh was translated by Bazarjamhar and Hakim Barozia (55 iswi) in the Pehlivi language as Kaleeluk-o-damnak.

Even before that, the acknowledged example of the world’s most ancient literature Samira (5,000 year B.C) can be traced. The language of this civilization was called ‘Somairi’ or ‘Somaira’. ‘Somairi’ literature was recorded in writing from two to five thousand years before ‘Rug Weed’, two thousand years before Greek and Ibrani literature. Thus, with the passage of time, the influence of Somairi literature on Aryan’s ‘Rugweed’, Ibrani’s ‘Ehednama Qadeem’, Ancient Greek’s Iliad and Odessey and Hindi’s ‘Ramayan-o-Mahabaharat’ will become evident.
According to historians, the mid-centuries of Roman downfall and ‘Nishat-i-Sania’ were considered as Dark Ages; (Zamana Tareek). But it was a time when Muslims saved their literary and academic treasure.

In 12th and 13th century, Ibn-e-Rushd’s and Bu Ali Seena’s compilations were translated into Latin and published in Western countries, and fully transformed the ignorant and impractical life of the West into meaningful existence. Ibn-e-Rushd’s ‘Haqiqat do Goona’ impressed Western thinkers, whereas translations of Ibn-e-Maja, Ibn-e-Tufail and Ibn-e-Rushd, helped in the proliferation of Greek philosophy. During the Middle Ages (Ahd-i-Wusta) Muslims transferred the Greek academic treasure into their own languages.

Muslim history of translation can be traced from the period of the Ummyad; Amir Moavia. Knowledge of Hadith, Fiqh, and Tafseer was at the apex in his time. His grandson, Khalid, sought knowledge of medicine from Christians and Jews. Khalid paid considerable attention to translation from foreign languages, and transferred Greek philosophy from Egypt—where the language of learning was Kubti.

During the Caliphate of the Abbasiad dynasty (750 iswi to 1258 iswi), the important translator was Abdullah Bin Maqnah, who translated ‘Punch Tuntar’ and Pehelvi ‘Kaleeluk wudmunk’ from Sanskrit into Arabic as ‘Kaleel-O-dumna’. This translation from Persian, also include rare books on Iran’s history especially ‘Aaeen Nama’, ‘Yazdk Nama’ and ‘Nousherwaan Nama’.

Caliph Haroon-ur-Rashid, laid the foundation of Bait-ul-Hikmat and established the centre of translation (Dar-ul-Tarjuma) there, thus, provided a single integrated platform to scattered individual efforts of Arabic translation. Two prominent translators in the times of Haroon-ur-Rasheed were Fazl Bin Nou Bukht Majusi and Yuhana bin Maswia, who subsequently translated from Greek and Persian.

Khalil Jibran has been a prominent figure in translation movements throughout the world. This was the time of brilliant critics and Inshiya Nigar were highly inspired by English rather than French literature. They made successful efforts to transfer the modern trends of English literature into Arabic.
In the beginning of 18th century, the Turkish government, under certain politico-economic and military obligations, offered European countries trade avenues along with economic and legal securities. The negative scenario at the economic and political level yielded some positive literary side-effects, and thus Turkish literature in the 18th century served as a bridge between the East and the West.

In India and Pakistan, Western thought and knowledge arrived via Turkey, at the intellectual level, which enabled eastern countries to undertake journeys in intellectual pursuits. As a result in 1717, Western disciplines, especially medicine and geography, were translated. It was the time when French domination of Turkey was at its height. Greece can be called a (Sangham), because it has served as a bridge between East and the West through translations.

12th and 13th centuries were the time of translations from Arabic into Latin language. It was a time when Arabic, Latin and French greatly flourished in Spain.

It was the second world war, which broke away the world’s linguistic and literary barriers. The change brought forth by the world wars not only affected literary trends, globally, but also led to strange confusion and disturbance regarding Translations, both at the academic and literary level in South Asia, as well, especially in India and Pakistan.

One group of writers found salvation in Western subservience. The second, on the other hand, while following the West, wanted to rely on Ibn-e-Arbi, and Ibn-e-Rasheek. The third group wanted to follow both the East and the West. Resultantly, in the late 19th century and the early 20th century, South Asia got enmeshed between East and the West in the field of Translation. The historical trends and issues continue even in the early 21st century.

But whatever happened, result of changes brought forth by translations, new genres emerged in Urdu literature, Tazkare were replaced by Criticism (Tanqeed), Folk Tales (Dastan) and Long play (Tamseel) by Novel, ‘Rehas’ and ‘Tonki’(Skits) by Drama, and Story (Kahani)by modern genres like (Afsana). Such changes marked the first step of getting along with international literature. The changes were marked not only at the form level, but the subject matter and literary aptitude also underwent a transitional
phase. The entire literary scenario breathed the fresh air of the new environment created by breaking away with the shackles of traditional conservatism.

At the literary level, in form, style and subject, it was a new awakening. The self-consciousness of translation under the spell of West was non-existent. Huge trash in the name of translation was also compiled and accumulated, in response to the readers interests. The greatest fault of such translations, besides being unreliable and incorrect was that, unauthentic and unimportant books were translated, especially by multiple translators. The irony is that translations after translations continue to be done without considering the original content. The same situation prevailed in case of ‘free translation’.

Unfamiliarity and lack of direction and determination in translation, led to ‘journalese’ in English. It stands for vague and faulty language, unable to convey, either thought or meaning. The reason can be attributed to the concept of the eastern world associated to the term ‘word’ (Lufz) where it stands for semantic representation.

The striking point is that a majority of translators, in their efforts to produce ‘fluent’ and ‘consistent’ translations, ignored the main problem of Urdu prose: long, complex and compound sentence. Had the Urdu translators realised, that creative writers of advanced languages had successfully expressed complex feeling and emotions in words, they could have done the same in Urdu, by following the same rules and patterns. But despite the acceptance of western influence, Urdu prose at the textual, thematic and grammatical level, cannot express abstract experiences, and complex feelings and sensations by adopting the sentence structure of English. The use of ‘and’ (aur), ‘if’ (Agr) and ‘but’ (Lakin) cannot make a compound sentence. Urdu creative writers, despite tackling the gigantic task of translations, could not fully seek advantages and benefits from other languages, in terms of Urdu language development and vastness, especially at the syntactic level.

This state and situation thus leads one to analyze the positive and negative effects and impacts of Translation on different genres of Urdu literature. Despite the translation of various novels, no distinction was maintained between a novel, Tale (Dastan), and Long Play (Tamseel).
It is important to note that Urdu writers and translators in their literary efforts were considerably influenced by the West e.g., Nazir Ahmed’s writing showed the influence of Stevenson’s ‘Treasure Island’. The forerunner of Urdu novels, Abdul Halim Sharar’s historical novels are built upon the foundation laid down by Sir Walter Scott, and Richardson. Mirza Hadi Ruswa translated and published five suspense novels of Marie Korili in 1928.

It was the time when Urdu writers were fully devoted to translation work, from English into Urdu. Urdu novelists translated a large number of western novelists’ works. They later rendered valuable services to Urdu. A complete and comprehensive list has been traced by Dr Mirza Hamid Baig in his book Turjumey ka Fun: Nazri Mubahis, on Page 45+46. The total number of literary translations from western languages in book form are reportedly about 1637 and very little has been mentioned about the problems of translations, and none of these have been organized and compiled in a book.

Some of the important writings about translation problems have been underlined by Dr Mirza Hamid Baig, in Part ii of his same book under reference (Baig,1987,ii: 13).

Very little seems to have been done after Dr. Baig then till 2008. Urdu translations of western novelist’s works not only popularized the genre of the Novel in Urdu, it also provided the framework for understanding the textual configurations and prose designs for novel, the influence of which can be traced in Urdu novels. Thus the tradition of translation undertaken by Urdu novelists of western works, resulted in twofold benefits:

- It helped to design the textual prose configurations for Urdu novels.
- It provided the basic techniques of translating prose works; the novel.

Despite all these efforts, by writers/novelists, Urdu language could not be developed properly and this situation prevails even today in 2008. As a result, Urdu Translation Pedagogy also could not be determined. A number of reasons can be attributed for this decay and decline. The main is the continuing neglect of Urdu at the level of both elitist policy and popular practice.

Thus, the fact remains that no sincere and serious attention has ever been paid to the development of Urdu Language. Therefore regrettably, Urdu remains in a state of stunted infancy.
In 1950, Bakir Hussain Syed in his essay, ‘Principles of Translation’ writes: Urdu is yet deficient in words that could not translate ideas imported from the West, and this issue is not restricted only to certain terms. The tragedy is that Urdu is devoid of synonyms for the words of common usage for the translation of the developed and advanced languages. As far as the non-existence of Urdu Translation Pedagogy in Pakistan is concerned, it is exactly the same situation in 2008, which existed more than a hundred years ago.

Despite the lack of development of the Urdu Language and the non-existence of Urdu Translation pedagogy, no one can deny the importance of Translation Studies and skills in the entire scenario of 20th century. Inayat Ullah Dehlvi in this regards stated:“Had the translator not been there in the world, the vast fields, disciplines, and subjects of knowledge scattered all over, could not have been integrated and synchronized into a coherent whole” (Baig,1987).

The translation tradition and translation into Urdu from English and other languages proves a very valid fact: that translations have played a vital role in the development, vastness, depth and profundity of Urdu language. Literary translations have provided the ground for new ways of expression, the development of textual designs, the paragraph development pattern; coherence and cohesion and textual configuration. Through these translations not only new and different kinds of text and skills in writing were introduced in Urdu language, they also elaborated the technical embellishment associated to each kind.

According to Dr Mirza Hamid Baig(1987:42), the main cause of deterioration in translation is the tradition of free translation, and non-adherence to translation principles. Thus there exists a dual approach even towards the influences and adaptations and this attitude has led to a bi-lateral conflict. The writer/translator is in vacuum, with no clear directions. One writer looks towards the West with great hopes and aspirations, while the West, on the other hand, has adopted various traditions from the East, but, what is gained and what is lost, has yet to be decided.

Finally, what has become clear is that Urdu has been related to, associated with, and influenced by multiple and diverse strains throughout its history of evolution and development. What is required is consistent, vigorous and unfaltering efforts towards
establishing Urdu Language, and finally Urdu Translation Pedagogy. Only then can Urdu justify its status, assert its identity and shake off the controversies surrounding it.

4.4 THE ART OF URDU TRANSLATION: PRINCIPLES AND PROCESS
Any work or piece of writing, when transferred into another language, involves the process called Tarjuma (translation) in Urdu Translation Pedagogy. The feeling of aliveness is experienced during the transference of literature from one language into another. It is for this reason, that translation in any language all over the world, is considered as ‘second grade’ (derivative) literature in another or second language.

4.4.1 The Word ‘Translation’ in Urdu
Muzaffar Ali Syed has provided an intellectual discourse on the term ‘Translation’. The word translation has been taken in the West from the Latin. Its literal meaning is ‘to carry it away’, whether or not the translator carries anything or not. Similarly in Urdu and Persian, the word Translation means a linkage between the translator and the presenter, and has been taken from Arabic. Arabic linguistics associates at least four meanings to the word translation: ‘transfer of work’ (Nqal-a-Qalaam), ‘Tafseer or Tabeer’ (Commentary), ‘Preface’ (Debacha) and the ‘personality analysis’ (Tazkar-e-Shakhsee) (Baig, 1988).

All these meanings are mutually interlinked. What is important is the need to consider the content of the text in the light of current and classical meanings, so that the semantic circle can be drawn and the real meanings can be unveiled by keeping the text within the semantic field.

It is, therefore, inevitable to resort to Ibn-e-Manzoor’s work Lisan-ul-Arab who has explained the word ‘Translation’ as trilexis (Seh hurfi madey), and ‘Rajam’. Yet there is a contradiction because according to modern terminology, ‘Al Fariad-ud-Daria’ categorises the word translation (Tarjuma) under the term ‘Tarjum’ but it contradicts with the principle of correspondence, and equivalence (Ishtiqaque) in Arabic language. Modern scholars consider ‘Tarjumaan’ or the translator as an independent word (Assasi Kalama). In the light of the Greek word ‘Dragoman’ the term translation (Tarjuma) can be understood as back formation, but to associate translation (Tarjuma) with ‘Rajam’ poses great difficulty, since the term ‘Rajam’ according to Ibn-i-Manzoor, in Arabic
stands for the great sin (Gunah-i-Kabeera) thus, it is not justified to associate the word translation with the term ‘Rajum’. The exact meaning of the term translation yet remains questionable and contradictory in Urdu language, because relating it to the term ‘Rajam’ raises number of questions. The term ‘Tarjuma’ needs to be differentiated from ‘Rajum’ in its specific religious sense, especially when the former is popularly accepted and generally used in Urdu.

4.4.2 The Purpose of Translation

It is extremely difficult to delineate the exact purpose of translation. From the cultural perspective, according to Mirza Hamid Baig (1988:16), no definite answer will be found for it. In Urdu Translation tradition, if the example of the works of Syed Ahmed Brelvi Shaheed and Shah Ismael Shaheed’s Dabistan is taken, it will generate controversial confusion, because many Muslims consider the Urduized or nativized teachings of Christian missionaries in India as cultural and religious invasion at the civilization level. Similarly the purpose of translation of the Bible and Anajeel is again, difficult to be defined, because Syed Ahmed Brelvi and Shah Ismael devoted their entire lives to prevent this religious and cultural invasion to be penetrated in Muslim culture.

On the other hand if the purpose of literary translation is considered, the answer is not very difficult to define. It can be safely said that literature and language pursued a continuous process of internal and external struggle and scrutinization in the literary world of translation. This kind of creative continuity can be discerned in the West from Plato and Aristotle till the time of Coleridge, which has now adopted the form of a literary fashion. But in Urdu right till today, one has to discover Plato or Aristotle in the field of literary criticism and the ‘craft of translation’. No such systematic and methodical attempt has ever been made to write the history of translation in Urdu, as in English.

Urdu theorists concede consensually that language flourishes in variously by means of translations. On the linguistic level, through translations, diverse and multiple devices for the expression of thoughts and expressions (Asaleeb-i-biyan) are introduced. During the process of translation, while new words are generated, previously existing words are given new nuance and usage, air and energy. New literary genres are also brought into existence through Translations. Urdu language owes its development to translations.
On a practical level, translation in Urdu serves as a bridge between two cultures and two languages. Thoughts, knowledge and ideas are transferred from one civilization to another, and thus the reception and production process takes place.

It is because of importance of translation that in the contemporary world, huge ‘translation projects’ are being launched and activated. Well-known examples are the U.N.E.S.C.O and I.F.T: International Federation of Translation. The ‘Star’ magazine is published by America’s biggest institute, the ‘NASA’, in which translations of world space research and investigations are regularly published. In the case of translations in Urdu language, no such projects are being launched anywhere in Pakistan (Baig, 1988). Currently almost 986 journals pertaining to translation are published throughout the world, the details of which can be found in ‘Journals of Translation’ available in the British library lending division. Movements in translation work have yielded positive results in the Muslim world as well. Translation has played a vital role in the consciousness and liberation movements of Asia and Africa. The Muslim World in general has greatly benefited from the translation movements of the West.

A large number of institutions came into existence, whose main purpose is to create learning, awakening and consciousness. The best examples of such institutions are Sir Syed Ahmed Khan’s Scientific Society and Vernacular society, the Delhi College and Aligarh Muslim University, where substantial work in the field of translation studies continue to be done, as compared to Pakistan.

As far as the translation tradition in the Urdu language is concerned, it can be easily divided into three main categories, for convenience, as under:

1. Genre/Generic (Sunfi)
2. Creative and Non creative (Takhleequi-o-Ghair takhleequi)
3. Poetic or Prose (Nasri ya Shehri)

All over the world, Translation is done for the following four reasons, which Urdu also shares:

1. To spread the message of God to reach the general population in its own language. Such translations are claimed to be purely for religious purposes: to spread the message of God.
2. To introduce the Arts and Literature of developed nations at the national level.
3. Introduce new inputs and to defeat decay and decadence is yet another reason for translations.

4. In Pakistan, translation has great importance in the developmental-promotional role the science of education, knowledge and information, technology, commerce and trade, diplomacy and international relations.

4.4.3 Kinds of Translation

The following kinds of translation are of basic importance and are carried out in Pakistan:

1. Academic Translation
2. Literary Translation
3. Journalistic Translation
4. Technical Translation

Four paths to Translation have been pursued for the above mentioned kinds of translation:

1. Literal or word for word Translation.
2. Liberal or Free Lance Translation
3. Masterly or Moderate or Creative Translation
4. Professional or Scientific Translation

It is a fact, that it is not possible for everyone to take over the challenging work of translation and to become a good translator. It is a research oriented task, and a good translator must be an expert in grammar, identification of words, verbs and adverbs, proverbs and idioms, and have familiarity with the languages involved in translation, e.g., Urdu and English. Textual configurations and discourse patterns also carry the same importance.

Translation, be it literary or academic, the translator must possess the ability to dig out suitable equivalences in the SL, and that is only possible if the person possess extraordinary insight, understanding and scholarly aptitudes. He must instantly grasp the text and the subject matter in all their dimensions, true sense and spirit, and then express oneself in the TL, with great fluency scholarly skill and empathetic creativity. Another complex matter is the transference of culture from Source Text (ST) into the Target Text (TT). So it is important for the Urdu translator to be familiar with the structures and
configurations of Urdu language that are required for translation, which comprises of four elements:

I. The Nature and Nuances of Urdu Language
Urdu is a compound of various languages: mixing of Barj Bahasha and Persian, amalgamation of Sanskrit and Parat, import of Hindi: verbs, proverbs, actives, passives, and compounds of various languages. Any word of Arabic, Persian, Turkish or Suranyana, Punjabi or Sanskrit which has been merged into Urdu should be considered a part of it.

II. Words and Their Meanings
In Translation, it is important that the translator is adept, preferably an expert in selecting the most appropriate words and is fully familiar with the composition of words, their structure and interconnectivity.

III. Ability to Coin New Terminology
Mr Waheed-ud-Din opines: Without apt terms we are unable to avoid lengthy descriptions. Where a short word is sufficient, long sentences are not to be used and repeated very often. This is possible only when the translator has the ability to coin new words creatively.

IV. Awareness of collocations and Synonym
Syed Abid Ali Abid suggests that: The vocabulary/dictionary of a language is finite, and imagination of human mind is infinite. The dictionary can provide various meanings of a word, but it cannot provide similar words for the same meanings. Wherever this happens words will be alike or similar in forms (Mutaradif) but different in connotation (Muradif) (Baig, 1988:48-50).

A brief review of the elements that must be integrated from the SL into the TL, are:

1. Language of the Source Text(ST)/Content
   1. Words singular (Mufrid Alfaz) terms and idioms.
   2. Word arrangement and grammar.
   3. Awareness of the meanings of words and their relationships (sanayi) [Types of words and meanings].
   4. Words, their formation and connotative logic (Lughvi).
5. Genres (*Keinda*) and the spirit of the language.
6. Apparent structure of the text and its expression.
7. Stylistic patterns (*Asloobiyti Nizam*).
8. Spirit of the original text, subject matter, feelings and motivation, and their coherence (*at the surface level*).
10. Structure of sentences: Syntax.
11. Related peculiarities/characteristics of a particular language, its potentialities, shortcomings, knowledge of its evolution and contemporary usage.
12. Appropriateness of the original text for translation, or its inappropriateness.
13. Contemporary usage principles.

2. **Language of the Translator**
   1. Understanding the reader’s temperament, aptitude, understanding and consciousness.
   2. Patterns of the society and its understanding.
   5. Grammar and Rhetoric.
   6. Type and texture of language, its inherent patterns and potentialities.

3. **Personality of the Translator**
   1. Taste, flair and fluency for translation, capability, competence of both languages, grasp of the subject matter.
   2. Faithfulness to the original text and author, and true reproduction of the concept.
   3. Efforts to transmit the spirit of the ST in TT.
   4. Objective and unbiased approach to the ST, author and the culture.
   5. Not to be influenced by the ST, but subservient to the text.

4. **Translation Criteria**
   1. Readable.
2. Natural and integrated.
3. Clear and fluent.
4. Does not sound artificial but stands as an independent text.

4.5 PRINCIPLES AND PARAMETERS OF URDU TRANSLATION:
The difficulties and complications of translation work give rise to number of questions. The answers to them can possibly form a base for the Pedagogy of Urdu Translation theory. They are:
1. Is a good translation usually creative? If so, why is the demarcation between a an original creation and a translation maintained?
2. If so, what are the criteria to judge the standards of translation related to academic books and journalism?
3. Is translation a search for synonyms and antonyms only?
4. Is the objective of translation to provide guidance or introduction to readers unfamiliar with the SL?
5. According to Dr. Lightener, one should not rely on translations, but should understand the concept of the text and translate into own language?

Answers to the above questions have been provided by various translators through their practical translations. 1-Earnest Finolose 2- Ezra Pound 3-Aurther Welley are the most important names in the world of translation, who have been followed by Urdu translators in their works. An overview of their work is enough to comprehensively answer the above questions.

The irony of the situation is that, although Urdu writers have followed the afore mentioned writers in their works, they did not attempt a comprehensive theory of Urdu Translation. Whatever has been written about Translation in theoretical terms is in outlines and very general principles. The basic rules outlined for Urdu translation are delineated below:

1. Select one word in Urdu for every English word; English words do not have dual meanings. For example, the English word ‘Defense’ can be substituted by three Urdu words “Diafah” “Hiafazat” and “Tahaffuz”, whereas in the word “Diafa” all the
connotations of the word ‘Defense’ are present. So to use the word “Diafa” would be more appropriate.” should be formalized.

2. While substituting the English words for Urdu translations, use the words whose derivates are clear, like the word “Intizam” for the word ‘Administration’ would be very suitable word, as it has many derivates which are “Tanzeem”, “Intizami”, “Muntazim”, “Intizamia” and “Tanzeemi” etc.,

3. While coining new terms discretion is essential, in order to ensure their proper usage. In Urdu, there are many words for a single English term. Terms introduced at school level are different from the ones used at the college level, while at the university level the student has to face new terminology. Thus, the need for a scientific and standardized Urdu-English-Urdu dictionary. It would be appropriate if this task is undertaken by the NLA, which is the most appropriate institution to do so.

4. While translating technical terms of English language, care must be taken that the equivalent terms are coined in Urdu, as simple definitions would not help. The objective of any technical term is precision, and that it should be descriptive, so that its meanings is free of ambiguity.

5. If any English term is equally popular in Urdu and an Urdu Equivalent also exist for it, the Urdu translator may use his discretion to apply either; e.g., Committee or “Majlis”, etc.

6. Unnecessary coinage of terms should be avoided. Instead of coining a new in appropriate and awkward term, commonly used words in the TL may be used. For example, where there is no need, translation should be avoided, and even if done, words in common use should be retained in their original form. It would be unnatural to omit such original terms that have been fully merged in a language, just as deletion of imported words of Arabic, Persian and Hindi from the Urdu language. It is very important that while selecting terms, the slang should be differentiated. Similarly in the field of science and technology new terms should be adopted and old once should be discarded.
7. Abbreviations should not be translated as abbreviations but complete words should be used in translations. For example, government in English is abbreviated as “Govt.” and “Lt.” for Lieutenant are used, but while translating, the full word should be used to avoid ambiguity.

As long as possible, “Hindi Azafat” and “Haroofe Jar” should be avoided. For example, ‘Time Glass’ translated as “Rait Garahi” instead of “Rait ki Garahi”, should be used.

4.5.1 Proper Nouns

They are of two kinds: Names of Persons, and Names of Places.

Regarding names of persons, it is not necessary that pronunciation of the original word is adopted, but with some modifications, it should be molded into Urdu pronunciation, like Plato, Aristotle and Socrates are pronounced as, Aflatoon, Sukraat, and Aristoo.

In such a case, it is important to remember, that if the pronunciation of an English word is difficult to be translated into Urdu, it is advisable to adopt the word as it is, so that its original pronunciation should be retained as far as possible and used in Urdu. Translators in Urdu are also free to make modifications in pronunciation to make the word adapt to and match the Urdu language. For example, the English name ‘Vughan’, can be pronounced as ‘Wan’, and ‘Pugh’ may be pronounced as ‘Pyo’. Still there are certain words which are difficult to be adapted, because of their lexical complexity. In such a case, Urdu follows Arabic translators, and their rules of translation are adapted. For example, Arabs pronounce and write, ‘Aristotle’ as ‘Arasta talees’, and Urdu has used the word ‘Arastoo’. The same is the case with the words Joseph, Jones, and Jacob for, ‘Yousaf’, ‘Yonus’, and ‘Yaqoob’, accordingly

4.5.2 Place Names:

It is indeed a strange phenomenon that people are familiar with the name of places like ‘Roseta’ and ‘Demeta’, but are unaware of the fact that they were derived from ‘Rashid’ and ‘Damyat’. The same is the story of Sudan. The word Sudan is basically derived from the word ‘Aswud’, meaning black, in Arabic. Since English speaking people cannot pronounce ‘Th,’ and use ‘D’ instead, ‘Suthan’ became ‘Sudan’. Careful consideration
should, therefore, be given to the translation of the name of places. ‘Alfaz sazi aur Azala-e- Sakl’, by Dr Waheed-ud-Din, should be followed in this regard.

Another alternative for the translation of place names is the use of the suffix, ‘Stan’. Well known examples are Hindustan, Pakistan, etc. But this framework has not been adopted for the translation of all places; Scotland is not translated as Scotistan, or Poland as Polistan.

4.5.3 Common Nouns

Dictionaries and word indexes would be of great help in this regard. Only words not listed in the dictionaries may be coined in Urdu. It is very important for the translator to select the appropriate words according to the context.

The dictionary provides synonyms, but it depends on the ability of the translator to select and write words in accordance with the context of the text.

Common nouns which have been merged and accepted by Urdu, like Collar, College, Cigarette, Cigar, Trolley, Boot, etc. should not be translated and can be used as they are in the English.

Common nouns that pose great difficulty in translation, should be tackled by understanding their exact meanings. This would facilitate the task of coining words and terms in Urdu Language. In this regard, the work of Dr. M. Ajmal, ‘Tehlleel-i-Nafsi’ and ‘Mughrib key Tankeedi Asool’ by Sajjad Baqir Rizvi, are highly recommended. In short, Urdu terms need to be coined after great deliberation and understanding (Baig, 1988:60).

4.5.4 Abstract Nouns

Rules laid down regarding common nouns are also applicable here. Because abstract nouns are used in natural disciplines, trade and industry, it is necessary that translators should be aware of the common usage of such words and terms in their respective fields. In this regard, Urdu is not dependent on translators to coin terms. The common citizens of India and Pakistan, say “Flallein” in place of ‘Flannel’ and “Laltain” instead of Lantern, and thus provided the solution for the translation of abstract nouns. The ordinary soldier uses “Kman Afsar” for Officer Commanding and “Barak” for the word “Barrack”.

It is the responsibility of philologists and lexicographers to visit industrial workers, traders and professionals, in order to find out appropriate Urdu words in their daily usage. There is no denying the fact that we would be able to compose our own Urdu Usage Dictionary, on the pattern of ‘Dictionary of Modern English Usage’ by H.W.Fowler.

### 4.5.5 Collective Nouns

The use of collective nouns in translation follows the same rules in English and Urdu. Therefore, the patterns of English translation can be adapted to Urdu. Collective nouns have a sub-section called ‘Noun of Multitude’. Urdu translators make mistakes in such case. For example, the English word “Committee” is singular as well as plural, and when used as singular, it is called collective, and when used as plural it is named as ‘Noun of Multitude’, but in Urdu the word Committee is always used as a singular and never as a plural. Urdu grammar lacks terms to express nouns of multitude, which Urdu translators have not tried to translate. They must be translated carefully.

### 4.5.6 Singular and Plural

In Urdu, plurals are of two kinds. 1. Plural marked (*Faaili*) 2. Plural unmarked (*Ghair Faaili* or *Jamah Mugheri*)

**How to form Marked Plurals (Jama-i-Faaili)**

No *Haroof-i-Mugeera* called post-positions occur at the end of *Jama-i-Faaili* or marked plurals. *Haroof-i-mugeera* are: Mei, so, per, tak, ka, ke, ko, pe etc.

*Haroof-i-Mugheera* (post position) occur at the end of *Jama-Ghaeer Faaili* or unmarked plurals (Schmidt, 1999:68).

First to form marked plurals is to assess the word, whether it is masculine or feminine. If the word is masculine then it will end with ‘Alif’ or not. If it ends with ’Alif’ (الف) the ‘Alif’ would be deleted and ‘Yeh Majhool’ (ے) would be added. For example, the word ‘Bayta’ would become ‘Baytay’ and ‘Larka’ would become ‘Larkey’

If the Urdu word does not end with ‘Alif’ but ends with another word alphabet, the word would be retained in its original form like: Makan, Pathar, Darakhat, Ghar, Sandooq, Aaloo, etc. Such type of words will be used in the plural as well as singular. That is why
there is ambiguity, but it is restricted to the word level, and is not there in sentences. The sentence exposes its meanings, as plural or singular. This ambiguity is sometimes eliminated with the addition of figures, and sometimes with definitions. Like “Aap ka makan” is singular, and “Aap key makan” is plural, or “Aik Makan” is singular, and “Doo makan” is plural. Majority of Urdu translators blindly follow Arabic and Persian translators, which has no grammatical justification.

In order to form plural of a feminine, one needs to consider whether it ends with “Yeh Maroofi”(یہ مرطوب) or not. If it ends with “Yeh” (یہ) the plural would be formed with the replacement of “Yeh” with “Yan” (اں), like “Beti” into ‘Betian’ and ‘Larki’ into ‘Larkiyan’. Here care must be taken, since some of the translators have used ‘Kursyean’ instead of ‘Kursiyan’.

Special care must also be taken, where the word sounds like feminine but in reality is masculine; the word ends with “Yeh maroof” but is male in reality. Examples are ‘Pani’, ‘Ghee, Hathi’ and ‘Moti’, etc. It is essential to treat them as Masculine, when converting them into plural. If the word does not end with “Yeh”, then “ein” (این) would be added, like “Aurat” into ‘Auratein’ as plural (Baig, 1988: 64).

**Formation of unmarked Plural (Jama-i-Ghair Faili) or Plural Post- Position (Jama-i-Ghair Muğree)**

In this case letters, ‘oun’(ں) are added, like ‘Ghar’ into ‘Gharoun’, Maiz into Maizoon and Dukan into Dukanoun to make unmarked plural. However care should be taken when Masculine singular word ends with “Alif”, the “Alif” would be eliminated like Beta into Betoon and Larka into Larkoon.

It is important to consider that some words in English are used in plural form and their counterpart in Urdu would remain singular, like ‘Trousers’ and ‘Scissors’ would be ‘Pajama’ and ‘Kainchey’ as singulars. Here the translators must follow the practice in Urdu.

Sometimes an English word has different meanings when used as a singular, than when used as plural. The meanings contained in singular form are totally different from the one used as plural, like ‘Good’ is used as “Omda” and “Acha”, while the meanings of
‘Goods’ is totally different. Similarly, ‘Arm’ is ‘Bazoo’ and arms is ‘Aslah’ – ammunition, ‘Force’ is “Qoowat” and ‘Forces’ means “Afwaj”

Considerable attention is also required in English, where the singular form of a word has only one meaning, but the plural word has more than one.

In English there are some words which have more than one meanings, when used as singular, and only a single meaning when used as plurals, like “Foot” means “Paoun” ‘Paidel Fouj’ whereas, “Feet” means only “Paoun”.

4.5.7 Feminine and Masculine

At the word level, Urdu has only two genders: Masculine or Feminine, and there is no term for any third gender, to express dead or lifeless things. In English, the gender distinction is different from Urdu. Examples are given in the novel analysis in Chapters 5-8 of thesis.

At the linguistic level, Urdu has its own differences and no unanimous opinion exists. In Delhi the same word is spoken as masculine and in Lucknow as feminine, and vice-versa. In Muslim India and even in British India, Delhi and Lucknow were language centers. People from far flung areas were confused, as to which centre was to be followed regarding Urdu language. In such circumstances, translators should follow the more acknowledge centre, rather than following English rules and making more mistakes.

Sometimes in English, lifeless things are invoked as living. English writers have treated them sometimes as masculine and sometimes as feminine, with reference to context. William Shakespeare has addressed the death and dream as ‘O Death’ and ‘O Dream’, If such usage is contrary to the Urdu tradition, the translator must follow the Urdu tradition. In English death is Masculine and its derivates are also masculine and in Urdu death (maut) is Feminine and its derivates would also be feminine.

Because of the limitation of space, complete details of this concordance of English and Urdu at the level of number, gender and person, cannot be delineated. It is therefore given in a tabulated form in the appendix(B) and the informing sources is Dr Muhammad Moizzuddin (1989: 85-90).
4.5.8 Differences in Expressions – Differences of Presentations

Expressions in English are of two kinds: Direct and Indirect. In Urdu only the direct form of expression is used. Thus, a decision is needed on the issue, for its use in Urdu translation. Muhammad Hassan Asakri, in translating the novel of Standal, “Red and Black” and Gustav Flaubert’s novel, ‘Madam Bovary’ has tried to provide a new frame work for textual expression, which is desirable. But such efforts are limited so at the first stage one should try to adopt the direct form of expression, and avoid the indirect form to avoid the mistakes in translation.

4.5.9 Verb and Tense Aspect

Verbs are the most important part of every language. It is through the verb that differences in time and space are maintained in languages, and that has a direct bearing on translation. Similar to English, Urdu too has three main tenses, with differences that bring about a difference in translations, in both languages. Comprehensive details are provided by Prof. Anwar Dil (1964:23-41) and are given in the tables attached in Appendix (C).

What is evident is that, despite its peculiar limitations, translation is a skill, and also an independent process. It involves the search of antonyms and synonyms, and underlined contextual meanings, besides the descriptive aspects of grammar that vary among languages. Thus the translator not only guides the readers to understand the intricacies of alien languages and cultures, he also leads him to the intended aspiration (real message).

4.6 MACHINE TRANSLATION IN URDU IN PAKISTAN: Urdu mein Ablagh aur jaded Itlaiyat

Out of four thousand languages in the world, only twenty six languages have appeared on the internet through computer and software. Machine translation (MT) has been made possible only for thirty three languages, while sixty six languages in the world are fulfilling official and academic needs. With regard to Orthography, sixty Orthographic styles have been accepted. The Modern information technology has become the source of extinction of many world languages and it is perceived that only those languages will survive and sustain which will be accepted and used by (IT). It is feared that the remaining languages may not survive in the academic world. With regard to Urdu, it is
also said that the future of Urdu is Urdu Informatics. For education and research writing, the computer has become a very strong medium (Durrani, 2007: 48).

The Centre of Excellence for Urdu Informatics, National Language Authority (NLA) was established in 1998 under the supervision of Dr Atash Durrani. It has developed for the first time, Microsoft Windows XP and Office 2003 in Urdu. It is the first ever effort in Pakistan in the field of Urdu Informatics. Uptill now, Urdu Informatics has collaborated with the Microsoft Corporation, and has provided standard tools and methods through which computer tasks, i.e, mail, electronic publication and other communication in Urdu has become possible. Urdu standards in areas of formatting, spelling, typographic conventions, grammatical conventions and the use of standardized technology, as well as socio-cultural issues, in addition to standard Urdu Glossary, have been developed by the National Language Authority. But it requires at least two or three more years for MT in Urdu to be implemented.

Currently, work in the field of Computer Linguistic for MT is undertaken by Peshawar University, FAST, Lahore, and the International Islamic University Islamabad. Some work is being done in MT for Urdu, which includes, Computational Treatment of Demonstrative Pronouns in Urdu, Paled Based English into Urdu machine translation, Corpus Based Urdu Lexicon Development, Tense Aspect Modalities, etc.

All the efforts regarding MT for Urdu translation are at the initial stages. A large number of reasons are responsible for its slow development. The biggest is pointed out by Dr Atish himself; it is the underdeveloped state of Urdu Grammar. Resultantly the efforts could not materialized as effectively as required.

The fact remains, as has already been concluded with reference to MT in the West, that MT or IT can never be a substitute for the human mind. The Questionnaire Survey for this thesis has confirmed the fact that Translation, and especially Literary Translation, is not quite possible as MT, because of semantic representations of the word, and the human interactive creativity.

4.7 TRANSLATION PROCESS IN URDU

The process of translation in Urdu is difficult to trace, and thorough analysis is hard to make. There are two main reasons for it. First, no manifest and definitive Urdu
Translation Pedagogy and Process exit. Secondly, Urdu translation theorists, have drawn
the translation process and pedagogy of Urdu language from the Western tradition of
translations, developed by Ezra Pound and Earnest Fenolose, who created their poetic
works on the basis of ancient Eastern poetry. General guidelines and principles for Urdu
Translation exist. That is also the case with the Urdu Translation process (Baig,1988).

While translating initially, the translator loses all his identity and autonomy, and lets the
original author speak of his age and time. But invisibly during this process, the
translator’s voice of his own time and age enters the writing. The paradoxical and
ironical role of the translator becomes more visible when the work is being done by more
than one translator. Urdu theorists quote Western work to support their points of view,
and defend the Urdu Process and Pedagogy with Western work models.

From the artistic (tajreedi) point of view, both the translator and the original writer
transform the aesthetic creative (Jamaliati) material. Looking at the language from the
fixed, static and solid point of view, it becomes clear that the translator presents such
linguistic and literary material that may be contrastive to the main content. But from the
epistemological point of view it becomes, evident that the form and content, both
constitute the same subject (Nafs-e-mazmoon), and thus translation (Baig,1988).

The task of the translator is to create and embellish. S/he possess two appreciable
qualities. On the one hand, he is a writer, and on the other hand, he exhibits great honesty
and dedication in the performance of such tasks. Thus complete liberty, and restrained
honesty enables him to earn the recognition of a true writer.

The importance of the creative art needs to be recognized. But there is no denying the
fact that behind the highly finished form of creative art is the light that shines of
knowledge derived from translations. Very few people are conscious of the fact that the
great treasure of classical Urdu prose is derived from translation (Baig,1988).

4.8 LIMITS AND PROBLEMS OF TRANSLATABILTY
Simply by following the above rules, it is not certain for a translator to be able to
produce the best translation. Various obstacles are encountered, which actually account
for the limits of translatability. They can be summarized in the form of questions as under:

1. What would be the responsibilities of the translator when the meanings are not clear in the original text, and the content is ambiguous and has multiple meanings?
2. Should the translator also adopt the principles of translating the text representing multiple meanings?
3. Does the translator have the authority to make additions to clarify meanings?

In such situations various translators have resorted to more than one method as the adoption of no single method can prove to be the final solution to the issue. In this regard Z. Ansari writes as cited in Baig (1988:68), that all depends on the subject, and its content, and the original writer’s expression.

At the end, it all depends on the capability of the translator as to how he adapts the text. Sometimes the situation is crucial, and sometimes meanings are contrary to the spirit and expressions of the text. In such situations, the translator needs to be creative, and his creativity will also entail subjectivity, for the same reasons.

In such a situation, it is possible that the translator’s personal style and expression comes to the forefront, but care must be taken by him. Despite remaining subservient to the rules, due to unavoidable reasons when the translator’s personality becomes assertive in terms of style and expression, it needs to be remembered that he is not an imitator but a co-author, co-creator and co-contestant, as well.

P. Grey writes on the problems of translation:

The craft of translation requires refined and sophisticated aesthetic sense, and implementing it, is the toughest task. To reach the depth of experience and meaning hidden in the linguistic configuration (Tashkeelat) of a foreign language, while preserving its real essence and then presenting it in some other language, is not as easy a task as it appears to be. Sometimes translating one word, one sentence, unveiling the real meaning and transferring it to one’s own language, becomes such a herculean task, that it reminds one of Faiz’s verse (Baig, 1988: 24).

_Burae-i-Paki-ia-lufazi shabbi baroz aarad_  
_Key mah-o-mahi bashud khufta uoo baidar_
The problems faced by Urdu theorists in the translation process are quite the same as have been underlined by all the western translators. Urdu theorists have given voice to problems in Urdu translation in the vein of Western theorists, by directly quoting Achilles Fang, who writes that: The problem of translation may be treated from three angles: Adequate comprehension of the text to be translated, adequate manipulation of the language translated into, and what happens in between (Baig, 1988: 24). The last problem belongs to linguistic psychology.

Later on Matthew Arnold, Bertrand Russell, Ezra Pound, Roman Jacobson and Jackson Matthews, presented their points of view on translation problems in more or less the same way Eugene A.Nida also tried to provide solution to the translation problems of the Bible and ‘Anajeel’.

Z. Ansari is of the view that every language has its own mood, formality and temperament as every individual has his own individual mood and style.

There are many different languages and dialects within the same language. Every phase of history has one language that represents one civilization, but that one national language consists of many dialects: dialects of areas, sociolect, living styles of classes, terms and idioms according to their life history. Differing customs and traditions of different sects and groups, leads to the development of many languages within the same language and the difference is retained as long as there is a clash of civilizations.

A further problem is raised by the kind of language in which the original is written and its relationship with the kind of language in which it is sought to be translated. Some languages have a close conceptual approach to presentation of abstract ideas. This may have been due to identical philological factors, or they may have been influenced by common sources, themselves. For instance, it is easy to translate Persian into Urdu, or French into Italian, or Spanish or English into German. But it would be difficult to translate Japanese or Chinese in any Eastern or Western languages for the simple reason that these languages have their own temper, nuances and disposition. In this context, one needs to analyze the reasons for the failure of communication on the linguistic level in translation.
In Arabic difference exists between ‘sey-seen-suad’, and European translators face great difficulty in discriminating between ‘Ta and Tuein’ exactly in the same way as a non-native translator finds difficulty in differentiating ‘V’ and ‘W’. Thus, it becomes evident that every word and alphabet has its own character, and awareness of this is possible only if translators are well acquainted with the cultural roots of the word. Similarly, in the process of translation, the translator is faced with six to fifty synonyms for one word. It is only linguistic knowledge that enables one to choose the right and appropriate word. The study of sentence structure carries great importance in translating Urdu text into English. In English the subject is followed by a verb, while a different sentence pattern is followed in Urdu. In English, itself, there is much debate regarding sentence structure and syntax.

In comparison between English and Urdu translation, one encounters great and diverse lexical-semantic differences between the two languages. For example at the lexical level there exists almost two and a half words in English for ‘Aasman’; sky, firmament and a half word ‘heaven’, The reason for considering heaven as a half word is, it does not directly reflect the meaning of the ‘sky’ but of ‘Paradise’. On the other hand in Urdu, there are at least five to six words for the same one word; ‘Aasman’, ‘Gardoon’, ‘Falak’, ‘Charkh’, ‘Supher’, and ‘Aakash’. List of such divergent words can be extended to more than a thousand words. Such differences should not be regarded as co-incidence. They become more evident and clear when considered as differences in the basic composition or form (Hayat-i-tarkibi) of the two languages (Baig, 1988: 35). Yet the limitation of some English synonyms compared to Urdu becomes all the more evident when one single word represents two or even more entities. For example, the word weight is used for ‘baat’ and ‘Wazan’ in Urdu. The word paper is used for both ‘Kaghaz’ and ‘Parchay’. Such differences in the choice of suitable words between two languages create semantic and lexical ambiguities. This problem is one of the major issue in translation between Urdu and English, and is recurrently encountered in the translations of novels ‘Khuda Ki Basati’ and ‘Odaas Naslein’, the examples of which are provided in of this thesis.

Besides nouns, Urdu presents a great variety of expression even in the area of verbs, for example ‘To weep’ is an English phrase which, when translated into Urdu, can have at
least six various forms; *Ro para, Roya, Roliya, Ro diya, Ro chukka, Ro baitha.* Although the main ideas to some extent, the same, yet each of the variation has a slight semantic difference. However this variation in semantic presentation is not possible in English language. The question that often bugs the mind is that, despite all the richness and depth of Urdu language, translators are unable to present a predictable, standard and working theory of translations from English into Urdu and vice versa.

The only answer is that, there has been little or no tradition of experiencing translation at the literary and artistic level, *(Asloobiati Satah)* or benefitting from the other language’s literary experiences, in Urdu translations. Besides the deficiency in literary expression, very little attention has been paid to terminology *‘Istalah’* and definition *‘Talmeeh’*. In comparison to Urdu, well developed languages of the world have the complete indexes of terms and definitions. The main reason for this deficiency in Urdu has been attributed to the concerned experts, who emphasize developing terms to convey a concept completely, which foreign experts consider as logically unreasonable, since no term can convey a concept completely. The same problem is encountered in the translation of idioms.

Besides idioms, a large number of associations/collocations exist in western languages at the lexical level, which the Urdu translator conveniently overlooks in his work. In following the set and fixed translation paradigm and parameters, he commits unpardonable offenses, the compensation of which is not quite possible (Baig, 1988: 39). The other informing sources for the above discussion are: Shan-ul-Haq Haqi(1996), Jabir Ali Sayid(1989) and Syed Qudrat Naqvi (1988).

Dr Atash Durrani (1994:16) regarding the problems of translation with special reference to Pakistan has drawn the attention to another significant problem in his article ‘Urdu Trajum Ki Jaizakari Key Bunyadi Imkanat’: ‘Urdu translations have been reviewed and analyzed at a very stereotypical level, for example, fluent translation, naturalness in translation, not translation like better than original, *Khawana pazeeri*, etc.

One problem with the work of Urdu translators to establish some basic principles for Urdu translation, has been the attitude of reviewers. The style of translation, which should have been the last thing to be noted, is given top priority. The commentators,
themselves are not well acquainted with the art and technique of translation. Another important point is that, most of the Urdu translations are ‘free translations’.

All the conventions have been graded as ‘false’ and ‘deviant’, by translation experts. The standards and technical principles to gauge the standards of translation, as have been prescribed by the West, need to be considered, so that translation skills in Urdu may have strong theoretical basis, and will enable to suggest some paradigms and parameters for the development of translation skills (Durrani, 1994: 17).

For the development of Urdu translation pedagogy, Dr Atash Durrani holds that translation is an art as well as technique. It is a matter of taste, skill and expertise, and all these aspects should be considered in the process of translation. For translation criticism, both functional and analytical research methods should be considered. Only then is one able to translate and analyse translations appropriately.

A large number of reasons are responsible for the problems of translation in Pakistan, which needs to be resolved immediately, if the discipline of Translation Studies is to be established. Some major recommendations have been made in Chapter 10, which will surely help in improving the existing state of affairs. According to research and observation, there are two main reasons for all the fossilization and non-existence of the discipline. They are:

- Linguistic Problem: Urdu language, and ways to improve it.
- English-Urdu controversy.

It has been considered by all Linguists and experts that once these two issues are somehow settled, the solution to all other problems related to Translation Studies (especially Urdu Translation Pedagogy) will be managed.

Some recommendations for this complex linguistic problem have been suggested: In multi and bilingual situations, diglot publications have been used frequently in America and elsewhere. In Pakistan this can be done successfully, if the uniform policy is introduced, that all books in English and Urdu should be in both languages, either on facing pages or in two parts within the same cover, as a means of fostering linguistic and educational integration. While it is true that diglot publications are somewhat larger and more expensive, they are only needed at the earlier stage of education. They do have a
number of advantages for meeting problems unique to bilingual situations, and will be helpful in enhancing an atmosphere congenial to Translation Studies, especially in countries like Pakistan, where little awareness about the validity of translation exists.

When both the languages cannot be implemented in the present situation due to various political and cultural factors, then there would seem only one further course of action which might be expected to materially increase the effectiveness of the present Urdu literary programs as suggested by S. Anwar Dil, (1962:121-122) in his article: *The Ideal of the Mother Tongue and its Contribution to the Learning of Urdu*, would be to make the entire population an Urdu speaking community at every level. Only on that basis can the masses of English speaking people ever be expected to become literate in Urdu with the ease and frequency that Urdu speaking illiterates can learn to read their mother tongue through the use of materials and techniques which are the result of modern linguistic science.

Thus from the above discussion it is clear that the main reason for the non existence of the discipline in Pakistan can be attributed to the continuing Urdu English Controversy in Pakistan, which needs to be resolved if disciplines like ‘Translation Studies’ have to emerge.

The combination of three possible alternatives can be a solution to the problem of the existing Urdu – English controversy as suggested by Dr Tariq Rehman,(1996: 74-95):

The first is that the present state of affairs should not be disturbed. This is in the interest of only the rich and powerful westernized elite. However, such a system is not in the interest of the majority of the poor and exploited people, including the middle class of this country.

The second solution is advocated by the Urdu lobby and institutions such as National Language Authority that Urdu should replace English in all domains of power all over Pakistan.

The third course of action, is not favored by the National Language Authority or the government, but is recommended by some experts. They suggest that English be
replaced by Urdu and other indigenous languages of Pakistan according to a formula to which all the proto elites of Pakistan including the ethnic nationalists will agree.

Whatever the situation and solution may suit the government, it is a high time that the problem has to be solved and settled down once for all, since the future of Pakistan, and indeed, the existence of the country is greatly dependent on national integration through language, education and culture.

4.9 RECOMMENDATIONS FOR THE EXISTING SITUATION IN PAKISTAN

Muslims have been directed by the Holy Prophet (S.A.W): ‘Acquire knowledge even if you have to travel China’.

This statement encompasses all types of knowledge, no matter in what language.

European nations, even today, when equipped with all the latest technology and scientific knowledge, do not hesitate to benefit by other nation’s learning. Super-power America has established innumerable translation centers for translating other nations’ thoughts, ideologies and knowledge into English. Pakistan’s national needs are more acute. Its national language Urdu is passing through a long drawn transit time to replace English.

What is required now in Pakistan is that definite standards, parameters and paradigms of education as enlightenment, and translation as means of learning, be determined for every discipline. They should then to be adopted by various institutions involved in the practical process of translation, so that uniformity in the standards of education including translation, may be attained.

Development of Pakistan as a nation is largely dependent on the development of language. The earlier Urdu language is regularized within a firm framework, in terms of grammar, vocabulary, text system and all other academic and linguistic requisites, the better it will be for the nation. Then the country will be able to play a prominent role at the international level. For this, translation as a means of global communication needs priority.
Muqtadira Quami Zuban (National Language Authority) has taken considerable steps to proliferate Urdu by transferring English terms into Urdu, and mainstreaming official correspondence into Urdu by means of technical rules and regulations. It has yet to translate academic disciplines into Urdu.

The safest way to ensure reliable translations, is to have qualified translators. No compromise should be made on that. A translator must be at least the holder of a masters degree in that particular field, the work of which he is translating. At the same time in social sciences, it is essential for the translator to be competently bilingual, with complete command of both Urdu and English language.

A translator of social sciences must be provided a model to follow. Institutions, undertaking translations in social sciences must have photocopies of classical translations of Jamia-i-Usmania and Delhi College, to make them masterpieces available to prospective translators as a guideline. Thus, for translating texts in social science discipline especially prose, extra proficiency is required by the translator, as compared to translations of scientific subjects, where more importance is given to terms and descriptions.

Three-dimensional proficiency at the initial stages is essential:

1. Vast knowledge of the subject
2. Linguistic competence
3. Commitment and dedication to the task

The absence of a standard Urdu – English dictionary is one of the biggest problems faced by the translators involved in the translation of Urdu texts into English. This problem can be solved if the National Language Authority (NLA)-(Muqtadira Qaumi Zuban) or Anjuman Taraque-i-Urdu should undertake the task of compiling a standard dictionary by following any standard English dictionary as a model.

This is again, a stupendous task, but is inevitable if the intention is to develop a trend in translations in both directions: Urdu-English-Urdu. It is one of the main reasons for the small number of translations from Urdu into English. The compilation of such an Encyclopedic Dictionary will definitely stimulate efforts in bilingual translation.
A national team of translators (who have translated as free lancers from Urdu into English) of literary prose can be constituted throughout Pakistan, by offering them attractive incentives and benefits. The work of dictionary compilation should be distributed among them with definite time limit. It will also help to introduce Translation as a distinct discipline at different level in the national universities of Pakistan.

- A complete administrative setup, fully backed and supported by institutions like the NLA (Muqtadira Qaumi Zuban), should be established, comprising competent staff, to ensure success. It could also serve as a first step in the establishment of National Translation University.

- The authority to ensure set standards has yet to be determined. The NLA (Muqtadira Qaumi Zuban) is in a position to take the charge of the task.

Libraries should be equipped with facilities for translation, by the authorities concerned. Bilal Ahmed Zubari, in his essay ‘Samaj Aloom ka Tarjuma; masail aur mushkilaat’ in the book ‘Urdu Zuban main Tarjumey Ka masail’ compiled by Ijaz Rahi (1986:140), has suggested that:

1. All the terms developed by any institution, committee or university, or worked out at an individual or collective level, published or unpublished glossaries, should be available in photocopy.

2. Credible dictionary lists, both of English and Urdu, and the collection of terms for all branches of knowledge in English should be made accessible.

3. Authentic Urdu language dictionaries should be provided.

4. Books on Urdu grammar and rules of describing Urdu terms should be produced and provided.

5. Provision of Persian, Arabic, Turkish and Hindi dictionaries.

6. Selected translated text of Jamia Usmania, Hyderabad, Delhi College and the Oriental College Lahore should be provided as possible alternative models.

Such libraries can even function as a Center of Translations, where a large number of translators can serve and benefit from them.

Aftab Hassan in his book ‘Urdu Medium of Education and terminology’, writes about the significant contribution of the Center of Translation, Jamia Usmania, established in 1926. It appointed a committee for the development of terms and terminology in Urdu
language. The committee constituted of the top experts in art and literature, who provided general rules and guidelines for the development of terms in Urdu language (I.Rahi,1986).

It must be noted that the Centre of Translation at the Jamia Usmania undertook the task of academic translations, and within thirty years time of its inception in 1918, it was able to translate more than four hundred books. The current crisis in the field of translation development in specific and overall educational development in general, is that the contributions and authenticity of Jamia-i-Usmania are being overlooked by Pakistan. Very few people still exist who acknowledge the expertise and leadership of Jamia-i-Usmania.

Department of writing, compilation and translation of Karachi University is an asset for Pakistan, since it leads all the translation institutes in Pakistan and is also the very first to promote Urdu studies and knowledge. It was established in 1957, and since then it is catering to translation needs at the national academic level.

The contribution of Anjuman Taraqque-i-Urdu to Urdu terminology, is remarkable. It has published a complete glossary of Urdu as well as English terms (Rahi,1986).

In this regard, it is important to point out the names of some of the Pakistani institutions involved in translation work, in modern times. After the creation of Pakistan, institutions which undertook the responsibility of Urdu translation are: the Urdu College now Urdu University, Unjuman Tehreek-i-Urdu, Scientific Society Pakistan, Department of translation, Writing and Complication (Tasneef-o-Taleef-o-Tarjuma) Karachi University, Department of Translation, Writing and Complication; Faisalabad. All Pakistan Educational Conference; Karachi, Muqadira Quami Zuban; Islamabad, and many commercial Publishers; OUP etc.

As far as translation from English into Urdu are concerned, its history is no more than a hundred and seventy five years. The names of leading individuals and institutions can be mentioned. Among the individuals are: Nawab Shams-ul-Ullma, and Shah Odh. Institutions include the Fort Willian College, Delhi (1821-1857), the Scientific Society (1863-1877), Rutki Engineering College (1856-1888), Anjuman Punjab (1880-1900),
Centre of Translation, Jamia Usmania, Hyderabad Deccan (1916-1928). They are at the top of the list (Rahi, 1986).

However, now the most significant contributions are made by the National Language Authority; NLA (Muqtadira Qaumi Zuban). It has centralized translation work in collaboration with all Translation Centers in Pakistan. This collaborative technique has twofold benefits for the development of Urdu translation:
1. It has provided patronage to all those institutions which had been working without any support and guidance for the development of Urdu language.
2. The NLA (Muqtadira Qaumi Zuban) has become a consortium of Urdu speakers. This has activated all those programmers and institutions which were devoid of financial security to run effectively.

What is required in Pakistan is that the Centers of Translation in Karachi, Faisalabad and Lahore need to devote equal attention to literary translations, in order to develop its principles and parameters, in addition to their concentrated attention to translating of academic reference books. Thus the work in both directions: vertical and horizontal, should be executed. Substantial work in the field of terms and terminology has already been done, to provide basic framework or guideline for translation in other fields.

The Federal Government needs to allocate a special budget to launch this suggested project of translation. For this purpose, the NLA (Muqtadira Qaumi Zuban) needs to submit its recommendations to the Federal Government for approval and assistance. After all, the task of development of Urdu language can best be performed by a government institution, rather by any local body or private organization.

Personally, as a researcher, the present author opines that the problem of translation is not only related to terms. Terms can be adapted as they are, but the main problem is the transference of knowledge. This transference, besides requiring extra linguistic competence in both languages, essentiates command of the subject. It requires extra sensibility and insight on the part of the translator: the use of the six senses, intuition and creative imagination.

As far as literary prose translation especially the novel is concerned, there are examples of great Urdu novelists like Qurat-ul-Ain Haider, Mohammad Hassan Askari and Intizar
Hussain, translating the literary work of western writers. This helps to clarify the controversial issue whether translation is creative work, and the translator as an artist has an inner urge and flair for it. Through translation, the artists creative potentials are expressed and further enhanced, as translation provides an opportunity to orient his language to a new literary taste, rhythm, vocabulary and tone. Thus new dimensions in style and expression, sentence construction, and new connotations are introduced in the artist’s own language, finally channelising his/her creative impulse in ever expansive ambience.

At the surface level, the problems and difficulties in translating literary prose are similar to those encountered in translating any foreign language into ones own. But at a deeper level, the translation of a literary prose does require special talent and skill: creative imagination, besides linguistic competence. The translator should have ‘negative capability’, so as to be able to merge empathetically in the Source Text Language and Culture , in order to translate in the Target Language, competently.

Every great writer possesses ‘negative capability’. It has been said about Mirza Ghalib, that he used to think in Persian, but write in Urdu. Thus, the artist during the process of literary translation, merges through imagination in both the languages in such a way, that he transfers the spirit and matter of the Source Language into the Target Language. Here spirit stands for meaning and matter for the style.

This discussion does not necessarily imply that only creative artists with creative imagination are eligible for literary translation. It only meant that creative literature like the novel should be translated at the creative and aesthetic level, and not just with the help of translation terms. Research has proved the fact that translators like Dr Naeem Klasra (Tanhaee ke Sao Saal: 2000), Abdullah Hussein (The Weary Generations) and many more, though not professional translators, but by virtue of their vast reading, refined taste and ingenuity thinking, have been able to produce standard literary translations.

The reasons for the non-existence of translators to translate the prose, especially the novel, can be attributed to the problem of publication. No publisher undertakes the risk
of publishing the translation of serious novels, which does not attract the common reader and are not marketable. The situation in Pakistan is that publishers publish only the translation of popular novels, no matter what the quality of translation is. Effort was made to publish serious literature of the West, by the Muqtab-i-Jadeed, and under its plan, some top level novels were published. During this time, an American publishing company, ‘Maqtab-i-Franklin’ also collaborated, under which some masterpieces of American literature were translated into Urdu and published. But soon political reasons led to the closure of ‘Maqtab-i-Franklin’, which was succeeded by some substandard advertisers. At the same time ‘Maqtab-i-Jadeed’ also closed down. Such is the situation of the publications of serious literature in Pakistan.

Differences and difficulties in Literary translation can be explained on various rational grounds as well. Language, itself, is by nature an evolutionary and changeable phenomenon. Holy Quran has pointed to this (global-regional-local-personal) linguistic variation as a Divine manifestation. It also enables one to conclude the debate of the West: whether language is a humanly contrived phenomenon or a Divine creation.

\[ Wa \ min \ Ayat \ Ullah \ Khalaqa \ vas \ Samawat \ Walarz \ Wakhtalaf \ Waalsanatukum \ Waalwanukum \ (Surah Roum, 22). \]

The creation of Heavens and earth and difference in your colours and language is from the Ayats of Allah.

The word Ayat has been used in the Holy Quran for Divine manifestation or signs; those which are beyond the human control and under Divine control, exactly in the same way as the change of the day and night and natural processes of universe are controlled and governed by Allah.

**4.10 CONCLUSION**

Every language of the world has the same components: phonology, morphology, syntax, lexicon and semantics, but each component differs according to the individual usage and region to which it belongs. The main issue is the difference in human thinking. Thinking of a nation depends on the experience, observation and imagination of individuals, all of which is manifest in literature. Arts and literature are the common legacy of human
beings, because both are the sources of knowledge and wisdom, and human cultural refinement is dependent on them. Human culture and civilization have flourished through mutual interaction, which was made possible by translations.

Why translations should be sponsored, has another philosophical justification to it. The main task of a human being is the search of reality and study of the universe: to unravel the mysteries of universe which provide rhythm and pattern to life. Literature collaborates with other human knowledge in search of this reality, as Iqbal said:

*Kar-e-jahan daraz hai ab mera intazar kar*
Life’s labour’s ambience is ever expansive yet time-tuned,
So wait for my return henceforth Hereafter!

Urdu is an international language. It has great capacity to absorb, and has derived a much from other languages. It can cope with the translation task and process in all its dimensions. Its grammatical composition is such, that any word can merge into it. Nouns can be compounded with verbs to make new *Muraqqab masadir*. Urdu has all the avenues open for adaptation, deletion, and derivation. Iqbal rightly pointed out ‘*Urdu is in process of its composition and evolution and this is the sign of its life.*
CONSTRUCTING PATHWAYS TO TRANSLATION: A STUDY IN TRANSLATION PEDAGOGY AND PROCESS [FROM ENGLISH INTO URDU AND VICE VERSA]

PART II

By

Nighat Shakur

NATIONAL UNIVERSITY OF MODERN LANGUAGES
ISLAMABAD

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**RESEARCH METHODOLOGY AND DATA ANALYSIS**

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CHAPTER 5

RESEARCH METHODOLOGY AND DATA ANALYSIS

5.1 METHODOLOGY

The present research is designed on multiple approach, involving both induction and deduction in a cyclic manner. It is legitimate to build up a model on the basis of inferences drawn from an objective study of the product. The study of the product is possible only when one is prepared ‘to work back’ from the output of the mechanism (the product) and make use of the logical process of induction.

For the study of the process of translation, the substantial insight into the workings of one’s own mind is also important. This is possible by introspection, i.e., adopting a deductive approach to a problem, to build a model of what one is doing when one translates. The said phenomenon adopted for the present research can be presented in the given diagram:

![Figure 5.1 The Cycle of Research Methodology (Adapted from Bell, 1991 : 30)]
The above model and approach have practically been applied in the analysis of the four novels, by the researcher in the following and latter chapters of this thesis, and the results and conclusions of the study have been drawn from them. Ary, D., Jacobs, L.C., and Razavieh, A.,(2002), Seale, C.(Ed),(2004), Fraenker,J.R.,and Walen,N.E.(2000), Dees(1997) and Hayllar and Veal (1996) are used as informing source for the documented Research Methodology.

5.1.1 TYPE OF RESEARCH
It is a Qualitative Research and is primarily based on the following research methods:
- Content Analysis

5.1.2 CONTENT ANALYSIS: Emergent Design Framework
Content Analysis has been done in an Emergent Design Framework, in which the devised theoretical framework, methods and strategies have been applied to the contents of the four novels, without any prior assurance of success or failure. The nature of investigation is not predictable and static, but the design of research analysis emerges and conclusion drawn as the study unfolded.

5.1.3 Objectives of Research
- To explore the theoretical matrix for the Translation Process and obtain descriptive information about the topic.
- To identify strategies and procedures applicable to Translation Activity.
- To test the hypothesis: the application of the devised theoretical matrix to the data, in order to confirm its validity and draw conclusions.
- To suggest a pedagogic model for translation curricula.

5.1.4 Unit of Data Analysis
The following FOUR novels constitute the Unit of Analysis for the research.

From English into Urdu:

1- Novel: *The Old Man and the Sea*  
Author: Ernest Hemingway  
Translation: *Boorah Aur Samandar*  
Translator: Prof Salim Siddiqui

2- Novel: *The Red Badge of Courage*  
Author: Stephen Crane  
Translation: *Surkh Tamgha*  
Translator: Intizar Hussain
From Urdu into English:

1- Novel: *Khuda ki Basti*  
   Author: Shoukat Siddiqui  
   Translation: *God’s Own Land: A Novel of Pakistan*  
   Translator: David J. Matthews

2- Novel: *Oddas Naslein*  
   Author: Abdullah Hussein  
   Translation: *The Weary Generations*  
   Translator: Abdullah Hussein

### 5.1.5 Rationale of Data Analysis

The reasons for data analysis are three-fold:

- To confirm the validity of the Translation pedagogy devised in Chapter 2,3 and 4.
- To gauge the feasibility of the implementation of Translation Studies as a discipline in Pakistan.
- To make recommendations for the future curriculum planning and development, in Pakistan.

### 5.1.6 Sampling: Purposive Sampling

The type of Sampling adopted for data presentation and analysis is **Purposive Sampling**, since the novels have been selected carefully to provide maximum insight and understanding of the subject under consideration: Translation Pedagogy and Process. This sampling is not representative or random, but purposive, intended to exploit competing views and fresh perspectives, as fully as possible. Each selected novel is a different specimen of Translation Style and provides a broad based spectrum for the verification of the determined paradigms and parameters for the Translation Pedagogy and Process of both the languages, English and Urdu which are used commonly in Pakistan, academically and governmentally.

**Maximum Variation Sampling**  
The type of Purposive Sampling exactly used is Maximum Variation Sampling. The four novels and their translations are as varied, distinct and different, as possible. Thus, they are samples that maximize differences on specified characteristics and identify commonalities across the texts.
Looking at the Translations from Urdu into English, *The Old Man and the Sea* has been translated by Prof Salim Ahmed Siddiqui, as *Boorah Aur Samandar*. He is not a prominent name in the Urdu literary world, while Intazar Hussain, who translated *The Red Badge of Courage*, as *Surkh Tamgha*, occupies a major position in the Urdu literary scenes. Both have executed the same task, yet their techniques, style, skill and translation approaches are very different. *Surgh Tamgha*, when analysed thoroughly reflects the more refined taste and artistic sense of translation compared to *Boorah Aur Samadar*. The difference is that while the English novels and their authors belong to two different generations, their Urdu translators are of the same contemporary generation of Pakistan.

On the other hand, the magnum opus, *Kuda Ki Basti*, is being translated by the David J. Matthews, as *Gods Own Land: The Novel of Pakistan*, is a weak specimen of translation, being deficient both in language and style. The special aesthetic and artistic taste of the original is clearly missing from the novel. Thus it stands in a different category of translation. *Oddas Naslein*, is translated by the author, himself, Abdullah Hussein, as *The Weary Generations*. It is a free translation, or, in other words, trans-creation, where the style, technique and approach are altogether different from the other translations as well as the original. Both the translators, Matthews and Hussein, exhibited diverse translation approaches in the execution of their tasks.

Such diversification in translation types can be categorized as **Maximum Variation Sampling**, which helps to define and reconfirm the Translation Pedagogy and Process as the findings prove the validity of Translation Theories and their practical application in real life translation process.

### 5.1.7 Size of Sample
Due to limitation of space, four novels and their translations are the selected sample size.

### 5.1.8 Data Collection Method: Data Triangulation
The data collection method employed is Data Triangulation, because the researcher has used two instruments to collect data. The data from the Survey Research is used to confirm the data collected from Content Analysis. Convergence of a pattern in the data from these varied sources lends credibility to the findings.
5.1.9 Coding Categories
All Coding Categories relevant to the field of Translation Studies and explained in chapter 2, 3 and 4, are applied in data analysis and findings.

5.1.10 Standards Of Data Collection And Data Analysis

1. Validity and Credibility
The research is valid, since it is grounded in the sound theoretical framework based on the theories of Translation Studies. The research findings are also credible because they confirm the validity of the devised theoretical framework, and its feasibility to be implemented as a discipline. The standards of the present research can be verified with the help of the given three types of credibility evidences:

   i. Evidence Based on Structural Corroboration
   Content analysis, the data, and the findings of Survey Research are in agreement, and support the interpretation and evaluation of the subject under consideration.

   ii. Evidence Based on Theoretical Adequacy
   The theoretical/pedagogical matrix for Translation Studies has been drawn from multiple theories, which fits the data analysed. The key strategy employed for promoting this theoretical adequacy is Data Triangulation.

   iii. Evidence Based on Control of Bias
   The Combination of multiple theories applied to the diverse nature of data, and survey research to varied population, ensure control of bias in the research.

2. Transferability
The data collected and analysed can be fully applied and generalized to other contexts of translations.

3. Dependability
The variables traced in Translation Pedagogy and Process can be tracked and explained if the same study were replicated anywhere.

4. Confirmability
The research is well-documented and rich in theoretical description. The data analysed and the findings drawn could be confirmed by others, investigating the same situation.

It is important to note that as no translation, no matter how good, is perfect, flawless, final or of a definite set standard, thus the succeeding investigations and findings cannot be treated as final.

Secondly, there always exists a psychological gap between the encoder and the decoder, the reader and the writer, that affects interpretation. The same applies to translation analysis as well.

Thirdly, every research opens new avenues for future research, and the present pioneering research also endeavours to break fresh grounds by beating the barriers of stagnation, and open new horizons for the inauguration of Translation Studies, which so far has been ignored in Pakistan.

The succeeding analysis and findings henceforth need to be evaluated with all such limitations in mind.
5.2 ANALYSIS OF THE NOVEL

‘THE OLD MAN AND THE SEA’ (THE SOURCE TEXT)

5.3 THE AUTHOR: ERNEST HEMINGWAY

Ernest Hemingway (1899-1961) was perhaps the most widely known American novelist of recent times. His style of narration created a revolution in the art of English prose. His leading characters came to be widely recognized throughout the world. And he himself became a sort of living legend because of his life of colorful adventure.

Hemingway was born in 1899 in Oak Park near Chicago. From his doctor father he acquired a passion for fishing and shooting, hunting and rowing and living dangerously. From his musical mother, he inherited an observant eye and an extraordinary sensitive mind. He served as a reporter on the Kansas City Star during World War I, where he learned the economy of words and directness of narration, the major characteristic features of Hemingway’s style. At the end of the war he was awarded the Silver Medal for Gallantry and an aluminum knee cap.

Hemingway also served in World War II as a war correspondent for Colliers and flew on a number of missions with the American Air Force and the R.A.I. He was awarded the Bronze Star for his courage.

Among his major works are ‘The Sun Also Rises’ the first novel that shot Hemingway to fame. ‘A farewell to Arms’ is a poignant story dramatizing the futility of war and contains one of the exciting scenes in world literature. ‘For Whom the Bell Tolls’ is a powerful record of his impressions of the sufferings and sacrifices of freedom fighters, which he witnessed in the Civil War in Spain.

In 1952, he wrote the novelette ‘The Old Man and the Sea’, a simple, short and compelling story of an old fisherman’s struggle in the Gulf of Mexico, which brought him the coveted Nobel Prize for literature in 1954. In 1953, the book received the Pulitzer Prize in fiction, a fitting recognition of Hemingway’s contribution to American
Literature. After attaining wealth Hemingway lived in a grand style first in Florida and then in Cuba. In July, 1961 he shot himself dead.

5.4 THEMES IN ‘OLD MAN AND THE SEA’

‘The Old Man and the Sea’ is a novella or novelette, smaller than a standard novel, but longer than a usual short story. It was practically the last important work of Hemingway, that brought him a universal acclaim.

The novel is viewed as a chronicle of man’s battle against the natural world where Santiago is placed against the creatures of the sea. But the novella is more accurately, the story of man’s place within nature. Both Santiago and Marlin display qualities of pride, honor and bravery, and both are subject to the same eternal law: they must kill or be killed. As Santiago observes the weary warbler fly towards the shore, where it inevitably meets the hawk, he comes to the conclusion that the world is filled with predators, and no living thing can escape the inevitable struggle till death. Secondly, ‘Man is not made for defeat …………… man may be destroyed but not defeated (Hemingway, 2007:46). In Hemingway’s portrait of the world, death is inevitable, but the best men (and animals) resist to its forces. The novel suggests that it is possible to transcend the natural law. In fact, it is the inevitability of destruction, that makes a man or beast to transcend it.

‘He thought, everything kills everything else in someway ’(Hemingway, 2007:47). It is through the effort to battle the inevitable that man can prove himself. Moreover man can prove his determination through the worthiness of the opponents he chooses to face. Santiago considers Marlin worthy of a fight, just as he once found ‘the great negro of Cienfuegos’ worthy. His admiration for these opponents brings love and respect into an equation with death, as their destruction implies honor and bravery that confirms Santiago’s heroic qualities. ‘Because I love you, I have to kill you’(Hemingway,2007:22) Santiago, though destroyed at the end of the novella, is never defeated. Instead he emerges as a hero. Santiago’s struggle does not enable him to change man’s place in the world, rather, it enables him to meet his most dignified destiny.

The taut fishing line, kept for two complete rounds of the sun, stretched just beneath its breaking point, is an objective correlative of that principle, which is being enacted by
the man and Marlin at opposite ends of that line. And the contest between them is evenly matched. Yankees and Tigers of 1950 exemplified that principle. Santiago’s twenty four hour’s ‘hand game’ with the great negro from Cienfuagos from dawn to dawn, is the novel’s second objective correlative of natural order (Donaldson, 1996).

At the social level, the novel also projects the conflict between progress and tradition, between craft and passion and exploitation – in short, between the old Cuba and a new Cuba that Hemingway saw emerging in 1940s. Manolin’s father has opted for progress. The fisherman he chooses for his son is a middle aged man, but his cautious methods yield steady profit. He is thus, associated with the ‘younger fishermen’ who are motivated by the money they have been making by supplying shark livers for the booming ‘cod liver oil’ industry in the USA in the 1930s and 1940s. These mechanized fishermen represent the decline of the old Cuban fishing culture and the beginning of exploitative fishery. This far reaching struggle between the old and new, between true vocations and market mindedness is what Manolin’s adult status functions most importantly to revel in. Practical men against idealists, became materialists against mystics.

When the Shark arrives, Santiago’s resolve is mentioned twice in the space of just few paragraphs. The old man ‘was full of resolution but little hope’. Then sentences later, the narrator says: ‘He hit [the shark] without hope but with resolution’. The old man meets every challenge with the same unwavering determination. It is this conscious decision to act, to fight, to never give up, that enables Santiago to avoid defeat. Although he returns to Havana without the trophy of his long battle, he returns with the knowledge that victory is not a pre-requisite for honor. Indeed, glory depends upon one having the pride to see a struggle through to its end, regardless of the outcome. The glory and honor Santiago acquires comes not from his battle, itself, but from his pride and determination to fight.
5.5 TRANSLATION ANALYSIS OF ‘THE OLD MAN AND THE SEA’, AS TRANSLATED BY PROF. SALIM AHMED SIDIQUI UNDER THE TITLE ‘BOORAH AUR SAMUNDAAR’ (THE TARGET TEXT)

Prof. Salim Siddiqui’s profile as a writer and a translator could not be retrieved. Like other translators, he has also not included the preface or translators notes to his translation anywhere.

5.6 THEORETICAL ANALYSIS OF THE SOURCE TEXT AND THE TARGET TEXT

1. TEXT CYBERNETICS

The TT meets all the standards of Textuality. In all measures, the TT follows all the configurations of a prose design.

2 EQUIVALENCE

2.1 Non-Equivalence at word level: common problems

A. Cultural specific concept

On the brown walls of the flattened, overlapping leaves of the sturdy fibred guans there was picture in color of the sacred Heart of Jesus and another of the Virgin of Cobre.


Palm key sakht paton ko chepta ker aik dosrey per charha ker banaie hoie deewarein bhorey rang ki nazer atei thin. In per (Hazrat) Masih ke y qalab muqads or Hazrat Maryum (AS) ki rangeen taswerin bhi mojood thein.

B. Source language Concept is not Lexicalized in the Target Language

ST. p:30.
The old man unhooked the fish.

TT. p:47.
Boorhey ney Dolphin key halq sey kanta nikal liya.

C. The Source Language Concept: Semantically Complex

ST. p:44.
There were high cumulus clouds and enough cirrus above them.

TT. p:66.
Aasman per unchai mein (Qumulus qism key) badel chaey hoey they or on key oper (Cirrus qism key) badel they.

D. The SL and TL make different distinctions in meaning

He sent two beers.

TT. p:92.
Os ney hum donon key liye Sharab bhi di hey.

2. ST. p:44.
Just under the surface with his high dorsal fine.

TT. p:66.
Or Oss ka pishani ka per chaqoo ki tarhan seedha pani key oper otha hua tha.

E. The TL language lacks a super ordinate (general Word)

The Yankees cannot lose.

TT. p:7.
Yanki haar nahi saktey

F. The TL lacks specific terms

1. ST. p:1 5.
Can I offer you beer on the terrace and than we’ll take the staff home.
TT. p:2.

Kya mein tumhain **terrace** main sharab pysh ker sakta hoon

2. ST. p: 44.
Just under the surface with his high dorsal fine.


وترا سا بیٹی نے تیار ہوئے کہ کچھ بڑھ سکتا ہے۔ اور پھر کہ کیا اس میں کیا اپنی بات میں۔

*Or Oss ka peshani per chaqoo ki tarhan seedha pani key oper otha hua tha.*

ST. p:134.
Agua mala

TT. p:21.

Agua mala

G. Difference is physical of interpersonal perspective

That’s very kind of you the old man said, should we eat?

TT. p:102.

*Agua mala*

Tumhari bari mehrbani, Boorhey ney Kaha “to awo khain”

This is the second now that I do not know the result of the Juegos, he thought.

TT. p:43.

Aaj (muqablon ka) dosra din hey, lekin mujhe nataij ka ilm nahi, Os ney socha.

H. Difference in expressing meaning

ST. p: 7.
He hits the longest ball I have ever seen.

TT. p:10.

Woo kitni dor sey aati hoi gaind ko mar daita hey.
2-ST. p: 3.
He never went turtling.

TT. p:5.

اتاں نے تو بھی پھیچھ سے گھو گیا:

*Oos ney kabhi kachwey nahi Pakrey.*

ST. p:45.
It was too good to last he thought.

TT. p: 67.

گھو گیا اس چیز کے پر کچھ سے گھو گیا: لما جا آسماان کا ناہ.

*Machli ko Sharkoon sey bacha ker kenarey tak ley jana aasan kam na tha.*

I. Difference in Form

ST. p:12.
They sat on the Terrace and many of the fisherman made fun of the old man and he was not angry.

TT. p: 2.

Wo Terrace mein ja ker beith gaye or bohat sey macherey boorhey ka mazaq oraney lagey, lekin osy gussa na aya.

2.ST. p:2.
Those who had caught sharks had taken them to sharks factory.

TT. p:2.

Jin macheroon ney sharkein pakri theen wo onhein khari key paar Shark factory mein ley gay they.

J. Difference in frequency and purpose of using specific term

ST. p: 1.
And his hands had the deep creased scars from handling heavy fish on the cords.

TT. p:1.

اس کے ذریعے مچھ کے وٹاں بھی پھیچھ سے گھو گیا: لما جا آسماان کا ناہ.
or os key haton main doryon sey bhari bhurkm machlian khenchney sey charkhey lag lag ker lakyrein si par gein thein.

ST. p: 19.

I am a boy and I must obey him.

TT. p: 2.

Mian larka hon na or mujhey un ki bat manni hi parti hey

K. Use of loan words in the source text

ST. p: 11.

He always thought of the sea as Lamar which is what people call her in Spanish when they love her.

TT. p: 16.

Wo samander key barey main hamaisha aisa socha kerta tha jeisey samander koi dosheez ho, Samander ko haspanwi zaban main La Mar yani moainnas hi pukara jata hey


Un espuela de hueso.

TT. p: 43.

Translation Missing from Urdu text

2.2 Strategies Used by the Translators to Overcome the Problems

A: Translation by a more general worked (Super - ordinate)

ST. p: 27.

I must save all my strength now. Christ, I did not know he was so big.

TT. p: 42.

Ab mujhey apni tamam qoowat bacha ker rakhni chahney. Qasm Masih (AS) ki mujhey pata na tha ka itni bari machli phansi hey

B: Translation by a more neutral or less expressive word
He left the smell of the land behind and rowed out into the clean early morning smell of the ocean.

Osney zameen ki boo apney peechey chor di or samander ki saaf noor key tarkey ki boo main dakhil ho gaya.

2: 2nd example is title itself

THE OLD MAN AND THE SEA - BOORAH AUR SAMANDER

C: Translation by Cultural Substitution.

Black beans and rice, fried bananas and some stew.

Sihah Lobia or Chawwal, bhooney howey keley or kuch shorba.

The fish’s eye looked as detached as the mirror in a periscope or as a saint in a procession.

Machli ki Aankh aysi gheir mutteliq lug rahi thi jaisey baala been (Periscope)key shishey va jalos mein koi wali ullah.

D. Translation using a loan word plus explanation

I know but this is in bottles, Hatuey beer, and I take back the bottles.
As he looked down into it he saw the read sifting of the plankton in the dark water.

TT. p:20.

Jab us ney is mein jhank ke dekha to us ko tareek pani mein plankton( aik tarhan ki machlioon) ki lal lal phatkian si deikhi

Some more words can be listed under this category:

- Sardines - Sardeenein
- Terrace - Terrace
- Sharks - Sharkein

E: Translation by paraphrase using a related word

Black beans and rice, fried bananas, and some stew.

TT. p:9.

Siah Lobia or Chawal, Keely bhooney howey or kuch shorba

F: Translation by paraphrase using unrelated word

ST. p:32.
He placed his left hand on the gunwale of the bow.

TT. p:50.

Us ney apna banyya hath kashti key agley hisesy key balaie kinary per rakh dia tha.

G: Translation by Omission

What is bone spur?. He asked himself, Unespuela de hueso. We don’t have them

TT. p:43.
Ye khar-e Istikhwan kia hota ha? Hamarey han tu nahi.

**H: Translation by Illustration**

1. ST. p:104.
   So do I, the boy said.
   TT. p:14.

   "Main bhi aysa hi mehsoos ker raha hon" Larkey ney Kaha.

2. ST. p: 9.
   He was asleep in a short time and he dreamed of Africa when he was a boy and the long, golden beaches and the white beaches, so white they hurt young eyes, and the high capes and the great brown mountains. He lived along that coast now every night and in his dreams he heard the surf roar and saw the native boats come riding through it.
   TT. p: 8.

   Usy gald hi neend aa gai, aur wo Africa key khoab daikney laga jub wo larka tha lanbey sunherey sahil aur safaid sahil, itney safaid (chamkeeley) jin sey aankhen chundiha jatien thein,ounchey pahar aur bohat onchi onchi chotian- wo aaj kal hur raat usi sahil pur basar karta aur apney supnoon mein lehroon ko machultey (daikta aur) sunta aur in lehroon pur (sawar) afriki kishtioon ko aatey deikhta.

**3. Equivalence Above the word Level**

**3.1 Collocations:**

ST. p:42.

When he was even with him and had the fishes head against the bow he could not believe his size. But he united the harpoon rope from the bait, passed it through the fish’s gills and out his jaws, made a turn around his sword then passed the rope through the other gill, made another turn around the bill and knotted the double rope and made it fast to the bitt in the bow

TT. p:63.
They picked up the gear from the boat. The old man carried the mast on his shoulder and the boy carried the wooden box with the coiled, hard braided brown lines, the giff and the harpoon with its shaft. The box with the baits was under the stern of the skiff along with the club that was used to subdue the big fish when they were brought along side.

Note: [all these objects are related to Fishing]
Khush qismati to kai andaz mein aaney wali cheez hai. Aur wo kaun jaan sakta hei key wo kis roop mein aaney wali hei.

B: Using idioms of similar meaning but different form
ST. p:27.
‘I will show him what a man can do and what a man endures’.

TT. p: 42.
Laikin mein uesy dikha doon ga key aadmi kia kar sakta hai aur kia kuch seh sakta hai.

C: Translation by Paraphrase
ST. p: 05.
First you borrow and then you beg.

TT. p:8.
Qarz laitey laitey bheeg mangney ki nobat aa puhanchi hai.

D: Translation by Omission
There are no omissions in the TT

E: Translation by compensation
ST. p: 46.
‘But a man is not made for defeat’ he said. ‘A man can be destroyed but not defeated.’

TT. p: 68.
Magar murd shikasat qabool nahi karta! Os ney kaha. ‘insan tabah to kia ja sakta hai magar haraya nahi ja sakta’.

3.3 Translation of Metaphors:
1: Dead metaphor
ST. p: 27.
The noise of you clubbing him like chopping a tree down and the sweet blood smell all over me.

Wo shor bhi jb tum machli per bytahasha dandy bersa rahey they, jesey koi darakht kat ker graya ja raha hai aur khoon ki meethi meethi boo jo merey sary wajood per cha gai thi.

2. ST. p: 44.

The (Teeth of sharks) were shaped like a mom’s fingers when they are crisped like claws.

Wo aik mard ki onglion jeysey they ab kye wo kisi parenky key panjey ki tarhan muri hoi ho.


And his left hand was still as tight as the gripped claws of an eagle.

Or os ka bayan hath ab bhi Oqab key murey huy panjoon ki manind akra howa tha.

2. Cliché’ Metaphor

ST. p: 33.

I am as clear as the stars that are my brothers.

Main un sitaron ki tarhan saf zehn hon jo mery bhai hain.

3: Stock or Standard Metaphor

1. ST. p: 30.

And they passed a great island of Sargasso weed that heaved and swung in the high sea as though the ocean were making love with something under a yellow blanket.
Sirgasoon bootiyo keh aik jazeerey jese todey key pass sey guzri jo pursakoon samanader main is tarhan obhra or doob raha tha jese smanader zard kambel orrhe ker kisi sey pyar kerny main masroof ho.

2. ST. p:22.

‘Fish’, he said, ‘I love you and respect you very much. But I will kill you dead before this day ends.’

TT. p: 33.

‘Machli jee’! Os ney kaha, ‘mujey tum sey payar hai aur mein tumhari izat karta hoon laikin aaj ka din khatam honey sey pehley mein tumein maar daloon ga.

4: Adapted Metaphor

ST. p: 43.

The fish’s eye looked as defeated as the mirrors in a periscope or as a saint in a procession.

TT. p: 64.

Machli ki aankh aysi gher muteliq lag rahi thi jysey balabeen (Periscope) key shishey ya Jaloos mein koi Wali Ullah.

5: Original Metaphors:

1: ST. p:12.

The sun rose thinly from the sea and the old man could see the other boats, low on the water and well in toward, the shore, spread out across the current.

TT. p: 18.

Samanader key seeney sey patla dubla sa sooraj aaya or boorhey ko dosri kashtian nazer aaney lagien jo sahil ki janes pani ki Satha per mojood thein.
The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat.

TT. p: 1.

Mastol per lypta howa Badbaan jis mein aatey ki borion key pewand lagey howay they, daemie shikst ka nishan dkhai dyta th

3.4 Shorter Items:

1- Words and Context

1. ST. p: 8.
   Queva, the boy said.

TT. p:12.
   "Hann" larkey neh kaha.

2. ST. p: 9.
The boy took his trousers from the chair by the bed.

TT. p:14.
   Larkey ne bister key nazdeek pari kursi sey apni patloon othae.

3.5 Translation of weights measures, quantities and currencies

1. Weight:

ST. p: 43.
He’s over fifteen hundred pounds the way he is, he thought.

TT. p: 64.
Os ney socha ke machli dekhney main dardh hazar pond lagti hey. Ho sakta hey ke is sey zyada hi wazn ki ho.
2. Measures:
ST. p:10.
There was a sudden deep of seven hundred fathoms where all sorts of fish congregated.
TT. p: 16.

When achanak smanader ki gehrai sat so fadam ho jati hey. Wahan her qism ki machlian akathi ho jati thein.

ST. p: 135.
It (Sargasso) floated cheerfully as a bubble with its long deadly purple filaments trailing a yard behind it in water.
TT. p: 20.

Yeh aik shadman andaz sey tyri chali ja rahi thein or os keh lambe zehreeley gulabi reishy peechey ki janib aik aik gaz tak pani main pheley hoey they.

3. Currencies:
ST. p: 43.
If he dresses out two third of that at thirty cents a pounds?
TT. p:64.

Ager saf karney key bad do tehai bhi nikal aay to tees sent fi pond key hisab sey keisi rehe gi?

3.6 Ambiguity:

1. Grammatical ambiguity
1. ST.  p:50.
But who knows? It might have turned out well.
TT. p: 74.

Mager kysey maloom hey is ka enjam acha bhi ho sakta tha.
2. ST. p:1.
I am a boy and I must obey him.

TT. p: 2.
Mein  larka hon na or mujhey on ki bat manni hi parti hey.

2. Lexical Ambiguity:

ST. p: 1.
And his hands had the deep creased scars from handling heavy fish on the cords.

TT. p:1.
Os key haton main doryon sey bhari bharkam machlian khenchnen sey charkey lag lag ker lakirain sei par gain thein.

3. Pragmatic Ambiguity:

ST. p: 67.
They sent two beers.

TT. p:92.
Osney ham donon key ley sharab di hey.

4. Cultural Ambiguity:

No example shows cultural ambiguity

5. Referential Ambiguity:

Tomorrow I will eat the dolphin. He called it dorado.

TT. p:48.

Or kal Dolphin khaon ga. Os ney  Dolphin ko Dorado kaha.

6. Metaphorical Ambiguity:

ST. p:12.
The sun rose thinly from the sea and the old man could see the other boat, low in water and well in towards the shore.

TT. p:18.

Samanader key seeney sey patla dulba sa sooraj nikal aaya or boorhey ko dosri kashtian nazar aaney lagein jo sahil ki janeb pani ki satha per mojood thein.

4. Grammatical Equivalence:

1. Number

ST. p: 9.
The boy took his trousers.

TT. p:14.

Larkey ney bister key nazdeek pari korsi sey apni patloon othae.

Strategies

i. Omit the relevant information or number

ST. p:11.
Which hung on the two deepest lines like plummets.

TT. p:17.

Jo sab sey gehri janey wali dorioon key siron per shaakhoon ki tarhan latki hoey thein.

ii. Encode this information lexically

ST. p:11.
The boy had given two fresh small tunas, or albacores.

TT. P: 17.

Larkey ney ossey do tazah Tuna yah Albakar machlian di thein.

2. Gender:

1. ST. p:44.
The shark was not an accident------He had came up so fast.

TT. p:66.
1. ST. p:11.
They always thought of the sea as Lamar which is what people call her in Spanish when they love her.

TT. p: 16.
Wo samander key barey mein hamaisha aisa socha thay jisey samander koi dosheezah ho, samander ko haspanwai zabani main ‘La Mar’ yani Moaanas hi pukara jata hey.

3. Person:
ST. p: 17.
He hasn’t much faith.

TT. p:2.
Unhein ziyada ehtamad nahi.

4. Time and Aspect:
ST. p: 9. (all verbs in Para)
Usually when he smelled the land breeze he woke up and dressed to go and woke the boy.

TT. p:13.
Jab ossey naseem bari ki khushboo ati to wo ammoman bydar ho jata or kaprey pehnta aur larkey ko jaganey key liye chal deta.

5. Voice: Active with an active
ST. p: 1&2.
Others of the older fisher men looked at him and were sad, but they did not show it.

TT. p:2.
Boorhey macheron main sey kai dosery is ki tarf dekh rahy they or wo gham mehsoos ker rahey they lekin wo is ka izhar nahi kar rahey they.

Passive into passive

ST. p: 9.

The door of the house where the boy lived was unlocked.

TT. P: 14.

Jis ghar main larka rehta tha os ka darwazah bad na tha.

6. Work order:

ST. p: 2.

They spoke politely about the current and the depths they had drifted their lines at and the steady good weather and of what they had seen.

TT. P: 2.

Or wo log samanader key barey main or jin gehraoi anhon ney kantey latkae they, os key bareh main aur mussalsal achey mosam key barrey mein jo kuch anhon ne dekha tha os key bary mein nurmi se batin kartey rahey.

5. Textural Equivalence: Thematic and Information structures

Possibility 1: To present the thematic patterning of the original, without distorting the target text

ST. p:33.

The dolphin was cold and a lepros grey white now in the starlight and the old man skinned one side of him while he held his right foot on the fish’s head. Then he turned him over and skinned the other side and out each side off from the head down to the tail.

TT. p:51
Dolphin thandi ho chuki thi or taron ki roshni mien is ka rang safaidi mael slayti nazar aa raha tha. To bhoorrhay ney dayein paun say isko daba kar yakkey bad deegray dono pahlu cheel kar saf kar diye or har pahlu ko sar say dum tak kaat kar alag kar liya

Possibility 2: Grammatical factors which restrict the ordering and choice of theme in translation.
ST. p:33.
He sent two bears.
TT. p: 99.
Is ney ham dono key liye sharab bhi di hay.

Possibility 3: Abandoning of the ST to ensure that TT has its own method of development and maintain a sense of continuity in its own right.
ST. p:30.
But when he comes to feed, truly hungry, purple stripes show in his sides as on a merlin. can it be anger, or the greater speed he makes that brings them out.
TT. p:46.
lakin jb wo khoob bhook key alam mein khaney key liye aaye to is key pahlu par bhi marlin ki tarhan arghwani dhariyan nazar aati hein.

He is a great fish and I must convince him; he thought. I must never let him learn his strength nor what he could do if he made his run
TT. p:40.
wo sochney laga keh ye machli barri z abardast, mujhey usey apni taqqat ka saheeh andaza nahi laganey dena chahiye------- or na usey is baat ka pata chalney dena chahiye keh agar wo bhagna shuroo kr dey to kia kuch kr sakti hei..

5.1 Strategies for minimizing linear dislocation:
1: Voice Change

ST. p:11.
There was no part of the hook that a great fish could feel which was not sweet smelling and good tasting.
TT. p:19.

باری مچلیوں کی کھاتر کانٹی کا حار حیس لازیز، خوش زینٹا اور خوشبودار بنی ہوئی ہے۔

2. Change of Verb

ST. p:1.
I am a boy and I must obey him.
TT. p:2.
مین لارکا ہون نا اور مجھے ان کی بات ماننی ہیں۔

Main larka hon na or mujhey in ki bat manni hi parti hey.

3: Nominalization : Nominal to verbal

He slipped his oars and brought a small line from under the bow.
TT. p:19.
اس کے مچھلی کے ہوئے اور یہ کے سے کی چھا ہوئی ہے۔

Os ney chappu kashti mein tika diye, or kashti key samney key hissey sey aik choti si dorri nikali

4: Extra position :

1. ST. p:10.
The boy was back now with sardines and the two baits wrapped in a newspaper and they went down the trial to the skiff, feeling the pebbled sand under their feet, and lifted the skiff and slid her into the water.
TT. p:15.

یہاں سے آئے کا ہوئے اور یہ کے سے کی چھا ہوئی ہے۔

The boy was back now with sardines and the two baits wrapped in a newspaper and they went down the trial to the skiff, feeling the pebbled sand under their feet, and lifted the skiff and slid her into the water.
Larka ab sardynoon aur akhbar mey laptey howay charey sameit aa gia tha. Aur wo pagdandi ki kinkarali rait par kishti ki janib chalney unhoor ne kishti ko uthaya aur pani mein daal diya.

2. ST. p:10.
There were other boats from other beaches going out to sea and the old man heard the dip and push of their oars even though he could not see them. Now the moon was below the hills.

TT. p:15.
Wahan aur kashtiyan bhi thein. Jo doosray sahlon sey aaein thein aur samandar mein (aagay) barh rahe thein or ab agarcha chand paharrivoon key peechey chala gaya tha aur wo kashtiyoon ko dekh na sakta tha, taham isey in key chappoon ki (shab shab) awaz sunae dev rahe the.

3. ST. p:47.
It is silly not to hope, he thought.

TT. p:69.
Us ney socha keh umeed ka daman hath sey chorrna to ahmqana bat hay.

6. Textural Equivalence : cohesion

1. Reference:

ST. p:10.
Here there, were concentrations of shrimp and bait fish and sometimes schools of squid in the deepest holes and these rose closer to the surface at night where all the wandering fish fed on them.

TT. p:16.

Is jaga par Shrimp machliyon, chara machliyon or baz dafa gherey tareen konoo mein skid machliyon key jhurmat hotay they aur ye raat ko bilkul (pani ki) satah pa aa jatay, jahan awara machliyan inhein kha jati thein
2. Substitution

ST. p:80.

The boy went out. They had eaten with no light on table and old man took off his trousers and went to bed in the dark. He rolled his trousers up to make a pillow, putting the newspaper inside them.

TT. p:13.

Larrka bahir chala gaya. Unhon ney roshni key baghair he mez par khana kha leya tha aur boorrhey ney andherey he mein apni patloon utari aur bistar par draz ho gaya. Us ney apni patloon key andar akhbar rakh kar (gole) lapait kar takiya bana liya.

3. Vocabulary / Lexis

ST. p:14.

He loved green turtles and hawks bills with their elegance and speed and their great value and he had a friendly contempt for the huge, stupid logger heads, yellow in their armour plating, strange in their love making, and happily eating the Portuguese men-of-war with their eyes shut.

TT. p:21.

Isay sabaz kechway aur hawk bil (nami kechway) apnay thath , rafter or faiiday key bais achey lagtey they aur usey barrey barrey ahmeq, peelay zarra baktar numa khol walay ajeeb tarhan say muhbat karnay waley aur aankhein baand kar, prtagezi, ‘jangi jahazon’, ko kha janey waley kachwoon sey aik tarhan ki dostana haqarat-o-nafrat thi.

ST. p:36.

The old man held him with left hand and his shoulders now and stooped down and scooped up water in his right hand to get the crushed dolphin flesh off he of his face.

TT. p:55.
4. Conjunctions

ST. p:41.
He took all his pain and what was left of his strength and his long gone pride and he put it against the fish’s agony and the fish came over on to his side and swam gently on his side his bill almost touching the plank of the skiff, and started to pass the boat, long, deep, wide, silver and barred with purple and interminable in the water.

TT. p:61.
Us ney apney dard per qabu pa liya aur apni bachi khuchi taqat aur gharoor rafta ko jama kiya aur in sab ko machli ki azziyyat key barkhilaf istamal kiya aur machli uski kashti key pahlu mein aa gae aur kashti key thoothni kashti key takhtoon ko chooney lagi the. Tab wo kashti key pas say guzarnay lagi. Lambi, chorri, chandi, gulabi, dhariyon wali pani mein la matnahe andaz say guzarti chali gae.

5. Ellipsis

ST. p:58.
What’s that? She asked a waiter and pointed to the long backbone of the great fish that was not just garbage waiting to go out with the tide. ‘Tiburon’, the writer said. ‘Eshark.’ He was meaning to explain what had happened.

1. didn’t know sharks had such handsome, beautifully formed tails.

2. I didn’t either, ‘ her male companion said.

TT. p:85.
Aik aurat ki nazarmachli ki aik azeem safaid reerh ki haddi par parri jiskey siresy par aik bohat barri dum jawar bhata key pani mein neechay oopar ko ho rahe thi, jabkeh mashriqi hawa key zere asar samandar ka gehta pani ain bandargah key sir tak aa pohancha.

Us ney aik khidmatgaar sey poocha, aur azeem machli ki is taweel reerh ki haddi ki taraf ishara kia jo keh ab aik baykaar sheh thee aur lehroon key sath beh janey ki muntzir thee. ‘teboran’, khimatgar ney kha ‘ye shark’ wo batana chah raha tha keh kia waqta hua thea, ‘mujhey maloom na tha keh sharkoon ki itni khubsoorat aur haseen dumein howti hein, mujhe bhe maloom na tha aurat key mard sathi ny kaha.

7. Pragmatic Equivalence : Coherence

1. Language Variety

1. Dialect


‘Ay’ the old man said Galanos. Come on, Galanos

TT. p:72.

haye boorrhey ney kaha ‘galano’ aao to sahe galano!

2. Register

ST: p:43.

Then he stepped the mast and, with the stick that was his gaff and with this boom rigged, the patched sail drew, the boat began to move, and half lying in the stern he sailed south west.

TT. p:64.
phir us ney mastool qaem kiya aur nezay aur chob roak ki mdad sey pewand lagey badban khol deye aur kashti cluhney lagi. Wo uqbi hissey mein neem draraz hogya or junooob magrib ki janib chal parra.

3. Sociolect

ST. p:45.
It might as well have been a dream, he thought. I cannot keep him from hitting me but may be I can get him. Dentuso he thought, Bad luck to your mother.

TT. p:67.
Us ney socha keh ye sab kuch khawb he na ho, mein isey khud par hamla karney say baz nahi rakh sakta. Lekin ho sakta hey keh mein isay maaar daloon, os nay socha ari danto teri maan ki qismat phutay.

4. Code Switching

ST. p:49.
He twisted the blade and as the shark slid loose he said, ‘Go on, galano. Slide down a mile deep Go and see your friend, or may be its your mother.’

TT. p:73.
Us nay chaqu key phal ko ghumaya aur jab shark munh khol kar machli sey alag ho gae to wo bola ‘ja’dfa ho ja galano! aik meel gehrae tak dubti chli ja, ja or apni sahaili say mil ya apni maan say, agar wo teri maan the to!’

2. Discourse Parametres

A. Tenor

1. Formality and Politeness

ST. p:27.
I’ll kill him through, ‘he said, ‘in all his greatness and his glory? Although it is unjust he thought. But I will show him what a man can do and what a man endures.

TT. p:42.

‘behar hal mein isey mar kar he dam loon ga’ us ney kaha, chahey wo kitni bhi azeem or shandar kiyu na ho. Us ney socha keh meri ye karwae na insafi par mabni hay. Lekin mein isey dhikha doon ga keh aadmi kia kar sakta hay or kia kuch seh sakta hay.

ST. p: 32.

‘But you have not slept yet, old man’ he said aloud. ‘it is half a day and a night and now another day and you have not slept…. If you do not sleep you might become unclear in the head…… I am as clear as the stars that are my brothers. Still I must sleep. They sleep and the moon and the sun sleep and even the ocean sleeps sometimes on certain days when there is no current and a flat calm.

TT. p:50.

Lakin barrey miyan, abhi tak tum soye nahe. Unho ney buland awaz mein kaha, aadha din or aik raat or ab aik or din beet chukey hein. Magar tum soay nahin. tumhein thorra bohat soney ka bandobast zaruri kar lena chahiye.... Agar soo gay nahe to damagh dhund la jaye ga.

Mein un staroon ki tarhan saf zhen hon. Jo meray bhai hein.. ta ham mujhay sona chaheyeye. Sitarey, chand, suraj sotey hein aur samandar bhi sota hay. Khas tor par is waqt jb roein nahi chalti or satah pursakoon hoti hay.

2. Impersonality and Accessibility

ST. p: 53.

He thought, luck is a thing that comes in many forms and who can recognize her? I would take some though in any form and pay what they asked I wish I could see the glow from the lights, he thought. I wish too many things.
Us ney socha, khush qismati to kae andaz say aanay wali cheez hay aur kon jan sakta hey keh wo kis roop mein aanay wali hay! Behar hal mein chahta hoon keh ye kisi roop mein bhi ho, aaye zarurr, or mein iski qeemat bhi ada karney ko tayyar hoon! Kash! Mein roshnioo ki chamak damak deikh sakta, us ney socha, mein bohat sari khwahish kiye ja raha hoon.

B. Mode

1. Spontaniety

ST. p:11.

The birds have harder life than we do except for the robber birds and the heavy strong ones. Why did they make birds so delicate and fine as those sea swallows when the ocean can be so cruel. She is kind and beautiful. But she can be so cruel and it comes so suddenly and such birds that fly, dipping and hunting with that small sea voices are made too delicately for the sea.

Luteray aur taqatwar parindon ko chorr kar baqi parindo ki zindagi insanon sey bhi kathan hay. Samndari chirriyon jaisey nazuk parindey bhala kiyu banaye gay Hein jab keh samandar itna zalim bhi ban jata hay or achanak hi! Aur aisey parindey jo urrtay hein. Dubkiyan lagatein hein, khana lash karrey hein, inki ghamgeen si nazuk aawaz hoti hay... ye samandar key muqabley mein kitney naram-o-nazuk hein!

2. Participation and privateness


What is a bone spur? He asked himself „„„„, we donot have them. Can it be as painful as the spur of a fighting cock in ones heel? I donot think. I could endure that or the loss of the eye and of both eyes and continue to fight as the fighting cocks do. Man is not much
besides the great birds and beasts. Still I would rather be that beast down there in the darkness of the sea.

TT. p:44.

He was an old man who fish alone in a skiff in the Gulf stream and he had gone eighty four days now without taking a fish. In the first forty days a boy had been with him. But after forty days without a fish the boy’s parents had told him that the old man was now definitely and finally salao, which is the worst form of unlucky and the boy, had gone at their orders in another boat which caught three good fish the first week. It made the boy sad to see the old man come in each day with his skiff empty and he always went down to help him carry either the coiled lines or the gaff and harpoon and the sail that was furled around the mast. The sail was patchd with flour sacks and, furled, it look like the flag of permanent defeat.

TT. p:01.

Wo aik boorrha aadmi tha jo apni choti si kashti mein akela khaleej kev pani mein
machiyan pakarra karta tha aur pichlay chalees dinoo mein usay aik bhi machli na mili the. Pehlay chalees din tk aik larka uskey sath raha tha. Lakin jab chalees din baghair machli pakarrey guzar gey they to larkey key waldain ney keh dia tha keh boorha ab pura pura ‘salao’ (badqismat) ban chukka hay. Jo badqsmati ki badtreen qisam hay or larka inkey hukam par aik aur kashti par chla gaya tha. Jis ney pehley he haftey mein achi khasi machliyan pakarr li thein. Larka boorhay ko har roz khali kashti key sath lottey dekh kar afsos karta tha aur hamesha aagay barh kar kanty, doriyan, badban waghera kashti say utha kar lay janein mein is ki madad kia karta mastool par lepta hua, badban jis mein aatey ki boriyoon key pewand lagey howey they, daemi shikast ka nishan dikhae deta tha.

8. Cultural Equivalence

A. Strategies for Translation of Culture:

1. Cultural Borrowing:

1- ST. p:27. Para No 1 (Full)
Hail Mary full of grace the lord is with thee. Blessed art thou among women and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinner now and at the hour of our death. Ameen. Then he added, Blessed virgin, pray for the death of this fish wonderful though he is.

TT. p: 41.

Ay Maryum (AE)! Too baes enayat-i- khudawandi hey. Khudawand terey sath hey. To aurtoon mein sub sey ba barkat hey. Maseh jo terey shikam ka samara hain, wo bhi ba barkat hain. Muqadas Maryum (AE) Madar-i- Khudawand ! (Yeh dua Islami aqaed keh Khilaf hey) Matarjum. (Naawoozobillah, hum musalsman Khuday-i- wahid lasharik per yaqeen rakhtey hain, Alhamdolillah), Matarjum. hum Gonahgaroon key ley doa farma. ab bhi or waqat-e-marg bhi. Aamin. Is key bad us ney mazeed kaha “ Muqadas Dossheezah (AE)! Is machli key liye mout ki doa farma, agerchey machli hey bohat shandar!.

On the brown walls of the flattened, overlapping leaves of the sturdy filtered guano there was a picture in color of the sacred heart of Jesus and another of the virgin of Cobre.

**TT. p: 6.**

Palm key sakht patoon ko chepta ker aik dosrey per charha ker banaie hoie deewarien bhorey rang ki nazer atei thein. In per (Hazrat) Masih key qalab muqads or Hazrat Maryum (AS) ki rangeen tasweerin bhi mojood thein.

### 2. Addition

1. **ST. p: 50.**

He came like pig to the trough if a pig had a mouth so wide that you could put your head in it.

**TT. p: 74.**

Wo isi tarhan sey aai jysey koi (Pyasa) soar lagn ki janeb barhey.

### 3. Literal Translation

1. **ST. p: 38.**

‘But I’ll say hundred our Fathers and a hundred Hail Marys that I should catch this fish, and I promise to make a pilgrimage to the virgin de cobre, If I catch him.

**TT. p: 57.**

Us ney kha lekin agar mein muchli ko pakar sakoon to das das bar “hamary Bap” or so dafa “ Slam ali Maryyum (AS) kehney ko tayyar hoon. Aur agar mein isey pakar loon to ‘de kobrey ki maryam’ ki ziarat keliye janey ka ehad karta hoon.

2. **ST. p: 311.**

But you went turtling for years off the mosquito coast and your eyes are good.

**TT. p: 5.**

mager tum sahil Mosquito kev prey kai sal tak kachwey pakar rahey ho or tumhari aankhain to theekh hain.
4. Substitution
It is a big school of Dolphin, he thought.
TT. p:20.

Boorhey ney soocha key vahan dolphinoo ka bohat bara jatha hai.

5. Grammatical Transposition
1. ST. p: 06.
That’s very kind of you, ‘the old man said ‘should we eat’?
TT. P:09.

Tumhari bari meherbani, Boorrey ne kaha, ‘to aoo khaein’

6. Lexical Creation
1. ST. p:09.
Usually when he smelled the land breeze he woke up and dressed to go and wake the boy.
TT. P:13.

Jub isey nasim-e-barri ki khusbhi athi to wo amuman bedar ho jata or kaprey pehanta or larkey ko jaganey key liye chal deta.

B. Compromise and Compensation:
1. Compensation by Splitting
ST. p: 27.
‘Hail Mary full of Grace the Lord is with thee, Blessed art thou among women and blessed is the fruit of thy womb, Jesus. Holy Mary, mother of God, pray for us sinners now and at the hour of our death. Ameen.
TT. p:41.
Aay mariyam! to baes-i-i khudawandi hay. Khuda teray sath ho. To aurtoon mein sab say babarkat hay. Or masih jo teray shikam ka samaro hay, wo bhi babarkat hein. Muqaddas maryam, madar khudawand! (ye dua islami aqaed key khilaf hay) mutrajjam (nauzubillah ham muslaman khudaay wahid la sharik par viqueen rakhtey hein Allhamdullilah, Mutrajum), ham gunah garoon key live dua farma, ab bhi aur waqt-e-marg bhi! Aameen

2. Compensation by Merging

ST. p:33.

Then he put his knife down and gutted him with his right hand, scooping him clean and pulling the gills clear. He felt the maw heavy and slippery in his hands and he slit it open. There were two flying fish inside. They were fresh and hard and he laid them side by side and dropped the gulls and gills over the stern.

TT. p:51.

Phir chaqu alag rakh diya or dayein hath sey usey saf kiya, usey bilkul saf kar diya aur gulpharray nikal deye. isey maeda bhari or phesilwan mehsus ho raha tha aur os ney inhein pehlu ba pehlu rakh diya or aantein or gulpherray waghera samandar mein pheink diye.

3. Compensation in Place


As the sun set he remembered, to give himself more confidence, the time in tavern at Casablanca when he had played the hard game with the great Negro from Cienfuegos who was the strongest man on th docks.
Jb Suraj gharoob honey laga to apni khud aetamadi mein izafa karney key liye us ney wo waqt yad kia jb kasablanka key aik sharab khaney mein is ney azeem habshi sey panja larraya jo godi ka sab say ziyada taqatwar aadmi tha.

5.7 FINDINGS OF THEORETICAL ANALYSIS OF THE SOURCE TEXT AND THE TARGET TEXT

The TT fulfils all the required Standards of Textuality and procedural system that identifies it as a text. All the three types of connections are evident in the formation of the Text: the connection that contribute mainly to Topic development and maintainace through thematic and information structure, the surface connections and finally the underlying semantic connections. The configurational prose design of TT is not different from the ST. At no point in the TT, has the translator deviated from the structural pattern of the ST.

Looking at equivalence at the word level, the translation ‘Boorah Aur Samandar’ captures, equates and parallels the original, with the exception of Hyponyms and Superordinates. The translator has tried to provide the equivalents in Urdu, wherever possible. But in case where it was not possible, the words are adapted in translation from the original, especially in the case of proper nouns, the names of fishes, persons and places, have been adapted. A large number of words are translated with more general, neutral or less expressive words in the Target Language. Loan words are not translated in the TL but are adapted as they are in the original. Very rarely, the dialectical expressions like ‘Que va’,(Hemingway,2007:13) are not translated but are omitted in translation. Cultural specific terms, particularly religious, like the crucifixion imagery have been translated at certain places through paraphrase or illustration but at various other places are adapted in the TT from the original , for example, Christ and Mary have been translated with equivalents in the TT, as Maryum and Hazrat Isa. Overall, the Cuban culture identity has been preserved in nearly all its dimensions in the translation.
As for grammatical equivalence: number, gender, voice, person, tense and aspect level, the translator has provided nearly all the equivalents of the Target Language and transferred them well. Deviation at very few places may be because of the grammatical patterning of the Urdu language, which, at times, tends to be complex and intricate compared to the Source Language (English). The syntactic or word order of Urdu is significantly different from that of English, hence the translator has employed strategies of minimizing linear dislocation, i.e., nominalization, extra-position and the voice and tense change.

**Above the word level, the textural equivalence** has well been maintained at the cohesion and coherence level. The translated text is a well integrated, cohesive whole, providing well formed reference, substitution and lexical equivalents to the Target Language.

As far as the translation of idiomatic and metaphorical expressions is concerned, the translator has nowhere deviated from the norms and traditions of translation strategies of translating idioms and metaphors. At no place has the translator omitted the translation, but at most places metaphoric expressions have been adopted as in the original in the Target Language. Idioms have been provided near equivalents in Urdu. The sense, spirit and the message present in the idioms and metaphors has been skillfully transferred in the Target Language.

Thematic and informative flow has also been well presented by the translator. In this regard the translator has adapted a combination of translations types; true, literal, communicative and semantic translations. But in the overall patterning of the text, he has literally followed the source text line by line. The translated text has nowhere deviated from the textural prose design of the original.

At several places, however, in order to maintain the continuity of themes, the translator has abandoned the ST to ensure that the Target Version has its own method of development. Certain grammatical factors are also devised and molded to conform to the standards of the ST. The text development and organization pattern has thus been transferred in linearity by the translator in the Target Language.
The discourse parameters, though different in every language, have also been followed in the style of the TL in translation. The domain as set and presented in the ST has been exactly translated in Urdu. The Tenor and Mode aspects, though different in both languages yet are given the same dimension and focus as of the source text, e.g., the difference of politeness and formality level of English and Urdu are clearly evident in the interrogative statements. In ST, (p:06), the old man in the polite formal mood says ‘Should we eat?’ The translated text of Urdu has tried to follow the same gentle and formal style but the word order has been changed in the TT into a statement: ‘To Aao Khaien’(p:10), instead of using the same question form: ‘To kiya ham khaien’. Thus the historical and the Cuban context embedded in the characters of the old man and Manolin are presented in real essence of the Original Text.

Some universal and significant ideas and messages are impersonal and accessible to the general reader. In the Target Language, the same impersonality and accessibility has been retained. Man is not made for defeat … ‘Man be can destroyed, but not defeated.(ST, p:46) ’It is silly not be hope’ (ST, p:47) has been translated in the TT(p:69) ‘Omid ka daman hath say nahen chorhna chahyeay’.

The monologues of the old man at the sea are the main theme carrier of the word which are very participative and private, and are reflective of the old man’s resolution, determination, fight and struggle. The idea of resolution has been captured well in the translation. ‘Fish’, he said, ‘I love you and respect you very much. But I will kill you dead before the day ends’. ST (p: 22)

“Machli Ji! Os nay kaha “Mojey tum say payar hei aur mein tumari izzat karta houn lekin aaj din khatam honey say pahely mein tumhein mar daloon ga”! (TT p:33)

The translator has retained the same spontaneity and participative level in the TT.
The register, collocations, dialect, sociolect and code switching are apprehensible in the TT without any distortion or confusion. However, register patterns have been transferred in the TL, thus it fails to provide the original color and taste.

Looking at the general and specific analysis of the novel, the translator’s role can be justified. He has attempted to present the original text’s theme and ideas with great fidelity, and without distorting the ST, that includes the dominating cultural and religious
aspect which are absolutely contrary to the translator’s faith. The translator, himself, has mentioned that on p.41 of the TT. *(Yeh dua Islami akaid key khalaf hey)* Motarajim. *(Nau’uzbilla, ham muslman Khudai wahid la sharik per yaqin rakhtay hein – Alhamdo lillah, Motarjim).*

Nothing has been mutilated, omitted or largely paraphrased, as far as plot development and character presentation by the insight into old man’s thoughts are concerned. That establishes the high strature and status of the translator, even though he is not a professional translator, and may not have any special training in the field of translation. The translation further provides an insight into translator’s language competence, his cultural awareness, and above all, his knowledge of fishing and sea adventures. Urdu lexicons furnished for the fishing traits of ST, underlined in the theoretical analysis, also reveal his competence in Urdu language as such. Most important of all, the translator, though less acknowledged than the writer of the ST, possesses a fine artistic taste for fiction.

The only apparent flaw that mars the image of the translation, is the translation of the title ‘*The Old Man and the Sea*’ as ‘*Boorah aur Samander*’, is only a very literal rendering and lacks the connotative power present in the English words: Man and Sea. The title should have been best left untranslated.

Secondly, in keeping with the norms, the translator should have written an introductory essay unveiling his profile and expertise, both as a translator and as a writer, because he has translated an extremely important piece of literature, which won the coveted Nobel Prize for literature and the Pulitzer Prize in fiction. The present translation analysis is initiatory. It is thus open to further research and analysis in order to establish its real worth for the present and future generations.

### 5.8 CONCLUSION

It is worth mentioning that every language of the world has its own natural pattern, strength, style and rhythm and its presentation in the TT is a gigantic task. The flair and flavor of the Source Language can be provided a suitable substitute but exact replication is neither possible, nor even desirable, because of the natural, inherent, inbuilt
characteristics of every language. Translation is no exception, since it is also a matter of the creative exploitation of the potentials of two languages.

However, one must concede the common concern and caveat, that translations can never equal the original. This is true in the case of *The Old Man and the Sea* as well. The sense and sensibility, the rhyme and rhythm, the passion and profundity, the pictorial presentation of the sea can never be captured in any translation or by any translator of oriental languages. But overall, the **Urdu** translation is worth reading.
CHAPTER 6

ANALYSIS OF THE NOVEL:
‘THE RED BADGE OF COURAGE’ (THE SOURCE TEXT)

6.1 THE AUTHOR: STEPHEN CRANE

Stephen Crane began life on November 1, 1871, as the fourteenth child of devout Newark, New Jersey, Methodists. His father, the Reverend Jonathan Crane died when Stephen as only eight. That affected Crane’s personality. Crane rebelled against religious practices and middle class standards, by taking up smoking and drinking. Crane broke away with accepted conventional norms and standards. Throughout his journalistic career, his impressionable prose won great admiration throughout the city, where editors recognized how easily his pieces energized their middle class readers. Crane also broke with usual narrative convention and he cared little for literary traditions. However, Tolstoy, Kipling and Poe did, indeed have an influence upon him. Among the American writers, Crane was the shortest-lived, and produced the smallest body of important work. He died in 1900 from tuberculoses, at the age of 28, leaving behind one major novel, a handful of important stories and two small remarkable books of poetry. Crane came of an age when Victorian social values were under attack, where the young author repudiated social taboos and specious verbal usage. Crane’s work therefore needs to be viewed from twin directions, because of that rebellion – social realism on the one hand, and symbolic impressionism, on the other.

Stephen Crane burst into fame with ‘The Red Badge of Courage’ (1895) at the age of only twenty three. He was applauded by readers for being too young to have known war about which he has written very compellingly. Crane, however remains, elusive both as
biographical figure and as literary artist. The problematic issues can be probed by considering the biographical, historical and textual perspective of the novel.

6.2 THE NOVEL: ‘THE RED BADGE OF COURAGE’

The textual history of ‘The Red Badge of Courage’ is obscure and complicated. Crane started work on the novel in 1893. After completing nearly one third of a draft, he started over, this time (for lack of paper) writing on the unused sides of his first pages. By December 1893, he seems to have completed a novel of twenty five chapters and some 55,000 words and spent nine months vainly trying to convince publishers to accept. Finally he took the manuscript to the Bachellor Johnson news syndicate, which offered to serialize an abbreviated version of 18,000 words. The novel first appeared in the form in December 1894 in the New York Press, the Philadelphia Press, and hundreds of other papers throughout the country. The major and continuing problems with establishing a reliable text begins with the manuscript, since the reasons Crane had for cutting material remain unclear (Mitchell, 1986: ix).

Crane defied fictional conventions that traditionally made a story a story. Plot disappeared in the same way that social organizations seem to be forgotten, and character in the novel is made to appear less fixed psychological entity. By abandoning familiar novelist plays, Crane achieved a more vivid dramatization of impressions. And by highlighting the power of language, he exposed sheer vacuity of popular story telling assumptions. Crane’s fiction unsettles the customary associations between external conditions and emotional response, and in the process tests the ability of consciousness to accommodate experience. Moreover, in order to intensify the vivid effect of the battlefield itself, there is no shift of the narrative focus away from its cultural situations in the ‘Red Badge of Courage’. Crane’s was, in fact, the first novel which did not attract attention through sub-plots and comic relief, and was completely devoted to the experience of war.

The absence of labels and dates makes the narrative more, not less, effective by shifting attention away from either historical patterns or local meanings. Instead, the novel concentrates on the emotional violence of actual battle and between two armies in any war.
Characters lack names; such epithets as ‘the loud soldier’ and the ‘tattered soldier’ serve to dramatize the irrelevance of social categories and the arbitrariness of linguistic convention. Crane’s unwillingness to attach customary labels to individuals, places or events, illuminates by contrast, how much can be lost when traditional identifications, are made and when labels are used to order or to constraint experience.

Similarly, the novel breaks down grammatical order in the illogical transition between image and subject, the fragmented syntax that contributes to the novel’s staccato prose. The convention of simple sentences, instead of complicated and compound constructions evokes a world lacking interdependency, one that does not hang in predictable patterns. The prose design of the novel is heavily adverbial and prepositional, that does not define causal connections, instead invites reader’s interpretation to fit the welter of images.

Crane reestablishes through stylistic means, the privacy of sensory experience, and implicates the reader in undifferentiated emotions through repetition and stripping of diction. The very opening paragraph brings the narrative world alive as the awakening army is imbued with an animistic sense. The language thus enables the reader to experience the urgency it represents.

In the ‘wild blur’ of this phantasmagoria, there are two images of pathos, the flag and the corpse of the color sergeant. The ‘despairing fondness’ for the flag is both a platonic and Freudian. It possesses ‘invulnerability’, for which the soldier under fire has that Platonic desire for what he himself does not possess and quite desperately needs, but it also manifests a Freudian sense of the ambivalence both of and towards the woman as object of the drive, ‘yet also a woman, red and white, hating and loving, destroying and healing’ (Bloom, 1987: 04).

The corpse of color sergeant is a sign of devotion to the flag and the group even beyond death, keeps Fleming and his friend the possibility of survival as men and compelled them to clutch at the pole, stout and furious. ‘The Red Badge of Courage’ is certainly the most idiomatic prose narrative ever written by an American ‘And now it seems to be the beautiful uncut hair of graves’.
Sergio Perosa states that ‘The Red Badge of Courage’ is indeed a triumph of impressionistic vision and impressionistic technique. Only few episodes are described from outside. Fleming’s mind is seldom analyzed in an objective, omniscient way; very few individuals are extensively told. Practically every scene is filtered through Fleming’s point of view and seen through his eyes. Everything is related to his vision, to his sense perception of incidents and details, to his sense reactions rather than to his psychological impulses, to his confused sensations and individual impressions’ (Bloom,1987).

6.2.1 THEMES IN ‘THE RED BADGE OF COURAGE’

**Self-knowledge** is the main theme of the novel. The method of the novel is a rendering of Fleming’s apprehensions and his thoughts: its unifying and informing theme is the development of his capacity to see himself in the context of war more clearly. Henry’s initiation into maturity becomes a function of his perception of life, death and his own incapacitating fear. After the opening of the novel, the concentration is on Henry’s mind. In the first paragraph, before Henry has been introduced, an abstract third person narration presents an establishing scene.

> The cold passed reluctantly from the earth and the retiring fogs revealed as army stretched out on the hills, resting. As the landscape changed from brown to green the army awakened and began to tremble with eagerness at the noise of rumors. It cast its eyes upon the roads which were growing from the long troughs of liquid mud to proper thorough fares. A river, amber-tinted in the shadow of its banks, pushed at the army’s feet and at night when the stream had become of a sorrowful blackness one could see across the red, eye like glean of hostile camp-fires set in the two brows of distant hills (Crane, 1895:09).

This passage, for Henry, had a function beyond its metaphoric value. For the first time he is able to see clearly. “It seemed to the youth that he saw everything. Each blade of the green grass was bold and clear. He thought he was aware of every change in the thin, transparent vapor that floated idly in the streets” (Crane,1895:59).

Horsfod explores the novel’s double perspective and reveals that shift in Henry Fleming’s disposition is echoed in the various shifts of the narration – especially in the alternation between a personal and a cosmic voice (Mitchell,1986:20). Through a
deconstructive reading of these oppositions the novel exposes the irony of not only Henry’s self confidence, the carefully wrought opposition between courage and coward but of any attempt at a novel about war.

**Courage** – defining it, designing it, and ultimately achieving it is the most salient element of the narrative. As the novel opens, Henry’s understanding of courage is traditional and romantic. Like a war hero of ancient Greece, he will return from battle either with his shield or on it. Henry’s understanding of courage has more to do with the praise of his peers than any internal measure of his bravery. At the end of the novel, as the mature Henry marches victoriously from battle, a more complex understanding of courage emerges. It is not simply a function of other people’s opinion but it does incorporate egocentric concerns such as a soldier’s regard for his reputation.

Throughout the novel, Henry struggles to preserve his **manhood**. He laments that education and religion have tamed men of their natural savagery and made them pale and domestic and there remains few ways for a man to distinguish himself other than on the battlefield. These early conceptions of manhood are simplistic, romantic, adolescent fantasies. By the time novel ends Henry takes a bold step in the same direction, learning that the measure of one’s manhood lies more in complex ways in which one negotiates one’s mistakes and responsibilities, than in one’s conduct on the battlefield.

Henry’s realization that the natural world spurs on regardless of the manner in which men live and die, is perhaps the most difficult lesson that Henry learns as a soldier. Together Henry’s encounter with the squirrel and the corpse form one of the most important passages in the novel, for it is here that Crane establishes the formidable opposing forces in Henry’s mind. The vain belief that human life deserves such distinctions as courage and honor, and the stark realization that regardless of such distinctions, all human life is destined the same end.

6.3 **TRANSLATION ANALYSIS OF ‘THE RED BADGE OF COURAGE’ AS TRANSLATED BY INTIZAR HUSSAIN UNDER THE TITLE ‘SURKH TAMGHA’(THE TARGET TEXT)**

Intizar Hussain is one of the most powerful, prolific and talented Urdu fiction writers in Pakistan. He was born in an orthodox Shiite family, for his father and uncle were
converts to Shiism. The rest of the family however is predominantly Sunni Muslims. On August 15, 1947 partition of India brought his college career to an abrupt end. Hussain’s literary career began almost as soon as he set foot in the new country. ‘He became a short story writer – but not of the fashionable leftist, progressive kind’ (Pritchett, 1995: xvi).

Intizar Hussain is the author of some one hundred and twenty five Urdu short stories, all of which have appeared in Pakistani and Indian periodicals. Hussain has also experimented with a number of other forms: novella, novel, biography and plays for stage, radio and television. He has also edited a number of old Urdu tales, translated Russian and American fiction and compiled anthologies of Urdu fiction.

Intizar Hussain has translated the famous American novel ‘The Red Badge of Courage’ under the title ‘Surkh Tamgha’. In ‘Taaruf’ (Introduction) to his translation, he has written a short summary of the source text, but as such has not provided any translator’s notes in which his methods of translation and insight about his work could have been researched. Hence the Target Text has been analyzed in accordance to the drawn translation theory in the Literature Review of this thesis and conclusion thus drawn. The translator has also not included any glossary list to his translated work.

6.4 THEORETICAL ANALYSIS OF THE SOURCE TEXT AND THE TARGET TEXT

1. Text Cybernetics
The TT exhibits profound and well knitted textual structures in its own right as a complete text. It meets the standards of Textuality in all forms and dimensions. Prose design configurations are neat and clear, however there are structural modifications in the TT, in the topic shifts and in perceiving boundaries between sequences of the TT.

2. Equivalence at Word Level
2.1 Strategies for translation at Word Level
   
   A-Translation by a More General Word (Super Ordinate)
   
   ST. p: 14.

   A knowledge of its faded and jaded condition made the change appear like a paroxysm, a display of strength that comes before a friend feebleness.
Un sipahiyan ko apni khasil-o-dardangi ka khoob ehsaas tha. Issi ehsaas nay us hemley ko kuch aisi shakal day di thi jaisay dard ka maror uttha hay. Iss humley ko chiraagh ka aakhir timtimana kehna chahiye.

**B-Translation by a More Neutral or Less Expressive Word**

ST. p: 12.

At last, however he had made fein rebellion against this yellow light thrown upon the color of his ambitions.

TT. p: 14.

Laykin uskey azaaim ko sard karnay ki jo koshish ki ja rahii thi aakhir uss nay uss key khilaaf datt janay ki than lee thee.

2.ST. p: 12.

This voice of the people rejoicing in the night had made him shiver in a prolonged ecstasy of excitement.

TT. p: 14.

Us awaaz ney jo raat may fatah ki khushi mnanay walay logoon ki tarjumaan thi us per ajab asar kiya. Us per dair tak aik kafiyaat tari rahi aur maary khushi key who kaanp kaanp gava.

**C-Translation by Cultural Substitution**

1.ST. p: 30.

Hey, feller.

TT. p: 53.

-Dostou
2. ST. p:131.
There was a melee of screeches.

TT. p : 264.
اپ کے چھاپ دی ہوئے، وہ ہیں
Aik cheek-o-pukaar machi huwi thee.
There is omission of the loan word melec in the cultural translation.

**D-Translation using a Loan Word or Loan Word Plus Explanation**

ST. p:41.
Another, the commander of the brigade was galloping about bawling.

TT:  p.76.
اپ کے کورنٹ افتؤم کے کا چہرے چھاپ ہوئے، اس کیوں مرہٹہ پہلے کا چاپ ہوئے.
Aik doosra afsar yani brigade ka kamander cheekhta challata sarpatt bhaga chala ja raha tha.

**E-Translation by Paraphrase using a Related Word**

1. ST.  p :10.
‘I don’t believe the derned old army’s ever going to move.

TT.  p:09.
میں نہیں مانتا کہ یہ جماعت پرانی دھارنی فوج کبھی کوچ کار سکتی ہے。
Mayn nahi manta ka yeh gumnaan purani dharani fouj kabhi kooch kar sakti hay.
The underlined phrase in ST has been translated by the related word in urdu.

2. ST.  p :112.
It makes a man feel like a damn kitten in a bag.

TT.  p. 264.
ایسے سرٹ میں ایسے کیا سبی اکیا مہسووس کا سکتا ہے کہ وہ کہ الٹی کیوں وہ اسی چنے میں بردن کر دی گئی ہو۔
Aisee surat mein aadmi iss key siwa kiya mehsoos kar sakta hay key us ki halat billi ki see hay jisey theylay may band kar diya gaya ho.

**F-Translation by Paraphrase using Unrelated word**

ST.  p :112.
You always talk like a dog-hanged person.
Hamayshaa tum jahiloon ki se baat kartay ho.

**G-Translation by Omission**

ST. p:10.

A coporal began to saucer before the *assemblage*.

TT. p: 09.

Aik carporal kasmain kha kha kar apna ahwaal bayan laga. *Kehney laga*.

The word assemblage has been omitted from the translation

2. ST. p:35.

The philosophical tall soldier measured a *sandwich of cracker and pork* and swallowed in a non-chalant manner.

TT. p: 65.

Falsafi surat daraz qamat sipahee nay aik sandwich ko ehtiyaat say ulat pulat kar dekha aur hari la parwahee say usay harap kar gaya.

2.ST. p:131.

There was a melee of screeches.

TT. p: 264.

Aik cheekh-o-pukaar machi huwi thee.

There is omission of the loan word *melec* in the entire translation.

**H-Translation by Illustration**

1. ST. p:39.

The young Hasbrauck, he makes a good officer. He ain’t afraid ‘a nothing’.

TT. p:72.

Yaar yeh jawan Hasrook bohat ghazab ka afsar hay kam bakht aisa beyjigar hay ka kisi ki baat sy nahie darta.
2. ST. p:95. 
The fire cracked musically.  
TT. p:16

Aag may pari huwi lakriyaan iss tarah chatakh rahi thein key un sey aik trannum kee kafiyat payda hoti thee.

2.2 Common Problems at Word Level Equivalence

1-Source Language Concepts are not Lexicalized in TL  
No pertinent example can be quoted.

2-TL Lacks Specific Term (Hyponym)  
ST. p:39. 
The din in front swelled to a tremendous chorus.  
TT. p:73.

Samney hota huwa shor itna buland huwa key us nay aik hangamany kee surat ikhtiyaar kar lee.

3-The SL and TL make different distinctions in meaning  
ST. p:09. 
Once a tall soldier developed virtues and went resolutely to wash a shirt.  
TT. p:07.

-Aik daraz qadd sipahee nay shujaat ka johar dikhaya aur aik qameez ko dhonay key iraday say bay dharak chal khara huwa.

4-TL Lacks super-ordinate (General word)  
ST. p:39. 
Many of the men were constantly dodging and duckling their heads.  
TT. p:14.
Bohat sey sipahee mutawatar sar utathey thay aur nichey kar laytey they.

5- Different in physical interpersonal perspective

ST. p: 105.
It was only the doomed and damned who roared with sincerity at circumstances.


Budd naseeb aur sitam raseeda long halaat per cheekhay chillay kartay hain koye doosra yeh kaam nahi karta.

3 Equivalence above the Word Level

3.1 Collocations

ST. p: 16.
They talked much of smoke, fire and blood he could not tell how much might be lies.

TT. p: 22.

Yeh loog gola barud aur qatal-o-khoon key bohat tazkirey kartay they laykin iss main kitna sach aur kitna jhoot bhara hota tha ye who andaza naheen laga sakta tha.

The words related to war are being recurrently employed, as underlined and are translated in the TL but the phrase has been explained to the extented level.

3.2 Idioms

A- Using Idiom of Similar Meaning

ST. p: 105.
The lesson of yesterday had been that retribution was a laggard and blind.

TT. p: 120.

Kal key waqiaat ney usey yeh sabaq diya tha key aafat andhi lulee shay hay.

B- Using Idiom of Similar Meaning but Dissimilar From

What the dickens is wrong with you.
TT. p:44.

Tumhey kiya howa hai
The meaning is the same but it has been translated into very simple expression of TL.

**C-Translation by Paraphrase**

ST. p:97.
This youth, with this manner of doglike obedience, **got carefully down like a croxe stooping.**

TT. p:190.

Noujawan key hissay main jo kuttoon wali itaa’at shuaari ati thi uss key mutabiq who aahista say burrhiya ki tarah jhuk kar late gaya.

**D-Translation by Omission**

No important idioms are omitted in Translation.

**E-Translation by Compensation**

ST. p:38.

While their tongues ran on in gossip of the battle.

TT. p:71.

Saath hi saath un ki zubanain kaincheeyoon ki tarah chal rahein aur laraee key baray main gup baazi ho rahe thi.

### 3.3 Metaphors

**1-Dead Metaphors**

ST. p:30.

Thats all you want to do.

TT. p: 53.

Bass lay day key ab yehi karna hay.
2- **Cliche Metaphors**

ST. p:22.

In the eastern sky there was a yellow patch like a rug laid for the feet of the coming sun, and against it, black and pattern like, loomed the gigantic figure of the colonel on a gigantic horse.

TT. p:35.

Aasmaan per door mashriq main aik zard rang qata bana huwa tha jaisay shehsawar ki sawari key liver qaleen bichaaya gaya ho. Iss pasmanzar main aik buland-o-bala ghoray par sawar buland-o-bala karnal yun nazar araha tha jaisay kisi nay is zard rang qata per saeyah naksh bana diya ho

The underlinned metaphors as translated in TL are self explenatotory since the translator has adapted it in to TL.

3- **Stock or Standard Metaphor**


He felt alone in space when his injured comrade had disappeared.

TT. p:47.

Uss naraaz sathi key chaley janay key baad who iss baykaraan wusat main apney ap ko yak-o-tanha tasawwur karney laga.

ST. p:8.

He felt that every nerve in this body would be an ear to hear the voices.

TT. p:77.

Us ki yeh halat ho gai keh us ka har bun muun kaan ban jaey ga.

The metaphor in ST has been translated with equivalent metaphor in TL.

4- **Adapted Metaphor**


‘What th’ devil they in sich a hungry for.
5-**Recent Metaphor**

No significant example could be found.

6-**Original Metaphor**

**ST. p:37.**

Why, what the devil’--

**TT. p:69.**

Magar kiyun, aakhir kiya museebat hay?

3.4 **Translation of Puns**

**ST. p:136.**

“Where the hel ye been?”, what yeh comin’ back for?”, ‘Why didn’t yeh stay there?’

**TT. p:272.**

“Aakhir tum long gaey kahan thay? Wapis kyun agaey? Miyaan wahan tikey kyun nahi?”

3.5 **-Ambiguity**

1. **Grammatical Ambiguity**

**ST. p: 20.**

He reluctantly admitted that he could not sit still and with a mental slate and pencil derive an answer. To gain it he must have blaze, blood and danger, even as a chemist requires this, that, and the other. So he fretted for an opportunity.

**TT. p:132.**
Us ney kuch tammul key saath yeh bhi qabool kar liya key yaksuee key saath baiith kar dil hee dil may jama tafreeq kar key koeew jawab nikaal layna uss key bass kee baat nahi hav. Koeew jawab nikalney key liyh osey aag, khoon aur khatray mein parr kar tajarba karney ki zarurat hey. Iss tarah jiss tarah aik mahir kimia ko apney sawal ka hull nikalney key liyeh mukhtalif cheezoon say tajarba karnay ki zarurat parti hay bass phir wo iss kisam key moqa key liye baytaab rehney laga tha.

Instead of past or past continuous, a passive construction has been used by the translator.

2- Lexical Ambiguity

ST. p:139.

The youth could see this conviction weigh upon the entire regiment until the men were like cuffed and cursed animals but without rebellion.

TT. p:277.

Noujawan taarr gaya tha key puri rajment ko yeh gumaan buri tarah sata raha hay aur hotay hotay unniyeh halat hoti hay key jaisey unhain kisi ney tamanchay maray hain aur galiyaan dee hain aur who andar hee andar kholtey hain.


……… and with the length of excitement and expectancy in his eyes almost defeating the glow of regret for the home bonds, he had seen two tears leaving their trails on his mother’s scarred cheeks.

TT. p:15.

Ankhoon mey zoq-o-shouq ki roshni bhi thi aur ghar chornay ka tassuf bhi chughli kha raha tha keh uski maa ki aankhooen sey dou aansoo niklay aur daghaara rukhsaroon par dou dhariyaan banayey chalay gaey.

3- Pragmatic Ambiguity


The youth considering himself as separated from others, was saddened by the blithe and merry speeches that were from rank to rank. The company wags all made their best endeavours. The regiment tramped to the tune of laughter.
Noujawan apnay aap ko baqi sab sipahiyyoon say alag thalag mehsoos kar raha tha. Har saff may yehi batein thein aur sipahee khushi sey phoolay nahi samatey they. Kampanee mey jo maskharay they unhoon ney maskhargee main kooe kasar utha nahi rakhi thi aur rajment walay khoob thattay laga rahay thay.

The translated tone is exaggerated.

4- Cultural Ambiguity

ST. p:111.
‘Whoop-a-dade’ said a man. ‘Here we are!’ Everybody fighting’ Blood an ‘destruction.

TT p:23.

Eik shakhs ney kaha; lo bhi ham aa pohanchay hain…. Yahan larraye ho gae…. Or khoon ki nadiyan bahein gein..

5- Idiolectical ambiguity

‘Oh, thunder Mac Chesnay, what an awful bull you made of this thing? began the officer.

TT. p :275.

wo afsar kehney laga: ‘had ho gai tum ney sab kuch khak main mila diya’.

6- Referential ambiguity

ST. p:11.
He could not accept with assurance an omen that he was about to mingle in one of those great affairs of the world.

TT. p:12.
Wo aik aysey shagen ko itmanan sey kysey qabool tha jisey is ny hamaisha roa-e-arz key azeem-uz-shan waqiaat wo maamlat key sath ghalt mult kya tha

7- Metaphorical ambiguity

ST.  p:137.
The youth’s tender flesh was deeply stung by these remarks.

TT.  p:273.
Naujawan narm khal wala Aadmi tha, usy yeh figre bohat chubhey
The tender flesh metaphorically stands for a soft hearted person. The translator has given it a physical dimension.

4-Grammatical Equivalence

1- Number

ST.  p:38.
‘Th general, he ses. He is going’ t’ take th’ hull command of the 304th when we go in teh action, an’ then he ses we’ll do such fighting as never other one reg’ment done’.

TT.  p:72.
General kehta hey ke jab hum medan main utrein gey to wo 304th fouj ki kman apney hath main, ley ley ga. Aur kheta hey wo aisa run dalein gein key kia kisi regment ney kabhi dala ho ga.

2-Person

ST.  p:146.
He saw a vehment young man, powder smeared over frowzied, whom he knew to be him. The Lieutenant, also, was unscathed in his position at the rear. He continued to curse, but it was now with the air of a man who was using his last box of oaths.

TT.  p:291.
Os ney aik nojwan ko tan man sey lartey deikha. Os key sarey chehrey per barood mali hoie thi. Os ney andazah lgay a keh yeh Wilson hey. Lfti nent aqb mein pohnch ker bhi dhila nahi para tha. Wo ba dastoor buk jhuk ker raha tha. Lekin ab oska andazah os shakhs ka tha jiskey tarkash mein Akhri teer reh gaya ho.

3- Gender

ST. p:150.

His own emblem, quivering and a flare, was winging toward the other. It seemed there would shortly be an encounter of strange beaks and claws, as of eagles.

TT. p: 298.

Khod os ka nishan kanp raha thay or phar phara raha thay. Wo mukhalif per cham kitarf perwaz karta chal raha thay. Malom hota thay keh bas thori der main ajeeb-o-ghareeb mengarein or panjey appas mein guth jaein gay jeisy uqab lar rahey hon.

4. Tense & Aspect

ST. p:11.

After receiving a fill of discussions concerning marches and attacks, he went to his hut and crawled through an intricate hole that served it as a door.

TT. p:11.

Charhaeion or pesh qadmion ki behsoon ki jab puri khorak osy mil choki to wo apney jhonpry ki taraf chala or aik sorakh noma darwazey main sey hota howa, ander ghotnoon key bal dakhil howa.

5. Voice


Twigs and leaves came sailing down. It was as if thousand axes, wee and invisible, was being wielded. Many of the men were samovatly dodging and ducking their heads.

TT. p:74.
Pattion or Tehnioon ka acha khasa mina barasney laga yoon lagta tha keh hazaron kulhariaan qatron sey ojhal Chikhti Changharti darkhtoon per chal rahi hain. Bohat sey sipahi matawater sur otathy they or nichey ker leyte they or kabhi dayein simt main bachatey they or kabhi bayein simt main.

6. Word Order

ST. p:147.
It appeared that the soft wings of these desires would have shattered against the iron gates of impossible.

TT. p:295.
Malom hota tha keh barq perwaz aezaim na mumkenat key aehinee darwazoon sey ja takraein gey.

5. Textural Equivalence: Thematic and information flow.

1. Possiblity 1: To present the thematic patterning of the original without distorting the TT.

ST. p:17.
As his imagination went forward to fight, he saw hideous possibilities. He contemplated the lurking menaces of the future, and failed in his efforts to see himself standing stoutly in the midst of them. He recalled his visions of broken bladed glory, but in the shadow of the impending tumult, he suspected them to be impossible pictures.

TT. p:23.
jab os ney laraie ka tasawwar bandha to kuch khofnak imkanat bhi osy nazer aay. Mustaqbil main mandlatey howey khatroon ka os ney tasawwar bandha aur in khatroon key samney dat ker kharey honey ki tasawar hi tasawar mein koshish ki mager is ki koshish nakam hoi.

The main ideas present in the passage has been summarised by translator since Urdu Language cannot absorb all the lexicon used by the author of the ST.
2. **Possibility 2:** The Grammatical factor which restrict the rendering and choice of theme in translation.

ST. p:137.

The youth in his contemplation was smitten with a large astonishment. He discovered that the distances, as compared with the brilliant measurings of his mind, were trivial and ridiculous.

TT. p:273.

3. **Possibility 3:** One has to abandon the thematic patterning of the original to ensure that TT has its own method of development and a sense of continuity in its own right.

ST. p:132.

He had pictured red letters of curious revenge. ‘We are mule drivers, are we? and now he was compelled to throw them away.

TT. p:264.

The above para in the ST has altogether been abandoned by the translator in the TT to maintain the sense of continuity and development of the TT.

ST. p:11.

He had of course, dreamed of battles all his life- of vague and bloody conflicts that had thrilled him with their sweep and fire. In vision he had seen himself in many struggles. He had imagined people secure in the shadow of his eagled eyed prowess. But awake he had regarded battles as crimson battles on the pages of history.

TT. p:12.

The translator, in order maintain the thematic unity in translation has abandoned all the above part, but this omission has not effected the flow of thought in translation in any way.
The longest speech of the novel on p 90 of the ST has been abandoned by the translator from the translation at the end of chapter 12. The translation ends on p.177 without the translation of a speech.

5.1 Strategies for Minimizing Linear Dislocation

1. Voice Change

ST. P:34.
And he hated the lieutenant, who had no appreciation of fine minds. He was a mere brute.

TT. P:63.
aur Leftinant key khilaf iska koon kholney laga, kitna bad mazaq tha keh latafat pasand damaghoon ki qadar bilkul nahin janta tha, nira vehshi tha.

2. Change of Verb

ST. P:16.
Some talked of gray, bewhisherred hordes who were advancing with relentless curses and chewing, tobacco with unspeakable valor, tremendous bodies of fierce soldiers who were sweeping along like the Huns.

TT. p: 21.
Khana badosh jinkey rang bhooray hein. Or darrhiyan hein or tambaku peetein hein, inkey dil key dil ghez-o-gazb mein peech khatay howay baypanah mardanawar bharrheye chley aa rhey hain. Ye groh qayamat key larraka hein or hun qabiloon ki tarhan bastiyon ko rondtey howey aandhi dhendi bharh rahey hein.

3. Extra Position

ST. p:16.
‘Yank, the other had informed his ‘yer a right dum good feller’.

TT. p:20.
Is aadmi ney us sey kaha tha: ‘yaar tum bohat acchey aadmi ho’.
2. ST. p: 133.
With serene regularity, as if controlled by a schedule, bullets buffed in to men.

TT. p:226.

Idhar goliyan sepahiyoon ko bhooaney daal rahi thee. Wo is tawatar say aa rahi thein keh maloom hota tha keh naqsha key mutabiq chal rahi hein.

4. Nominalisation
ST. p:111.
Why no’ he hast eved to say in a conciliatory voice.

TT. p:221.
is nay jaldi say sulha johana lehjey mein kaha

6. Textural Equivalence: Cohesion
1. Reference
ST. p:131.
This cold Office upon a monument who dropped epithets unconcernedly down would be finer as a dead man, he thought.

TT. p. 264.

Ye sard afsar jo eik buland maqam say barri shan-e-istaghna say logono ko acchey burey khitab deta hey murjha jaey to accha hay.

2. ST. p:129.
With in him, as he hurled himself forward, was born a love, a dispairing fondness for this flag which was near him. It was a creation of beauty and invulnerability. It was a goddess, radiant, that bended: Its form with an imperious gesture to him. It was a women, red and white, hating and loving that called him with voice of his hopes.

TT. p:259.
Jab wo yoon andha dhundh barrha chala ja raha tha to us parcham key liye jo uskey qareeb qareeb chal rha tha uskey dil mein muhabbat jag uthi. Aik baypanah freeftagi ney josh mara. Ye husan aur surbulandi ki takhleeq thi. Aik taban-o-darakhshan devi thi jo barri azmat-o-waqar sey jhuk ker isey ishara kr rahi thi. Aik gori lal khatoon thi jo nafrat or muhabbat dono chalan rakhti thi or iski umeedon ki aawaz ban kr usey bula rahi thi.

2. Substitution

ST. p: 131.
The youth went along with stepping, uncertain feet….. a scowl of mortification and rage was upon his face. He had thought of a fine revenge upon the officer, who had referred to him and his fellows as mule drivers.

TT. p: 263.

Nojawan qadam sanmbhalta jhijhakta aagay barrha chala ja raha tha… ghusse sey uski halat buri ho gae thi. Js afsar ney usey or uskey rafikoon ko khachar patrri kaha tha us sey intaqam leney ka bara nafee tareeqa socha tha.

3. Ellipsis

ST. p:141.
Th’ lieutenant, he ses; ‘He’’s a jim hickey’, an’ th’ colonel, he ses’, Ahem! Ahem! he is a indeed, a very good man ‘t’ have, a hem! He kep’ th’ flag ‘way t’ th front. I saw im. He’s a good un; ses th’ colonel.

TT. p:280.

To lefthinant kehta hay keh ‘wo bara jayala jawan hay’ or karnal kehta hay khoob khoob acha sipahe hay. Is ney mahaz per parcham buland rakha hay. Mein nay isey dekha tha. Acha hay. Bohat acha hay..
4. **Conjunction**

ST. p: 123.

They chased those that straggled and fumed at a few men who seemed to show by their attitudes that they had decided to remain at that spot.

TT. p:246.

*Or jo chand aik sipahe apney tor tareeqoonu say ye chughli kha rahey they keh wo is maqam say nahi sirkein gein, in per wo garam ho rahay they.*

5. **Lexical / Vocabulary Items**


With this conviction came store of assurance. The felt a quite manhood, non-assertive but a sturdy and strong blood. He knew he would no more quail before his glids wherever they should point. He had been to touch the great death, and found that, after all, it was but the great death. He was a man.

TT. p: 280.

*Is eeman key sath usey yaqeen ki bey intaha dolat hasil ho gae. Usey aik aisai mardangi ka ehsaas howa jo yuoon us mein khamoshi ki kefiyat thi. Magar us ki teh mien tawanaye or tandursat khoon dorr raha tha. Us ney jan liya tha key ab jb uskey rahnuma usey ksi rah per chalney ko kahein gein to wo himmat nahi harey ga. Yahan wo pur azmat mout say visal hasil karney aaya tha or us par ye bhi ye ayyan howa key behar hal wo pur azmat mout thi. Wo ab aadmi ban gaya tha.*

7. **Pragmatic Equivalence: Coherence**

1. **Language Variety**

**A-Dialect : Slang use of language**

ST. p:10.

What’s up, Jim? Th’ army’s goin’t move?...’Well yeh kin b’lieve we er not, jest as yeh like. I don’t ever a hange’.
‘Jim, Kiya baat hay’ ‘Fouj ka kooch honay wala hay’….Bhaee tumhari khushi hay mano ya na mano, apni bala say.

**B- Sciolect – Social Class Contrast**

‘Shucks!’ said the loud one.

‘Maray gaey’ buland awaaz main bolney waley ney kaha.

Such features have been translated in the two equivalents in the language.

**C- Code-Switching and Register (Local Cultural feature)**

In a clear space the troops were cathed halted. Regiments and brigades, broken and detached through their encounters with thickets, brew together again and lines were faced towards the pursuing bark of the enemy’s infantry.

Aik kushada muqaam par pohanch kar fouj bilaakhir ruk gai. jo rajmantain khaardaar jahriyoon sey ulajhti huwi alag alag ho gaii their aur nazam darham barham ho gaya tha who phir ikhatti ho gaii aur dushman ki jo paydal fouj unka taaqub kar rahi thi usski taraf rukh kar key apni safain jama lein.

**2. Discourse Parametres**

**A. Tenor**

1. **Politeness**

At last he heard a cherry voice near his shoulder: yeh seemt’ be in a pretty bad way, boy? The youth did not look up, but he assented with thick tongue. Uh!’
The owner of the cherry voice took him firmly by the arm. Well. He said, with a round laugh; I’ m goin’ your way. The ‘hullgang’ is going’ your way – an ‘ I guess I king’ve yeh a lift! They began to walk like a drunken man and his friend.

TT. p:177.

Akir usey apney shaney key barabar aik khush aaind awaz sunae di.
Arrey mian larrkey tumhari halat to bohat gardoon nazar aati hay.

2. Formality

ST. p: 156.

He now turned with a lover’s thirst to images of tranquil skies, fresh meadows, cool brooks – an existence of soft and eternal peace. Over the river the golden sun came through the host of laden rain clouds.

TT. p:311.

Is ney ab aashqoon key sey ishtiyaq key sath aasuda aasmanow, harary bharay sabzazaroon aur thandey chashmon par nazar dali, ye manazar naram-o-jawedan sakun key wajood ka pata detay they. Baadal phat gay or sooraj ki sunehri kiran darya par thar tharaney lagi
3. Impersonality and Accessibility

With this conviction came a store of assurance. He felt a quite manhood. Non assertive but a sturdy and strong blood. He knew that he would no more quail before his guides wherever they could point. He had been to touch the great death, and found that, after all it was but the great death. He was a man.

B. Mode

1. Channel Limitation

Both the ST and the TT are encoded through the written graphemic channel

2. Spontaneity

The spontaneity of the ST and the TT can be easily discerned from the given examples.

3. Participation and Privateness

ST. p: 105.

He had been taught that many obligations of a life were easily avoided. The lessons of yesterday had been that retribution was a laggard and blind. .......Let the unfortunates rail; the others may play marbles.


Usey to yeh sikhaya gia tha key zindagi mein bohat si zimadarioon sey baaasani daman choriya ja sakta hai. Kal key waqiyyat ney usey ye sabaq diya tha key aafat andhi looli
sheh hai……Jalna kurnah bad naseeboon ki qismat hai. Baqiyooon ko chaheye key chain ki banssari bajaien.

C. Domain

ST. p:151.

The youth’s friend went over the obstruction in a tumbling heap and sprang at the flag as a panthner at prey. He pulled at it and, wrenching it free, swung up its red brilliancy with a mad cry of exultation even as the colour bareer, gasping lurched over in a final throe and, stiffening convulsively, turned his dead face to the ground. There was much blood upon the grass blades.

TT. p:299.

Wilson Barrh kar is zakhmi sipahe key qareeb jo guthrri bana parrra tha pohancha or parcham par yuun jhapta jaisey cheeta apney shikar par jhapatta hay. Is ney parcham ko khencha phir is key hathoon sey churra kar usey chakar diya or khushi sey aik naara mara. Parcham bardar pr us waqt jani ka aalam tha. Us ney hichki li or aik dam sey thar thra kar ulta ho gaya or iska murda chera zameen ko chooney laga. Ghas ki patiya khoon sey tar batar ho gae thein.

8. Cultural Equivalence

A. Strategies for translation of Culture

1. Cultural borrowing

1. ST. p:20.

The tall one fought with a man from Chatfield Corners and beat him severly.

TT. p:31.

Chat field Corner waley aik shahxs say daraz qamat sipahe guth gaya or iski khoob murammat ki

The exotic geographical names have been translated exactly as the original SL names.

2. ST. p:27.
You talk as if you thought you was Napolean Bonaparte.

TT. p:47.

Tum to aisey baat kartey ho jaisey tum apney aap ko Nepolean Bonaparte samajhtey ho.

2. Transliteration

The war components; Brigades, Regiments, Infantry etc.,in the ST have been transliterated in the TT, without any change.


A sympathetic comparison of mental notes would have been a joy to him

TT. p:33.

Is qisam key mawazney sey usey barri musarrat hasil hoti.

4. Lexical Creation

1. ST. p: 105.

Let the unfortunates rail; , the other may play marbles

TT. p: 110.

Jalna kurrhna bad nasiboon ki qismat hay. Baqiyan ko chahiye keh chain ki bansri bjaein.

2. ST. p:155.

Well, its all over’.

TT. p:305.

Lo bhae qissa tamam ho gaya.

5. Substitution

ST. p: 105.

‘Gosh dern it! He said in sharp irritation; ‘you’ve the hang dest man I ever saw.

You wear muffins in your hands
B. Compromise and Compensation

1. Compensation in Kind

A. Literal meaning

B. Connotative Meaning

C. Humour

As he noted a vicious, wolf-like temper of his comrades he had a sweet thought that if the enemy was about to swallow the regimental broom as a large prisoner, it could at least have the consolation of going down with bristles forward.

Is nay apney sathiyoon ko is biphri hui halat mein dekha to aik sheerin sa khyal aaya keh agar dushman hamari rejmant ki jharru ko niggal bhi jaye to usey ye tasalli ho gi keh jab usey nigglaja raha tha to uskey tinkey teer ki tarhan kharrey they.

2. Compensation in Place

A sight of this tableau, many of the man in blue sprang from behind their covers and made an ungainly dance of joy. Their eyes burned and a hoarse cheer of elation broke from their dry lips.
3. Compensation by Merging

As his imagination went forward to a fight, there was hedious possibilities. He contemplated the lurking menaces of the future, and failed in an effort to see himself standing stoutly in the midst of them. He recalled his vision of broken bladed glory, but the shadow of the impending tumult, he suspected them to be impossible pictures.

His busy mind had drawn for him large pictures extravagant in colour, lurid with breathless deeds.

The last two sentence of the ST have been merged into a single sentence conveying the same thought of the author by the translator.

4. Compensation by Splitting

1. They were like critical shepherds struggling with sheep

Inki halat bherriyoon ko ghier cheep kar hankneiy waley gudarriyoon si ho rahi thi.
2. ST. p:95.
He saw that the ground in the deep shadows was cluttered with man, sprawling in every conceivable posture.

TT. p:185.

Is nay dekha keh ghuney saiyyoon mien jabaja log latey howey hein. Aarrey thirchey terrhay gharz letney mein jism ki jo surtein mumkin hein wo sab yahan nazar aa rahe thee.

9. Style and Technique
Contractions recurrently employed in ST cannot be translated as such or lexicalized since such contractions are not present in Urdu language.

A. Impressionism
1.ST. P: 09.
A river, ambertinted in the shadow of its banks, purled at the army’s feet.
TT. p:07.

Darya jo apnay kinaroon sey ambareen rang ho gaya tha. Lashkar key qadmoon mein aahista aahista lehrain lay raha tha.
The aesthetic impression in the SL has not been captured in the TL.

The mournful current moved slowly on, and from the water shaded black some white bubbles eyes looked at the men.
TT. p:57.

Pani aik udaas kefiyat ke saath dheeray dheeray beh raha tha. panai aik zara sawahee maael tha aur us sey safaid safaid bulbulley uth rahe they jo aankhen bun kar sipaheiyon ko tak rahey they.
B. Compound phrases  Adjective & Noun

ST. p: 09.

A negro teamster who had been dancing upon a cracker box with the hilarious encouragement of two score soldiers was deserted.

TT. p: 8.

Aik jorri hankney wala negro jo gola barood key aik sandooq par kharra naach raha tha aur bees baes sipahe usey khoob barrh barrh kar dad day rahay thy

None of the underlined words could be replaced or substituted in translations, due to non-equivalence, because the TL lacks specific words (Hyponym) for them.

6.5 FINDINGS OF THEORETICAL ANALYSIS OF THE SOURCE TEXT AND THE TARGET TEXT.

Looking at the theoretical analysis of the TT and the ST, it is evident that the TT meets all the standards of Textuality and Text systems. The prose design in all its textual configurations has been taken care of in the TT.

Considering Equivalence at the word level, the translator has employed all the strategies of professional translators to determine appropriate and adequate equivalents. He has used superordinates and hyponyms for certain terms not commonly found. At the word level the ST is rich in diction, lexicon and a combination of noun in adjective phrases are abundantly used. Intizar Hussain in his translation has marvellously compensated the rich diction, yet the flavour of the original remains uncompensated. However, his translation made use of cultural substitution, loan words, translation by omission translation by illustration, and translation by paraphrasing, using related and unrelated words in order to provide equivalence at the word level.

At equivalence above the word level, collocations, metaphoric expressions, and idiomatic language have been translated with great skill, conveying the same sense and spirit meant by the author of the ST. Metaphorical expressions have been translated dexterously by equivalent adapted metaphor. Diction in the source text is no doubt high sounding, sonorous and exalted. However, Intizar Hussain exhibited the skills of a true
translator by translating it into equally adequate lexicons in Urdu. The style has been captured in all its essence and elegance. Formal Urdu expressions have been employed skillfully, which give the TT, the strength of the standard text, and endows the translator with the autonomous and dignified status of a real writer.

There are some places where the novel presents the translator with intricate problems. These passages where the language shifts radically from one register to another, ways that are immensely slang in English but virtually impossible to capture in Urdu. The translator has done his best to translate all the slang and the elliptical expressions, conveying all the inner thoughts of Henry about the cosmos and himself. The staccato prose is thus well translated. The theoretical analysis provides examples of all the translated aspects.

**Rhyming prose and impressionistic techniques**, and **colour images** of the original though have been translated with very near equivalents in Urdu, yet cannot preserve the elegance embedded in the Source Text, not due to translator’s weakness but due to the inherent limitation of the language itself.

Speech markers particular to English; exclamation marks, conjunctions and reference etc. have been retained and translated by the translator.

**In Pragmatic equivalence, discourse features of Tenor, mode and domain** have been provided adequate equivalents. They have been translated retaining, the sanctity of the original text and at the same time preserving the depth and profundity of Urdu Language. In a similar manner, register elements of Dialect, Sociolect and Code-switching have been transferred well and the translation did not mar the beauty and rhythm of the original. However, the translator at various places has resorted to some compensation and compromise strategies to overcome the problem and present the original essence.

**Cultural transformation and transplantation** have been rendered with ingenuity and skillfulness, and the typical cultural expressions have been decoded in the equivalent adapted cultural expression that establishes the fact that cultural expression to some extent can be translated. However the names of characters and places have been retained in the original form and transliterated, since such cultural phenomenon are ubiquitous
and untranslatable. But the plot and the characters sound American in the translation as well with minimum alteration. There are one or two instances where the translator has omitted cultural expression from the translation, e.g., ‘The Pork Burger’.

The word order of Urdu Language is no doubt different from English and is evident in the Tables attached in the Appendix(C). The translator has used the standard Urdu language structure, but rhythm that retains the flow of English has also been maintained very skillfully. The translator in order to minimize the dislocation of the sentence pattern has resorted to techniques of professional translators as well, thus made the Urdu translation swim like a fish in a well designed aquarium.

At the Textural level, with the exception of few examples, most of the times, the cohesive pattern of the translation also does not deviate from the source text. Since Urdu is an Indo-European language with a grammar not radically different from English. Urdu prose does manage for most of the part to come across English without acceptable loses. The Urdu translation therefore is a well integrated cohesive whole.

Thematic and information flow of the source text nowhere has been violated by the translator. The only difference is in textual configuration at the level of coherence; the paragraph patterning, where the translator has not followed the source text. The translator has presented the text in a dialogic form, a typical Urdu prose design. The similar pattern can be traced in the translations of Hassan Askari, a renowned name in the Urdu literary world.

However, the sense and message of the text has nowhere been altered or changed by splitting paragraph designs. Moreover these losses are simply the part of the price both the reader and the translator has to pay for the translation.

The target text fulfills all the standards of textuality; cohesion, coherence, intentionality, informativity, acceptability, situationality and inter-textuality, as are found in the source text. The translator has not deviated from the norms of standards adopted by the author of the ST. The translated text, therefore, does not sound artificial or look like mere patch work, but a well organized coherent whole.
As regards the role of Literary theories in the translation ‘Surkh Tamgha’ is concerned, it is important to underline that Urdu, as such, does not have any clearly underlined literary theory of its own. Hence it is understood that the translator has followed and presented the literary theory of the source text. This is also evident in the efforts of the translator to preserve the impressionistic techniques of the source text and the Freudian strain present in the Source Text.

The title is no doubt, connotative and not the literal rendering of the original. A substitute can be Tamgha-i- Shujat.

In the translation ‘Surkh Tamgha’, the translator has resorted to all types of Translations: truthful, semantic, communicative and literal and using them according to the situation. However it is a standard translation, and not the transcreation as the ‘River of Fire’ by Qurat-ul- Ain Hyder, and ‘The Weary Generations’ by Abdullah Hussein.

6.6 CONCLUSION

From the above translation analysis of ‘Surkh Tamgha’, it can be safely said that Intizar Hussein, though not a formally trained professional translator, has proved himself to be a skillful translator. Indeed, he is much better than professional translators. Looking at ‘Surkh Tamgha’, Intizar Hussein has fully justified the role of the translator as a co-creator, reconciliator and a co-writer. ‘Surkh Tamgha’, in its style and structure, fluency, flux and flow has positively contributed to the original novel’s acknowledged purpose, and is thus a valuable masterpiece of translation.

The translator’s success can be attributed to;
(i) His bilingualism.
(ii) Success both as an original creative writer and critic in Urdu; fiction; verse and prose.
(iii) Wide and varied study experience, expertise and deep thought.
CHAPTER 7

ANALYSIS OF THE NOVEL

‘KHUDA KI BASTI’(THE SOURCE TEXT)

7.1 THE AUTHOR: SHOUKAT SIDDQUIE

Shoukat Siddiqui was born in 1923, 20 March in Lukhnow, India. He did his masters in Political Science in 1946, and migrated to Pakistan in 1950. After a temporary stay in Lahore, he shifted to Karachi and settled down there permanently till his death in December, 2006. He had a rich literary career, which he started as a journalist in 1954 at the Daily Times of Karachi. In 1960, he joined the daily ‘Morning News’; and in the same year won the ‘Adam Jee Literary Award’. In 1963 he abandoned English journalism and affiliated himself with Urdu Journalism, as the new editor of the daily ‘Anjam’ in Karachi, and remained there to rise to the post of chief editor. Due to impositions and restrictions on freedom of thought and expression during the brutal martial law reign of Zia-ul-Haq, he bade farewell to his journalistic carrier altogether.

‘Khuda Ki Basti’ was his first novel published in 1958, which is considered to be a master piece of Urdu literature. The novel won an international acclaim. Besides English, the novel has been translated into more than 26 languages of the world. It has been telecast five times on the Pakistan Television and almost 47 editions of the novel have been published.

His second novel ‘Jangloos’ was published in 1988, and was telecast thrice on Pakistan Television and in 1990 his third novel ‘Char Dewar’ appeared.

For his superb literary performance, he was awarded the presidential award of ‘Pride of Performance’ in 1997 by the Government of Pakistan.

Shaukat Siddique died in December, 2006 creating a great vacuum in the Urdu literary world of Pakistan. His death reminds one of Lawrence Binyon’s words:

They shall grow, not old
And we that are left, grow old
Age shall not wear them,
Nor the years condemn
At the going down of the sun
And in the mornings
We will remember them!

7.2 THE NOVEL: ‘KHUDA KA BASTI’

Shaukat Siddiqui’s mould of fiction subscribed to the classical school of socialist realism. The best example being his magnum opus ‘Khuda Ki Basti’, which is also his most acclaimed novel, constructed around the character of a young woman, Sultana, and her brothers Annu and Nosha. This is a very good study of how basic human needs when denied lead to criminalization and violation of the social order. Set in the years following the creation of Pakistan, Siddiqui’s novel portrays a series of characters, mostly under classes, deprived, possessing only a vague understanding of life itself. The characters and situation in the novel are deeply felt and realistic. The novel begins in greed and murder and ends in revenge, and a suggestion about the indefatigable nature of idealism is made at the end. There are two main strands of the narrative.
The first domestic strand of the narrative is centered around Nausha. First, the boy Nausha is initiated into theft by Niaz, the junk-dealer who emerges as the villain of the allegory. Nausha’s widowed mother and his sister, Sultana, roll beedis at home to make a living. Niaz lusts after Sultana, who is often described as ‘fresh’ and ‘lively’. The moment Niaz learns about how life insurance can yield rich rewards, he begins a scheme which would earn him wealth and status in the new society. He marries Nausha’s mother, starts poisoning her with the help of a quack Dr. Mottoo who came over from India during the partition. As planned, Niaz claims a huge sum from the insurance company, and establishes for himself a villa. Through bribery and scheming, he is able to amass a great deal of wealth in government contracts like Khan Bahadar who characterises well the class of swindlers who gnawed at the roots of the young nation. In the meanwhile, he also skillfully turns his step daughter Sultana into his mistress. Nausha, himself has run away from home early on, but he shows up towards the end of the novel to avenge his mother’s blood. He knifes Niaz to death, consequently exposing his sister to another series of calamities, but at last the idealist, Ali Ahmad marries her and adopts Niaz’s child.

The second narrative strand of the novel attempts to capture the scene of futility and collective anxieties about the political scenario in Pakistan. This part is centered around idealists like Ali Ahmad, Safdar Bashir, Dr. Zaidi and Salman, a middle class youth, who turns down the lower class Sultana, when she pleaded desperately for his love and protection, while Niaz was invading her home. Salman opts for a life of idealism and joins the founders of the secular Sky Lark society to uplift the conditions of the poor. The political situation eventually destroys the Sky Larks, murders Safdar Bashir the founder, breaks Salman’s determination, leading him to a compromise that brings him nothing but a loveless marriage, persecution, corruption and exposure to Western decadence.

The second strand also exposes the post colonial feature. The influence of the civilian bureaucracy reflected through the character of Jafferi, who uses Salman’s wife Rukhshanda, for his promotion, and as a C.S.P. officer, a district magistrate, he reacted typically like a British representative in the case of the Sky Larks (Siddiqui, 2001:239).
Wo bilqul bhool giya tha key sheher key aik aala hakim ke roo baroo baat kar raha hai.
Jo c.s.p. ofsar tha aur apney pash roa c.s. ofsaroon ki rawait bargarar rakhna chata tha
jo nahethey muzahareen pur goolian chala kar apney angraiz aaqaoon ki khusnoodi
hasil karthey they. Un key hath muzboot kertey they aur club mein whiski ka jam charha
kar hakarat sey khetey they:

Aaj paanch haram zadey maarey gai (Siddiqui, 2001:239).

The two narratives develop in a parallel structure that brings out the conflict involved in
a clash of the private and the public. With brilliance, it exposes the exact social,
economic and political scenario in Pakistan, through the well structured plot and well
developed round characters.

7.2.1 Themes of the Novel - ‘Khuda Ki Basti’

The main theme of the novel involved resilience of the human spirit. It focuses on the
nexus of deprivation and under world. The writer focused on the economic disparity that
existed in society. Major sections of the population usually slipped below the poverty
line, in the absence of any framework to regulate the free market economy. The main
theme in the novel is the sub-human conditions that the people lived in and the resilience
of human spirit, which by dreaming of a future that was more equitable refused to give
up the idea of freedom.

Another theme running parallel to economic disparity throughout the novel is of sex.
Sex was written about in the classical Marxist literature also but was only a sub-heading
within the bigger headlines of exploitation. Shaukat Siddqui also presented that sexual
exploitation took place because there was economic disparity and the removal of
economic disparity guaranteed the end of such exploitation. Sex, for Shaukat Siddqui
did not have an auxiliary role, but a much more operative function, in the way human beings are related to each other. It was also the basis for the perpetuation of the species, through the social institution of marriage.

The formal aspect of literature was basically realistic and any foray into fantasy or dream-like creation was considered to be escapist. It was up to the writer to pick up the tab and create art within the prescribed limits.

The two trends were mixed by Shaukat Siddiqui as he gave equal importance to economic disparity and the instinctual drive in ‘Khuda ki Basti’.

The real strength of Shaukat Siddiqui as a writer is in his descriptive ability to capture the swaths of the poverty ridden populace. The description of the physical spaces are very adequate but what is more commendable, is the conflict that arose from the interaction between the values held by the characters and the question of sheer survival which often resulted in their massive compromise. His description of characters is very vivid, apt and realistic – the degradation very often described by him reduced his characters to be the insulted and injured – more insulted than insulting, more injured than injuring (Sarwat, www.urdu.com).

Some of the descriptive passages in ‘Khuda ki Basti’ are among the most powerful prose written in Urdu. The problem with Urdu, as indeed with most of the oriental languages has been excessive sentimentalism inherent in their make up. The way expression enhances melodrama, is quite dominant and for any writer seeking a more realistic expression, the first battle is with the language itself.

The language of ‘Khuda ki Basti’ is not aphoristic and hard hitting but dispassionate and distant, as if the novelist were looking at the situation as an impartial observer. Powerful descriptive passages retained their strength because they did not tend to be mushy.

Another solid contribution of Shaukat Siddiqui in ‘Khuda ki Basti’ is his powerful depiction which is synonymous to emotional mushiness. By writing in a style totally at variance, he created a greater appeal than wallowing in the traditional mushiness of overblown sentimentalism.

Shaukat Siddiqui wrote on a grand scale, in the sense that his novels were never short, bringing to mind novels written by Russians during the nineteen century and twentieth century. It should not be a surprise because, like many others, he was greatly influenced
by Russian fiction of the nineteenth century. He did not see any contradiction in his realism and prototype.

7.3 TRANSLATION ANALYSIS OF ‘KHUDA KI BASTI’ AS TRANSLATED BY DAVID J. MATTHEWS UNDER THE TITLE; ‘GODS OWN LAND: A NOVEL OF PAKISTAN’. (THE TARGET TEXT)

‘Khuda ki Basti’ has been translated by David J. Matthews, whose profile, both as a linguist and translator could not be retrieved despite personal contact with the SOAS, UK, where he was lately deployed. The given e-mail and the phone number did not respond either. There is no introduction to him in his translation.

As far as the translation, ‘God’s Own Land: The Novel of Pakistan’, is concerned, theoretical analysis of translation skills has been drawn:

7.4 THEORETICAL ANALYSIS OF THE SOURCE TEXT AND THE TARGET TEXT

1. Text Cybernetics

The TT is a standard text, which fulfills nearly all standards of Textuality. The Transitivity system, Moods and Modulation, the FSP and CD are in accordance with the TT language system.

2. Equivalence at Word Level

2.1 Strategies for Translation at Word Level

A- Translation by a More General Word (Super Ordinate)

ST. p:53.

(baralee kay bazaar may jhumka gira hay aur jhumka gira hay.
TT. p:37.

I lost my bangles in bareilly!

Lost my rings in Bareilly Bazaar.
- *Alu choolay*

*TT. p:38*

Potatoes fried in a hot red chilli sauce.

*ST. p:42 TT. p:150*

*Dopatta*  
Dupatta

*ST. p:63 TT. p:42*

*Stallwar Kurta*  
Kurta, Stallwar

*ST. p:63 TT. p:43*

*Balloo shahi*  
Best sweets

*ST. p:71 TT. p:47*

*Qazi*  
Qazi

*ST. p:164 TT. p:91*

*Khanqah*  
Sufi shrine

*ST. p:300 TT. p:142*

*Apa.*  
Appa

*ST. p:359 TT. p:204*

*Rabri, Jalebis, Chimney.*  
Rabri, Jalebis, Chimney

*ST. p:361 TT. p:180*

*Puris, Azan.*  
Puris, Azan.

*ST. p:420*

*Inter-class ka zanana dabba*  
Lady’s inter-class compartment
ST. p: 420

ST. p: 420  TT p:204

B-Translation by a More Neutral or Less Expressive Word

1. ST. p:43

Niyaz doren-e-guftagoo baar baar Sultana kee janib chor nazroon say dekhta raha.

TT. p: 32

During the course of conversation he turned furtive glances in Sultana’s direction.

2.ST. p:48

Tumhary issi leecharr pan say mujhey chirr hey.

C-Translation by Cultural Substitution

1.ST. p:137

Merri to khushi thee ke marie ghar barat charti, main tuje dhom dham se rukhsat karti.

TT. p: 77

I should have loved to send you off from my house with a grand party.

2. ST. p: 175
Khushk pate rukruk kar us tahra kharkharane lage goya sultana ke kan main sargoshi
dakh wo wapas chala jaye ga
wo jo chal kar tare dar tuk aaya hai
jis ke intezar main tari aankhon ka kajel pheeka per gya
Rukhsar gande ke phool ban gay
Sohani ratain odas aur kafoor sobahein weeran ho gaeiin
wo wapis ja raha ha

The rustling leaves seem to whisper a warning in her ear; Look, he’ll go away again.
Open the door for the one you have been crying for. Such lonely nights! Such sad
moonlights evening. He will go away again.

D-Translation using a Loan Word or Loan Word Plus Explanation

1. ST. p: 166

Lungar but jaea ga

TT. p: 92
Timer for langar, the free dinner

2. ST. p: 179

Khuda hafiz

TT. p: 97
Khuda Hafiz, God be with you

2. ST. p: 231

Sherwani pehney, Jinnah cap lagai....

TT. p: 121
A sherwani and Jinnah cap, traditional Muslim dress.

E-Translation by Paraphrase using a Related Word

1. ST. p: 71
Do bole perhawa leiye jain.
TT. P: 47
Couple of words is all that is needed.
2. ST. p: 77

Is main bari char so besi hoti ha.
TT. p: 49
There is a lot of queer people in this game.
3. ST. p: 80

Saghar ko mere hath se leina ke chala main
TT. p: 50
Take the goblet from my hand and let me die.

F-Translation by Paraphrase using Unrelated word
1. ST. p: 19

Chal baith. Bara aaya gedar baghane wala.
TT. p: 18
Yes, my jackal hunter. go and chase them.
2. ST. p: 65

Niaz ke nazrain baraber is ke jisam ke peach-o-khum per mandlati rehain.
TT. p: 44
His eyes examined every movement of her body.
3. ST. p: 149

Naheed bari nafasat pasand larki thi.
TT. p: 83
She was very fussy.

G-Translation by Omission
Some passages as well as pages which are fundamental theme carrier are altogether omitted in translation;
ST. p: 76      TT. p: 48
ST. p:118     TT. p:67
ST. p: 137 of ST, concept of BARAAT, and traditional marriage missing from TT. p:77

ST. p: 165, concept of khanqa and pirs missing from the TT p.91

Omission on large scale, ................2nd para on ST p 251 about the situation of NGO’s in Pakistan missing from the TT. 131

[following, very important passages have been omitted]:
1. ST. p:.251. Iss hangamey ki ibtada ehttrazat sy shroo hoi..................missing from the TT 77
3. ST. p: 527. Nousha jail mein tha aur phaansei key phandey key saey mein khara tha.....Ommitted from TT 241
4. ST. p: 507. Shart badloo, is haftey tum sun laina key Jafferi ko promotion mil gai.....sub hi saley apney waqat key raja andar they......... omitted from TT 138

H-Translation by Illustration
1. ST. p:23

Jagna ha jag le afalaq ke saya tale
Hasher tak sota rahe ga khak ke saie tale

TT. p:18

"Wake up, wake up and see the sky.
You'll sleep forever when you die.'

It was sung in a pathetic tune, and in the silence of the morning sounded as if it came from some other world. It seemed as if the frontiers of life had been breached and death was casting its shadow over the whole world.
2.2 Common Problems at Word Level Equivalence

1-Source Language Concepts are not Lexicalized in TL

1. ST. p: 23 Samavar, TT. p: 18, samavar

2. ST. p: 165 Ya Sain Baba. TT. p: 91, ya sain baba

2-TL Lacks Specific Term (Hyponym)

1. ST. p: 42 TT. p: 31
   Sarghuna: The hero,

2. ST. p: 144 TT. p: 80
   Adda: Office.

3. ST. p: 168 TT. p: 93
   Nazrana: Contribution.

4. ST. p: 201

   Chamakney sey bijli k tha who saman,

   hawa may jaisay urri chingariyaan.

   TT. p: 107

   The lightening flashed and through the heavens did fly it seeded the sparks of fire lit up
   the sky.

3-The SL and TL make different distinctions in meaning

1. ST. p: 15

   Abay kiya moonh phoot gaya. Bolta kyun nahi?

   TT. p: 13

   Lost our tongue, have we?

2. ST. p: 58
Ghabraen nahi

TT. P:40

There’s no need to make such a fuss.

3. ST. p:263

اکس میں زربستہ عہد کا افتات ہے

Uss main zabardast quwwat-e-mudafiat hay.

TT. p:139

She’s got the constitution of an ox.

4- TL Lacks super-ordinate (General word)

1. ST. p: 195

اکس کے باٹوں پر باری توہ

uss key haath peelay kar day.

TT. p: 103

Put henna on her daughter’s hand.

2.ST. p: 29

سے پچھے کے لیے بیچوں پھل کے نہوں پیچھے ہوئے تین

Seep key nahi plastic key button chaheeyeh hain.

TT. p: 23

A little girl came to buy mother of pearl

5-Difference in physical interpersonal perceptive

1. ST. p:148

راہی بھی چڑھ رہی ہے کہ آرہے ہم ہم

Raja apni tareef sunn kar jhoom utha.

TT. p:83

Raja overhearing them singing his praise was a proud as a peacock.

2. ST. p:63

اکس کے کانوں پر دوہات ہو گئے ہیں


aik bap ka jana he to ab wapas na aana
TT. p:109
Well don’t bother to come back here.
3. ST. p:12

Abay tuje to majakh aa raha he. khain apna seinma na ho jaye.
TT. p:11
Why don't you take part in the films yourself?

6. Difference in expressing meaning
1.ST. p:18

dhunde se to main tum dono ko lagwa doon ga.
TT. p:66
I’ll get job
2.ST. p:54

Yar to to bara chopa rustum nikla
TT. p:38
You're a dark horse,

3. Equivalence above the Word Level

3.1 Collocations
ST. p:80

Saz bhi khamosh ho gai. Sarangia, sarangi per gillaf charhaney laga.
TT. p:50
The Musicians also stopped playing, and the drums and violins remained silent dumped on floor.
Donoo darakhtoon key neechey sey guzar ker khanka key nazdeek poohanch gai. Khanka key samney wasee seen tha. Jis key aik rukh per hujrey aur dalan they. Sunkchiaan thei. Ounchey gumband key neechey mezar tha. Jis per dhairoon haar phool bikharien howey they. Mizar key charoon taraf deewaroon mein taak they, jin per charagh jal rahey they. Mizar key qareeb do aadmi sajdey mein parey they aur kuch aankein band kive jhoom rahey they.

TT. p: 91
And walling through the woods they entered the shrine. The shrine was quite extensive. It was arranged around a large courtyard, where there were a number of buildings with stopping roofs. Under the main dove was a tomb on which garlands and flowers were scattered. On all four walls were niches where lamps were burning. By the grave two men were lying in prostration, and others were sitting with their eyes closed, swaying in a kind of ecstasy.

3.2 Idioms

A-Using Idiom of Similar Meaning

1.ST. p:82

Uske halat ye the k pass khota paisa be na tha.

TT. p: 52
He had not got two coins to rub together.

ST. p:90

Chokidar ke aankhon main dhol jonkh kerna

TT. p: 5
Pull the wool over the watchman’s eyes.

3. ST. p: 252
Baovela kute ke tarah kat khane ko dorta.
TT. p: 132
Shouting like a bear with a sore head.
4.ST. p:315

**Behroopia**

TT. p: 162
A wolf in sheep’s clothing!

**B-Using Idiom of Similar Meaning but Dissimilar Form**

ST. p:151

Naheed jis ki khoobsurat aankein chakoo chalati thein
TT. p: 84
Nahid, who cast playful daggers from her eyes.

ST. p: 63

Niaz key seeneh pey ghonsa laga
TT. p:43
Niaz felt a thud in his breast.

ST. p:153

Raja bhage hoye choohe ke tarah nazar aa raha tha.
TT. p:86
Who looked like a drowned rat.

**C-Translation by Paraphrase**

1.ST. p: 332

Teesra waar howa to Nosha ke aankhon ke samne tarey nachne lage.
TT. p:167
A few blows to Nausha's face, which made him see stars before his eyes.
2. ST. p: 364

Us ke awaz us waqt phate bans ke tarah be dhange the.

TT. p:181

His voice was rasping like dry bamboo.

**D-Translation by Omission**

ST. p:30

Tail daikho, tail ki dhar daikooh

TT. p:15

Omitted

**E-Translation by Compensation**

ST. p:85

Paisa to haat ka mael hota hai

TT. p:53

Money, Bloody! It makes your hands dirty.

3.3 Metaphors

1- Dead Metaphors

ST. p:234

Bahie aap to eid ka chand ho gye.

TT. p:123

We don't see much of you these days.

2- Cliche Metaphors

ST. p:117

Yahan aik se bara aik das numberia para ha.

TT. p:66

Every one who lives here is worse than the other.
3-Stock or Standard Metaphor

ST. p:24

اپ تو بائیکاندہ کریں اے گی پھر اس وکھرے کرے نے گی

Aab to public Allah mian se be char sao besi kerne lagi.

TT. p:19

These days, even the public tries to deceive their Maker!

4-Adapted Metaphor

1.ST. p:62

مار – ہم آپ کا اہج ہو نہ ہو ایک ہی نہ ایک ہی نہ کا ہے

Martey ka hath sub pakar latein hain khate ki zaban koi nahin pakerta.

TT. p:42

You can cut off the hand of a criminal but you can't punish a wagging tongue.

2. ST. p:101

چھ چھاکیت سے تھا ہم کا کہ اس کا ہو رکھنے کا

Chust libas main wo us waqat qalmee aam ke qash maloom ho rahe thee.

TT. p:60.

Dressed in her tight clothes, looking as sweet and shapely as a ripe mango.

5-Recent Metaphor

No significant example has been found.

6-Original Metaphor

ST. p: 183.

زندگی کو برھنا اندہ اکھنہ سے دکھئیں وہ کسی زمرے مازloom

Zindagi ko berhana aankh se dekhein wo kis qader mazloom ha.

TT. p:99

Just open you eyes and see the real misery and degradation of life.

ST. p: 270

دشمنوں کے موعیش میں ناک

Dushmanon ke moun main khak.

TT. p:141

Pour dust into the mouth of your enemies.
3.4 Translation of Puns

Zaberdasti muskara ker goya howa. bahie aap loog Mashallah nojwan hain. Taza khoon ha. aab ye aap ke marzi , mari bat manein ya na manein.

Very well, very well, he said, I'm sure you young bloods know what you are about. As I told you before, take it or leave it.

3.5 Translation of Weights, Measures and Quantities.

1- Weight

Sair bher

A couple of pounds.

Seir sawa seir

Omitted

2- Measure:

Ferlang sawa ferlang

About half a mile away,

Lakh Lakh

Omitted.
3- Currency:
1. ST. p: 20
   **Paisa**
   TT. p: 15
   **Penny**
2. ST. p: 20
   **Doanni**
   TT. p: 16
   A couple of annas.
3. ST. p: 20
   **Eight annas,**
   TT. p: 25
   Aathni

3.6 Ambiguity

1- Grammatical Ambiguity

1. ST. p: 77
   **آپ میں پہلے شاہرہ کے بھی**
   *Ap muj per ehtamad ker saktein hein*
   TT. p: 49
   ‘Well, do you trust me or not’?

2. ST. p: 25
   **آپ میں پہلے شاہرہ کے بھی لوئیس سے کا تو ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہا
   *Gadager jal kar bola. Saley mare ga to kafan be bheag ka he pare ga.*
   TT. p: 20
   The beggar became angry: You little bastard! If I die, you will even have to beg for the money to pay for my shroud.

3. ST. p: 19
   **ئارکا اعرافا پہلے شاہرہ کے بھی لوئیس سے کا تو ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہاں گا ہا
   *Nausha khisyana ho kar reh gaya. Dair tak para Sultana ko kosta raha jo shokhi say bar bar uski janib dekh kar muskara rahti thee.*
Nausha lowered his eyes and tried to explain his position to Sultana, who just looked at him and smiled.

2- Lexical Ambiguity

1. ST. p:43

Marney wali key saath sab hee ne mujh sey aankhain phair lein.

When my wife died every one turned against me.

2. ST. p:237

ye zaroor kisy ne badmashi ki hai.

'Some one's up to no good around here.

3. ST. p:21

wo khafgi se bola ke tum ko whem ho gya ha

Niyaz who shouted at her, saying she was imagining thing.

3- Pragmatic Ambiguity

1. ST. p:237

Main to acha raha aap ne apni kya halet bna lee..

'I'm okey, but what on earth has happened to you.

2. ST. p:64

Meri umer kya samejte ho tees sal se zaida na ho gi, do teen sal ki us ne apni taraf se dandi mar di.
TT. p:143
He estimated his own age some where about thirty, conveniently knocking off a few years, and began to look at a mother a little more attentively.

4- Cultural Ambiguity
1. ST. p:40
Saali ki gori gori ranain roshni main aise chamakti hain key yaar tabiyat kharaab ho jati hai.
TT. p:30
Her thighs are almost white. It’ll make your belly ache.

2. ST.p:505
Rakhshanda ne jaam uthaya or apne hontoon se lagaya. Haan wo Shampian pi rahe thee. Salman ka sara jisam lerz ker rah gya. wo apne aankhon se Rakhshinda ko meinoshie kerte dikh raha thaa.

TT. p:237
Rakhshanda picked up a fresh bottle, poured some wine into her glass and proposed a toast. Salman could hardly believe his eyes. His wife was sitting in a bar, drinking in public.

5- Idiolectical ambiguity
1. ST. p:26
Yaar Nosheey ki maan, Sali aik number chindaal hay. Baap ray baap.
TT. p: 21
The old cow of a mother is an evil woman.

2. ST. p:363
To school said Nauroz, astonished. Now what do you want to be going to them schools for? No, them scholars are nothing but layabouts.

6- Referential ambiguity

The door's locked. I thought I heard something.

And those who revile him and accuse him do so.

We killed five of the dogs today.

You must have heard how our proud and valiant Muslims of Kanpur, with shrouds on
their heads, drank the cup of martyrdom to defend their mosque.

5. ST. p: 231

Masjid Shaheed ganj ka waqa.

TT. p: 121

Omitted

6. ST. p:186

Aik zamane mein wo National Students Organization ka sergurm ruken bhi reh chuka tha, or 1942 "Hindustan chor do" tehreek main amly tor per shareek ho ker jail bhi ja chuka tha.

TT. p:100

During his college days he had been an enthusiastic member of the student federation, and in the civil disobedience movement of 1942 had even done a stint in jail.

7. Metaphorical ambiguity

1. ST. p:15

Abhi us pr aik aadh fiqra aur chost hota issi isna mein Abdullah Mistri ki awaz sonai dee

TT. p:13

He had only got half his sentence out when Abdullah Mistri's voice boomed out.

2.ST. p: 211

Wo kya kaha ha kise shair ne
Mano na mano jahan ikhtiar ha
Ham naik –o- bad Hozoor ko samjaie detein hein.

TT. p:110

Did not a poet once say:

Take me or leave me, and do as you wish
But I shall be here when you want me.

4. Grammatical Equivalence

1. Number

1. ST. p:33

Namaze be char to zohar ki namaz per rahe the.

TT. p:25

All those poor people were inside saying their midday prayers.

2. ST. p:340

Seth do first class double chae to maro.

TT. p:170

Hey Seth two first class double teas.

2. Person

ST. p:126

Niaz ke achanik estafsar per Nousha ke maan lamha bher ke leya ghabraie latien us ne khud ko sumbhal leya. Foran bat banie, bahi achan ka manjla larka hai. Hairat ye hoya ke us ne salman ka nam nahi liya. laikin niaz kise bahi achan ko nahi janta tha. Lamha bher ke liye us ne ghor kerne ki koshish kee pher bola.

Kon bahi achan.

TT. p:71

The mother pulled herself together, and thinking quickly said. It’s Achan’s boy. You know my brother Achan? Surely you know him? What a relief that she did not mention salman’s name. Niyaz had never heard of Achan, and did his best to find out who this unexpected guest was.

3. Gender

ST.p:91.
Nosha gergaran laga mager che fute phatan chukidar per us ka koi aser na hova. wo use ghaseita hoy phatik ke under ley gya. Abdullah mistre use waqat dafter main baitha shughal bada noshi ker ra ha th. chukidar ne Nousha ko uske ruborro paish kiya or tar ka lachha maiz per daal ker bola. ‘Saheeb is ne chore kya tha ham ne is ko paker leya’.

TT. p: 55

Nausha was no match to six-foot Pathan. At this moment Abdullah mistri was sitting in his office relaxing with a bottle of whisky. He had just poured a second glass, when the watch man, dragging Nausha, burst in, He triumphantly produced the stolen goods and cried, ‘Sahib! He has been thieving and I caught him’.

4. Tense & Aspect

ST. p: 492

Muje afsos ke sath kehna perta ha ke tum abhe tak jaraim paisha ho. apni berbadi ka intiqam tum moashere se lo. tum muj se uska badla nahin le sakte. hergiz nahin. Tum saza yafta ho. Jaib kutre ho, Utahie geer ho, main tum ko is bat ka tum ko hurgiz haq nahin de sakta. ke tum meri beiti se flirt karo. tum or Nadra mil ker mokammal akvie nahin ban sakte, wo khate mustaqeem ho. or tum khate matkhane. Do ghair masawe miqdarain tum masla fettanasub samejte ho.

TT. p: 213

‘I am most sorry to see that you have not departed from your low, criminal ways. You will have to suffer the revenge of society. It will not be from me. You are nothing but a common pickpocket, and once a thief always a thief. I will not have you giving your attentions to my daughter. How dare you presume to do so! Who do you think you are compared to her. Remember your station, boy!'
5. Voice

ST. p:386

Car start hoyi or sarak per dorne lage. Salman use door tak khofnak nazroon se dekhta raha. us ne age berte hoye socha. Salman! Sultana ab bohat door ja choki ha. or tum dal dal main gir pare ho. or us daldal main gerna tum ne khushie se manzoor kia ha is lyea ke tum moashre se galazat saf ker daina chate ho tumein haseen chezoon ke bare main nahin sochena chaiye. khowa wo Sulatana ho ya chodwein ka chand . tum to khobsoorti ke hosool ke baijae bad sourti ko husan main dhalne ke leye jiddu jehad ker rahe ho.

TT. p: 191

He was bitter and tried to reason with himself. ‘They’ve done all right for themselves he thought. ‘He’s smart; She’s beautiful, and you wallow in mud and poverty. But you have the privilege of turning ugliness with beauty, and no one can rob you of that’.

6. Word Order

The word order of both languages is different because of the basic linguistic composition.

5. Textural Equivalence: Thematic and information flow.

1. Possibility 1: To present the thematic patterning of the original without distorting the TT.

ST. p:242

There could be no doubt about the correctness of his diagnosis. In the flickering lamp light, the mother lay with her yellow face, sunken eyes and emaciated cheeks more dead than alive.

2. **Possibility 2:** The Grammatical factor which restrict the rendering and choice of theme in translation.

There could

ST. p:72


How pretty she was! He needed to marry, and for that aim he could stand the interminable conversation that took place between him and then mother on that long, hot summer afternoon.

3. **Possibility 3:** One has to abandon the thematic patterning of the original to ensure that TT has its own method of development and a sense of continuity in its own right.

ST. p:210

Mirza Ghalib ney ghaliban isi moqeh key liye kaha tha:

**Meri Tamir mei muzmir hai ek surat kharabi ki**

The verse has been abandoned in the TT to maintain the textual rhythm.

**5.1 Strategies for Minimizing Linear Dislocation**

1. **Voice Change**

1. ST. p:239
Aaj paanch haramzade mare gai
TT. p:126
We killed five of the dogs today.

2. ST. p: 15
Kareegaroon ki rooh fanho gai.
TT. p: 13
The workers were terrified of him and their hands worked faster.

3. ST. p: 16
Haye! Mar gai mistri jee.
TT. p:13
Mistri ji, you are killing me.

4. ST. p: 59
Sultana kamrey key bahir thee.
TT. p:40
Sultana was no where to be seen.

2. Change of Verb
1. ST. p: 528
Nausha ko mulzimoon key katherey sey nikala gia, aur jin hathoon ko qalam ki zarrorat thee, un mein hath kariaan dal dein gaein. Hathkarian pehan ker Nousha pagaloon ki tarah cheekney laga.
TT. p:242
But since Nausha was a minor, he was a given a life sentence, and as he was led away by the constable, his hands, which at one time had wielded a pen, were now firmly handuffed.
This plate is like life. You are afraid to pick it up in case you break it.

3. Extra Position

ST. p: 292

Khan Bahadar sey bardasht na ho saka us ki baat kaat ker bola’ kia aap mujey itna khud garz aur bekirdar samujtey hain? Mein aik muaziz sheri hoon mein apni beizatti bardasht nahi ker sakta.’

Ali Ahmed ney tassali deitey howey rasan sey kaha..Khan bahadur sahib! Karubar mein is tarah jazbati honey sey kaam nahi chalta phir aap to maashaAllah barey manjey howev business man hein.’

‘La hola wala qoota! Business sey muncipility key election ka kia taaluq ho sakta hai?’

TT. p:151

Khan Bahadur gave him no time to finish. He shouted. ‘How dare you accuse me of such mean thoughts! ‘I’m not the kind of person to accept such insults. But I assure you in the name of God Almighty that my business interests have nothing to do with Municipality elections.

4. Nominalisation

1. ST. p: 287

Bhai koi shart wart nahi hai

TT. p:149

You asked me about the conditions, well, there are none

2. ST. p: 79

Jhuk ker Akbar key kaan mein kheta hai’ Yaar hum qatal ho gai.”
Leaning over to Akbar he gasped: 'She’s killing me.'

6. Textural Equivalence: Cohesion

1. Reference

Tum ney ghaliben ghaur nahi kia key Abdul Hamed key bhaite janye sey faida kisey pohachey ga. Agar Abdul Hameed election larta to Khan Bahadur key vote taqseem ho jatey. Us key zaide tar vote mutawssat tabkey sey taaluq rakhtey hain. Ye aik aisa tabqa hai jo kisi bhi waqat juzbati naaron sey gurrah ho kar hamara mukhalif bun sakta hai. Is key tabkati kirdar ke yehi takaza hai, Ye na qabil-i-Ehtam tabkqa hai, Is qadar danoon dol aur dhilmil yaqueen key is pey qatei inhesar nahi kia ja sakta.

You probably haven’t considered the matter, but just think who will profit most. If he had stayed in, then Khan Bahadur’s vote would be split. Abdul Hamid’s supporters were mostly from the lower class, in which I have little confidence. They would sell their vote to any one; they have no regard for their own rights and do not understand the importance of the election.

2. Substitution

Donoo ney aik aik ropia nikala. Apna apna ropia sabun sey dhoo ker achi tarah saaf kia aur dokan ki gaadi aik saf jaga per rakh dia. Dono zara hat ker pas bhaite gai aur poori poori tuwujju sey daikney lagey key makkhi kis key ropai per bhatti hey. Shart ye baddi gai key...
Shami’s father took a rupee coin out of his tin box. His neighbour did the same. They produced to wash the coins with soap and placed them in a clean spot on the mat before them. They moved little closer staring at a rupees to see on which of the coins a fly would settle first. The point of game was that the one on whose coin the fly settled picked up both.

3. Ellipsis

Technically there are no ellipsis in the ST but the translator instead of translating the emotive and expressive words have recurrently employed the technique of ellipsis to give a cohesive touch to the translated text.

1. ST. p:273

Maan ki awaz ahesta ahesta obarthi rahai. Aapa Kaneez ney phir hasmat ka pegham diya hai.

TT. p: 143

-Today… well today… Apa Kaniz came with… with a proposal from Hashmat.

2. ST. p: 449

Nausha ney ghabra kar kha ‘aur meri maan?’, Shami ney attaktey howey kha ‘un ka to do saal howey intekal ho gai.’

TT. p: 216

Shami hesitated: ‘Well… your mother… I’m sorry… you couldn’t have known. She has been dead for the last two years.’

4. Conjunction

ST. p:195

Us ki sirf aik hi khoaish thee key kisi tara us key hath peeley kar de aur wo apney ghar bar ki ho jae. Magar ye baat niyaz sey khetey howi jajjuki thi. Halankey Niyaz ka rawayia Sultana keysath kisi tarah bhí qabil-i-ehtaraz na tha.

TT. p:103
It was her dearest desire to put henna on her daughter’s hands, and to see her settled with a family of her own, but even though Niyaz’s behaviour towards Sultana was beyond reproach. She still refrained from mentioning the matter to him.

5. Lexical / Vocabulary Items

ST. p: 22


TT. p: 18

You’re back early tonight. You must be cold. It’s blowing gales outside.

ST. p: 22

Dhondly dhondly neelgoon roshni mein gadagar bhotoon ki tarah darowna nazar aa raha tha.

TT. p: 18

In the eerie bluish light the beggar looked like some foul specter.

7. Pragmatic Equivalence: Coherence

1. Language Variety

A. Dialect : Slang use of language

1. ST. p: 51

La mila isi bat per palo wala hath. Us ney garam joshi sey nausha ka hath dabootch liya.

TT. p: 37

To seal the pact, Raja grabbed Nausha’s hand and shook it vigorously.

2. ST. p: 340

Seith! Do fast class double chae to maroo

TT. p: 170

Hey Seth two first class double teas.
Ye lamed abhi tak loate nahi
TT. p:171
No one has come back yet.
4. ST. p: 91

Khan tum bohat accha chokidar hai, hum tum set bohat khush howa
TT. p: 55
Khan you are a very good worker and I am pleased with you.
5. ST. p: 332

Hatoon mein chal rahi hai. Ho jae kuch rugram rugra
TT. p: 167
Come on! Come on: yelled Poker. “We’ll see who’ll dare to do that to me.

B. Sociolect – Social Class Contrast
1. ST. p: 30
Aman Dilawar khan jamti hai.
TT. p:23
Eh, Dilavar Khan! Fancy a go?
2. ST. p:345
Unglian to teri teekh deky hein, kuch din zoar punja karana parey ga.
TT. p: 172
Yes, nice long fingers! Just the job.
3. ST. p: 341
Kuch apney keinley ka bhi hai.
TT. p:170
Is he going to be any good.
4. ST. p: 39

Abey thater chalta hai.

TT. p: 29

Fancy going to the theatre.

C. Code-Switching (Local Cultural feature)

1. ST.p:110.

‘Abey mein moujood hoon ,to kisi ki perwa na ker’.Raja ney us dil jo ki. ‘Ye maan to salian aik number ki haram jani hoti hain. Ab meri hi maan ko daik. Suna hai bohat that sey Lahore mein rehti hai aur mein yahan bheeg mangta phirta hoon.’ Yeh khetey khetey dukh ka gehra saya us key cherey per phail gia.

TT. p:63.

Don’t worry about that, repeated Raja. At least you have got me. I tell you, mothers are all swines, all of them are bastards. Just look at my old girl. I’ve heard she’s living like a lady in Lahore, and here am I begging. As he said this, a look of pain crossed his face.

2. ST. p: 22.

Wo khanstey khanstey bola-‘ Bap rey bap- Aaj to gagb ki sardi parh rahi hai. Jara darwaja to band ker dey. Wo koney mein jo chdr pari hai mujey ora dei

TT. p:14.

Beginning to cough, the beggar said: ‘My God, it’s so cold today. Close the door, will you; and look, there’s a sheet over there. Put it over my shoulders.

D. Register

ST. p:79.

Us ney paroon mein ghongroo bandh liye they. Aur ahesta ahesta nachti bhi ja rahti thee. Tumrhi key bool unchey utthey gai, naach teiz hota gai. Tablachi jhoom jhoom ker takha
The girl put on her ankle bells and began to dance slowly and delicately. The words of song became louder and more intense; the dance became swifter and more emotional. The tabla players beat about their frenzied rhythm and swayed to music.

2. Discourse Parameters

A. Tenor

1. Politeness and Formality

Ali Ahmed patting his back, smiled: ‘Yes, you were deceived by the glitter of a life that was not yours to have. It is like the golden mountain. The harder you try to approach it, the further off it stands’.

2. Impersonality and Accessibility

Qadam qadam tokhrein khaney key bad tajarba hasil kia hai. Zindagi ko berhana aank sey deikhive wo kis qadar mazloom hai.

TT. p: 99.

You have experience of life from reading your books behind closed doors. I have seen it in bars, brothels and gambling dens. My experience comes from being perpetually hungry, from being reviled and kicked around by everybody. Just open your eyes and see the real misery and degradation of life.

B. Mode

1. Channel Limitation

Both the ST and the TT are encoded through the written graphemic channel.

2. Spontaneity

ST. p:212.

Aap ko dawaoon ki chor bazari per ehtaraz hai. Mein to kheta hoon key agar hamein bankoon ko lootna pare, sarmayadaroon ki tajorian toorni parien, jagerron key mahallon per daka dalna pare, to hamien is sey dareig nahi karna chaheye. Hamein rupia chahey leyey. Hum us ke leye sub khuch ker saktein hain. Hamara nushbulain buland aur hamara muqsad azeem hai. Hamein jhooti Aklaqi iqdar ko nazr andaz ker key ye daikna chaheyey key hum kis taran juld sey juld apney programme ko amli jama pehna sektein hein.

TT. p: 111.

Some of you object to selling drugs on the black market, the pitch of voice rose higher and higher, ‘but I would go further than that we will rob banks, break up the businesses of our fine traders, steal from the gentry who monopolise the land in our neighbour hood. No need for any regrets. What we need is money! Money to help the poor! Money to ease their burden. We are doing this for the very best reasons of the welfare of our
fellow beings. Forgot about the petty moral issues involved. We have to put our plans into action immediately.

3. Participation and Privateness

ST. p:213.

Let me continue’, said Ali Ahmed. ‘If we accept the proposition that Khan Bahadur’s life work has been to make as much money as possible more than he will ever need, then I think his intentions are no less than criminal. He has been perfectly content to deprive people of their livelihood for his own interests, and has no qualms about seeing his fellow citizens walk naked through the streets, while he dresses himself in the finest satin clothes. Ali Ahmed was now in his stride, and began to speak with greater force and authority to the audience.... It is obvious that he wants to use our society as a tool for his own designs.

C. Domain

ST. p:527.
Nausha jail mein tha aur phansi key phandey key sae mein khara tha aur khan Bhadar Farzand Ali ke farzand-i-arjumand beruni mumalik mein aala taalem hasil ker rehe they aur apney mustakkil ki roshen subha ki dehleez pe khare they. Apni apni qismat hai. Ye khawas aur awam ki qismat ka farq ha kertein hein aur awam Nausha, Raja, Shami aur Annu ko janam deitein hain. In mein koi qatal ker ke jail jata hai, koi Kori bun ker aeriyan ragar ragar kar mout ka intazar karta hai. Koi rukhsha khainchta hai aur tup diq mein mubtala ho ker khoon thookta hai aur koi Heenjroon ke sath taleyan patkha ker khoolehey mutkata hai.


What a society! Thought Salman. ‘On the national Day of Independence, our ministers and intelligentsia, well trained in foreign universities, take out their handkerchiefs and shed tears for the poor like Nausha, Raja Shami and Annu. Perhaps it was destiny that made them what they become- a murderer standing trial in a corrupt court, a reper, who has no more to do than wait for death to visit him; a rickshaw driver, who spits blood from his lungs at every turn, a promising young boy, now in the pay of the cunuchs, who amuse those who piously condemn them’.

8. Cultural Equivalence

A. Strategies for the translation of Culture:

1. Transliteration

Both the ST and the TT makes no distinction in th employment of the geographical terms

ST. p:96. Jalandar,  
TT. p: 58.  جالندور

ST. p: 112. Lahore,  
TT. p:63.  لاہور

ST. p:111. Delhi,  
TT. p:63.  دہلی

ST. p: 71. Multan  
TT. p:127.  ملتان

ST. p: 124, Quetta  
TT. p:225.  قايت

ST. p: 80. Jamshed Road  
TT. p:420  جامشدور تاآ

ST. p: 80 Amil colony,  
TT . p:420
2. Cultural borrowing

1. ST: p. 214.

Jinab-i- mun! ye rabin hud key shah Richard key ehad nahi

TT. p:112.

Age of Robin Hood and King Richard.

2. ST. p:71.

Mein to kheta hoon key aik roz qazi ko bolwa ker do bol parhwa leye jaien. Allah rasul (S.A.W) bhi khush aur dunyia ka kho bh na.

TT. p: 47.

All we have to do is to call the Qazi. A couple of words is all that is needed. God and the Prophet will be happy, and we will never have to fear the world.

3. ST. p:81.

Salman ney kaha,'Randi key khotey per tamez to lucknow key nawab zadey sekha kertein hein. Hum tehrey Rohail Kandi

TT. p:51.

Shouted Salman, I’m sure that the nawabs of Lucknow know this etiquette. But we are Pathans from Rohail kand.

3. Omission

ST. p: 166.

Ye zinda pir ka mizar hai yahan sub ko langer milta hai.

TT. p: 92.

‘Get up, will you! Time for lunger-free dinner

4. Literal Translation— proverbs

ST. p: 312.

Such ka bol bala
TT : p.160.
Raise the truth up to the sky
ST . p: 44.

Nawala khilao soney ka magar deiko qeher ki nazr se.
TT. p:33.
You feed them, clothe them, give them the best and that’s how they turn out.

5. Substitution
ST. p:367.

Usey is qadar pareshan deik ker ghar ki khadima ney aik roz bataya ke gamti mei aik shah sahib hain bohat pohanchey howey bazurg hain. Faal nikal ker aisey patte ki baat batatein hain key aadmi dang re jae. Un ke taaweez aik per aik hai.
TT: p. 183.
The old female servant of the house sensed her anxiety and one day suggested that she might go to visit a sanit in Gumti, who had a very good reputation. ‘He’s a real buzurg !’ she spluttered. ‘He takes a verse from the Quran, and can tell your future. Everyone believes in his powers, and they’re all wearing his amulets. I tell you, he does mirades.

B. Compromise and Compensation

1. Compensation in Kind
A. Literal meaning
B. Connotative Meaning
C. Humour

2. Compensation in Place
ST. p: 288.

Bulkey meri baat ko aap khusamad na tasawwar karien to yahan mein key sakta hoon key Gumti key renay waley to aap sub ki parastish ki haad tuk izzat kartein hein.
It is crucial, because every one in this area is fully aware of all you have done to help them. They respect you. They honour your good offices. And please do not thund that A am trying to flatter you.

3. Compensation by Merging

It is crucial, because every one in this area is fully aware of all you have done to help them. They respect you. They honour your good offices. And please do not thund that A am trying to flatter you.

3. Compensation by Merging

ST: p.183.

Salman continued in full spate giving vent to the rage that had been consuming him. He even forgot that he had been the professor’s student, but Ali Ahmed listened to him patiently giving no sign of offence.

4. Compensation by Splitting

ST. p:194.

It was her dearest wish to put henna on her daughter’s hands and to see her settled with a family of her own, but even though Niyaz’s behavior towards sultana was beyond reproach, she still refrained from mentioning the matter to him. Better to let steeping dogs lie!
7.5 FINDINGS OF THEORETICAL ANALYSIS OF THE SOURCE AND THE TARGET TEXT

The TTs prose design and textual configurations are to great extent imitative but the translator has also taken care of English textual configurations. This is evident in the dialogic transformation of sentences, the topic shifts and perceiving boundaries between sequences. Standards of Textuality and Procedural system are of satisfactory level in the TT.

Equivalence at the word level has been retained in the translation with the exception of hyponyms and super-ordinates, which the translator has adapted in Target Text in their original from the Source Text, or have been completely omitted. They are largely cultural specific, i.e., maulvi, gasi, doputta, muezzin, hookah, pan jaleebi, thumri, tabla and sarrangi, etc. and dialectical, i.e., Oh sale, Baap re Baap etc., have been transformed in their meaning through paraphrasing in translation. Most of the time the translator has resorted to the device of omission, even at places where inclusion was inevitable, and omission or paraphrase cluttered the work.

At above the word level equivalence, there are two fundamental aspects: Cohesion and Coherence.

At the level of Cohesion, the translated text has a well developed coherent pattern where the reference, substitution and elliptical devices are well translated. It is also worth mentioning that Urdu though more complex syntactically than English, its signaling devices for reference, substitution and ellipses are almost the same as in English.

The main difference at the Cohesion level in the translated text is among the conjunctions. The type of conjunction signals in Urdu like Agar, Magar, Yun, Halankey, Tab have not been properly translated as such in the target language. The translator has employed his own syntactic structure where the functions of conjunction convey entirely different meanings. So it became very tenuous task to find out such patterns.

Secondly, Shaukat Siddiqui being Lucknow born, has used rich Urdu lexicon with excessive use of dialectical expressions. Dehli and Lucknawi expressions are recurrent in the novel. The translator, however, could not reproduce or replace such Urdu lexicon with the equivalent English lexicon. He has translated such a rich text in a very vague,
general and less neutral impression thus rendering the translated text non-literary and unimpressive both in style and impression. No where in the text the translator has replaced the literary impression with equivalent English literary impression.

This deficiency is most evident in the translation of metaphors, idioms and verses from Iqbal and Ghalib. Most of the time idioms and metaphors have been paraphrased and fail to represent the original connotation. At various places they have been abandoned altogether from the target text. The verses are rendered literally, word for word, which mars the beauty of the original text and rhythm and flow of the translated text. Translation of metaphors and idioms in the target text also reflects the translator’s lack of command of the target language, besides his naivety with Urdu language and culture.

It is for the same reason that the translated text is full of grammatical, referential, cultural, metaphoric, and lexical ambiguities. No doubt he has resorted to the techniques of compensation and compromise; and strategies to minimize linear dislocation; voice change, nominalization, extra-positions, etc., But as such he has not been able to preserve the artistic strength of the original.

At the level of Grammatical Equivalence: the numbers, gender, voice, person, tense and aspect, the translator has nearly met all the standards though not very accurately, yet has been able to follow the Urdu grammatical pattern. At a fewer places deviation in the voice and tense aspect has been detected in the translation, probably because of the complex semantic structure of Urdu. However, gender, person and numbers have been translated well with their approximate equivalents in English language.

As for the Coherence, the translator has presented the thematic and information flow of the original. Thus, the reader is able to capture the main theme and idea of the original novel. But the work lacks the thrill, suspense, anxiety and the temper of the original.

At the discourse level, the tenor, mode and domain aspects are presented with great clarity, minuteness and depth by Shaukat Siddiqui. It is as if the reader were living in the same society and interacting with the same class at every level. Such participation, effectiveness, spontaneity, formality and politeness could not be presented by the translator at the discourse level. No doubt, the translated text is accessible and
impersonal but lacks spontaneity and participation, due to large scale omissions in translation of some very important passages of the source text.

**At the level of Pragmatic Equivalence**, the political and post-colonial aspects, being powerfully depicted in the original novel, when translated into English are deficient of that strength and vitality, rendering the main themes as useless inclusions. All such thematic strains running throughout the novel are interrupted in translation through omissions.

The two important **themes of the novel** are the sub-human conditions that the people live in due to economic disparity, and sexual exploitation. Both the themes are presented in the melodramatic style. Moreover, the powerful descriptive passages do not tend to be mushy. The physical description of places is realistic, and above all, the conflict that arose from the clash of values held by all characters in the novel is commendably presented in the original.

In the translated text, the main idea no doubt has been put forward, but the melodramatic style of the original text is non-existent, and the clash and conflict embedded in each character has not been vividly presented in the target text. Hence, the translated text is not as participative, effective and spontaneous as the original.

**Characters** are very vividly depicted in the ST, while the characterization in the TT clearly lacks vividness and profundity. Similarly the **plot construction** is realistic and deeply embedded in a particular social structure in the ST. The TT hardly presents the scenario with the same realism.

Some of the very important theme carrier passages on p. 519, 522, 523 (Siddiqui, 2001) where the idea of economic prosperity has been dilated by the author have been totally omitted and abandoned from the translated text.

Thus, it can be concluded that the though translator has consciously or unconsciously followed some strategies of translation yet the translated text stands as a weak reflection of such an artistic master piece as ‘Khuda ki Basti’. David Matthew’s role as a translator cannot be justified in the light of the translated text. The translated text clearly indicates two main flaws besides the minor weaknesses depicted at every level.
First, the large number of omissions in the translated work especially powerful Urdu prose passages as indicated in the following detailed analysis shows the lack of fidelity to the original text.

Secondly, the translated text clearly manifests the translator’s lack of cultural, dialectical and even linguistic awareness of the source text.

These terminal flaws would render the translated text as non-standard for the readers having no access to the original text due to the linguistic barrier.

The title ‘Khuda ki Basti’ is symbolic and connotative and it deserves a better translation than ‘God’s own Land’, since Khuda in Urdu is more than just connotative, and is expected to be translated both empathetically and knowledgeably to be translated. Personally the researcher feels that the original tile should be retained as it is and may be lexicalized in English language.

7.6 Conclusion

On the whole, the truth is that the translator has no feel for the language of fiction. He may be following the orthodox approach of ‘literal translation’, which may be acceptable for translating an esoteric religious text, but not for the work of fiction. Besides, an English translation of such a rich piece of literature deserves a serious introductory essay, than the glib ‘preface’ which has nothing substantial to say about the novel or the novelist. The absence of the translators’ own notes and profile have also been felt inevitable during the process of thorough analysis, which are nowhere available in the translated text.

Thus, this translation is an excellent example of the pitfalls of translation: the lack of a command of bilingualism and empathetic understanding of the original language and idiom, culture and theme. It is a lesson in the don’ts of the art and skill of translation: what to avoid and not to do. The risks involved in translation are focused.
CHAPTER 8

ANALYSIS OF THE NOVEL: ‘ODDAS NASLEIN’ (THE SOURCE TEXT)

8.1 THE AUTHOR: ABDULLAH HUSSEIN

Abdullah Hussein was born in Rawalpind in 1931, and raised in Gujrat a small town near Lahore. Hussein shifted to England in 1967 and worked as a chemical engineer in United Kingdom. On retiring, he ran a liquor off-license in London, and lived in The Hertfordshire countryside. Recently he has came back to Lahore.

It was the publication of ‘Oddas Naslein’ that brought Abdullah Hussein’s name to the forefront of Urdu and Indo Pakistan literature. The novel won the prestigious ‘Adam Ji Award’. Later Abdullah Hussein also received the ‘Khawaja Hussain Award’ for life long achievement and excellence in Urdu Language and Literature. In the years that followed ‘Oddas Naslein’, he also wrote ‘Nasheb’, ‘Bagh’, ‘Nader Log’

In all the works, Hussein’s style, choice of subject and language are remarkably different from any other work of Urdu novelists, who had been writing before him.

8.2 THE NOVEL; MAIN THEMES: ‘ODDAS NASLEIN’

‘Oddas Naslein’ very conveniently introduces the reader to the roots of the subcontinent’s ethos and culture that is woven into the lives of the rural folks. These are the landless farmers, tillers enslaved by their destinies, whose world changed with the shock of the partition of land that nourished them for centuries, regardless of communal or religious differences.
It is the story of those who have always been pawns in other people’s wars. Beginning with the struggle of the people of India against the British Raj, this is the story of love and marriage between two people of totally different social backgrounds, which crumbles almost as soon as it took place. Thus symbolically it reflected the unbalanced marriage between the British and their Indian Empire – both unions ultimately ended in the parting of ways. “The couple’s marital quarrels symbolize the contradictions, disillusionment and cynicism underlying the Indian fight for freedom and by inference, the future problem of Pakistan” (www.peterowen.com/pages/fiction/weary.htm).

Naim, son of a peasant, marries Azra, the daughter of a rich land owner. When Naim was fighting for the British during the first world war, he loses an arm. He returns back home, invalidated; and is disturbed at the subjugation of his countrymen under the Raj and aligns himself with the opposition. His ideas are, however, swept away after independence in 1947, when he realizes that as Muslim, his family is no longer safe in their Indian home and they must migrate to the newly created Pakistan.

Abdullah Hussain’s characters are rooted in the hard ground, in the sun baked merciless plains, in lush green farms, in the aspirations and miseries of the folk people who have loved and hated each other, lived together, tied with the bonds of destiny and were separated (Pervaiz, 2000: http://www.amazon.com).

The author, through his plot, characters and themes in the novel has reminded the readers that by turning this century’s raw and agonizing events into moments of collective epiphany …… history and story are, in many languages, is the same thing (http://www/peterowen.com/pages/fiction/weary.htm).

Although this novel is interspersed with great lyrical outburst and powerful descriptions of domestic and public experience, they all came filtered through a certain set of ideologies of history, politics, social and economic change that could be called ‘middle class values’. It is the middle class values that constrains the hero to grow freely as a character even within his own ideological parameters. He is often forced to live his life where he has to abandon his true class affiliations, at times hiding behind a peasant masquerade but always straitjacketed by family, history and English education. ‘Oddas Naslein’ thus is about the historical origins of tensions in the Indian sub-continent, about the desire for freedom, about moral courage, about growing up amidst the crisis, about
forging identities, about great sacrifices and about being destroyed (Palakeel, 1999: www.urdu.com).

8.3 TRANSLATION ANALYSIS OF ‘ODDAS NASLEIN’ AS TRANSLATED BY ABDULLAH HUSSEIN UNDER THE TITLE: ‘THE WEARY GENERATIONS’ (THE TARGET TEXT)

‘Oddas Naslein’ has been rendered into English by the author, himself, under the title ‘The Weary Generations’. The novel was selected as the heritage literature by the UNESCO, and has already been translated into major world languages including Chinese and Hindi; and is in continuous print.

*The Weary Generations* was precluded and succeeded by several of Abdullah Hussein’s works. A collection of his short stories has been translated into English under the title ‘Stories of Exile and Alienation’. His first original English novel ‘Emigree Journeys’ has also been published.

In an interview with Rukhshanda Jalil in India, (Siddiqui, 2005: www.amazon.com) Abdullah Hussein speaks about his own translation ‘The Weary Generations’: “When I was translating it I got the chance to look at it afresh. I didn’t like some passages, I made changes and tightened it. I found my style of writing, my way of looking at things had changed. Much of it is due to the readings I have been doing over the years and the influences I have imbibed”.

When asked by the interviewer about the possibility of thinking in English and writing in Urdu, Abdullah Hussein remarked:

“(Laughs),……. I have read the great literatures of the West and have been influenced by western liberal traditions, when I am writing in Urdu I am conscious that the Urdu language is a powerful presence in my writing. I so enjoyed doing the translation ‘The Weary Generations’ and it was so well received, especially in the West. People said that it didn’t read like a translation, that it was, in fact a ‘different’ English in altogether a different writing tradition, but perfectly readable English. That emboldened me to write an original novel in English – ‘Émigré Journeys” (published by Serpent’s Tail, London).
8.4 THEORITICAL ANALYSIS OF THE SOURCE TEXT AND THE TARGET TEXT

The theoretical framework devised in the Literature Review chapters and implemented on the suggested novels cannot, as such, be applied to the ‘Oddas Naslein’ since it can be referred to as a free translation, or as the author, himself has remarked that it is not a translation, or even a free translation but ‘an English version of his Urdu novel’. Abdullah Hussain’s answer to the questionnaire is hereby presented which also explains the reasons for not analyzing theoretically, the way other novels and their translations have been dealt with.
I have not studied either the theory or practice of translating a text from one language to another; hence my total ignorance of any and all of the phrases that you have used in your questionnaire.

Although the original novel, Udas Naslein, has been popular and praised throughout the last forty years, artistically there are flaws in it—too many long sentimental speeches, intrusive editorial comments that fall outside the play of characterization, and so on. But interestingly, since we are a sentimental people, such longeurs are suited to the Indian reader’s cultural temperament, with the result that the novel has been avidly read throughout its life and is still going strong.

However, modern English readers wouldn’t have the patience for these. In order to design it for the English (and European) readership, I had to carry out
Extensive editing. If you read both Urdu and English texts carefully, you’ll see that they not only tightened up the narrative by dropping unnecessary passages and characters but also changed the story in several places, especially at the end, while keeping the basic plot structure intact. And it has worked. The English version (and Norwegian, Turkish, and Spanish) has been very favorably received from Europe to America. In effect it is neither a translation nor even a free translation. Actually, it is not a translation in the real sense of the word, but simply an ‘English version’ of the Urdu novel.

The normal practice in more advanced societies is never to refer to the translator, because it colours your own ideas. What is done is to take the two texts and go through them with a fine comb, take them apart bit by bit and draw your own outer inferences and conclusions.
However if analysed theoretically, such translations can be explained and treated as a **third code** with in Translation Studies. But it is difficult to agree with Abdullah Hussein’s arguments that it is not a free translation or even a translation. On the other hand such translations can be treated as **transcreation** as has been done by Qurat-ul-Ain Hyder in her novel ‘Aag Ka Darya’ translated as ‘River of Fire’.

Translation as stated earlier, means ‘**codification**’. Hence, a theory of Translation is a set of propositions about how, why, where and when (…..) the coded elements are rendered into other codes. Codification involves at least two codes: the Matrix Code and the Target Code. To re-codify is not simply to take the elements of the matrix code and felicitously put them into the target code. There is perpetual shuffling back and forth between matrix and target code in the act of Translation. The matrix code provides the essential information to be re-codified, and the target code provides the parameters for rendering of that information. In order to accommodate the matrix information to the target parameters, the two must be judged in conjunction or reflexively.

Thus ‘The Weary Generations’,can treated as the **third code** which unveils that there may be identities across the matrix and the target code, but that is not the crucial issue; Translation occurs regardless of them. Translation in such cases becomes a third code, which arises out of the bilateral consideration of matrix and target codes: it is in a sense, a sub-code of each of the codes involved.

![Figure 8.1 Translation Codes(Adapted from Frawley, 1984: 168)](image)

Since, Translation has a dual lineage, it emerges as a code in its own right, setting its own standards, structural presuppositions and entailments, though they are derivative of the matrix information and the target parameters. The emergence of this **Third Code** is the soul of the translators existence, and establishes itself as a valid code, as in the case of literary work, where the Translated text dictates its own logic. The matrix and the
target code only provide input to the third code, which supersedes its matrix information and target parameters, but further establishes its own predictability as an individuated code. Translation, in case of recodification in a third code is thus a unique sign producing act, not quite absolutely derivative, and designates a translator the role of the creator and artist, in the true sense.

8.5 FINDINGS OF THEORETICAL ANALYSIS OF THE SOURCE AND THE TARGET TEXT

The translation ‘The Weary Generations’ cannot be exposed to minute analysis on the pattern of three other novels already critiqued, for the reasons mentioned. Besides plot construction, which has been altered altogether in the TT, the prose composition of the TT with reference to the Translation Theory devised in earlier chapters, can, however be commented upon in the following aspects:

The TT fulfills all the standards of textuality, as far as Text Cybernetics is concerned. The TT is not the literal rendering of the ST, but a semantic representation of the ST, so the TT manifests its own Transitivity System, moods and modulation, the FSP and CD, and procedural knowledge, which is different from the ST.

The TT has its own Prose design and textual configurations in accordance with English. The Structural modifications, perceiving the boundaries between sequences, Topic shifts and Text as a unit of structure is entirely different from the ST. In its prose designs it is an independent unit.

Equivalence at the word level cannot be drawn, since no such equivalence exists between the ST and the TT. There are, no doubt, certain passages in the TT which can be regarded as the literal rendering of the ST, but as such they are parts and passages in various situations: the political situation, the arrival of Simon Commission in Lucknow (ST.p :293-296) (TT.p: 223-225), the All India Muslim Leagues session in Delhi, where renowned Muslim leaders like Dr Mohammad Iqbal, Maulana Mohammad Ali and Shoukat Ali, and Mohammad Ali Jinnah were present (ST.p:322-325) (TT.p :230-234), Fisherman’s narration of the Jalianwala Bagh’s incident (ST.p:236-253) (TT.p:189-198), the marriage ceremony of Amir Khan’s son, Wazir (ST.p:331-
344) (TT.p: 242-258), are some of the situations where literal translation can be discerned. Yet equivalence as such cannot be drawn between them.

However, cultural and specific terms in the TT have been adapted at most of the places from the ST. e.g. Namaz (TT.p: 21), Taj Pooshi (TT.p: 22), Kahwa (TT.p: 35), Halwapor (TT.p: 43), rootls (TT.p: 316) Allah-o-Akbar (TT. p: 290) Sooraj (TT.p: 217) Tehmad (TT. p: 224) etc.

The terms and registers of agriculture employed in the ST (p: 53-81) could not be found in such depth and density in the TT. The translator has introduced the culture related to agricultural family in a sketchy manner, and almost omitted all the minute details present in the ST. For example, the typical culture of farmers, getting up and start working at dawn is not presented in the TT:

Katak ka chand jaisey bulkul samney karah thae, aur akheer kizan ki khuunk aur safaid lathey ki si kharkharati hoi raat charoon taraf pheaili hoi thee-------- darakhtoon key neechey soye howey kisanoon ney sur utha kar daikha aur karwat badal kar so gaye. 'Imey sawerey kahan jatey ho chaudhary'. Aik kisan ney kowab aalood awaz mei poocha

‘Biyai ko’.

Ab tum pani do gai to biyae Magh mein kahein ja kar hoei.

Daiko ye hal pherney sey mukhtalif hota hai is pur tum hutni per boaj nahi dalo ga. Sirf nali ko zameen mein daboe rakhna hai- hoon? Lo karo- aur beej nali mein dale jao isey nal beyae kehtein hein.
Boorhi jawan sabhi aurtein sur pur lassi key mutkey aur ghee sey tar batar bajrey ki rootian utthey gharoon sey nika l parien. Wo akali dakali aur gholoon mein ayein aur mukhtalif khatoon mein phail gaein.

Kisanoon key pass batein karney ko bohat kuch nahi hota. Wo be ilm, ankoon waley, seedey sadhey ghair dilchusb aur qanaat pasand log hotey hein, jin ki ziyada tur zindagi ehez amal aur harkat sey ibarat hooi hai. Un key pass wo zahanat nahi hoti, jis ki badolat insan mokamal tor pur mutmain honey key bawajood guftago karney ki khoaish mehsoos karta hai. Chunainchey, nach, khaney aur mubarikbad ki baad -------- unho ney hukka pina shuroo kia.

All such agriculture related dialogues and culture have been skillfully abridged, paraphrased, substituted or omitted from the TT to suit the authors declared intention, i.e., to produce an English version of his Urdu novel.

**At equivalence above the word level, the idiomatic or metaphoric expressions**

though very recurrent in the ST, have been compensated in the TT most of the time, through omission.

Sur per mundassa, kamar mein phooldar lacha, hath mein charhi- mein ney poocha: kia baat hai-jawan? Kehney laga ‘Ab uth agar chalta hai too- mujey sundeisa bheij kar ab sota hai’.

**War terms imagery** is enormously borrowed even in the ST. p:106:

Exercise
Political slogans have not even been transliterated into Urdu, but are inserted in the ST from English (ST.p: 266) ‘Tell your Mother we are unhappy’, ‘Tell your mother, we are hungry’, (ST. p:267), ‘Tell your mummy, we are dry’, (ST. p: 294), ‘Simon Go Back’.

Similarly, the Persian verse in ST(p:30) has not been translated or paraphrased in the TT when the party gathering for Pervez’s completion of graduation was celebrated and crisp exchange of dialogues between Azra, Waheed, Ghazala, Jameela and Pervez was carried out:

Taza kawai dashten gar dagh haey
Saleeka ra- gahey gahey baz kawan

War situation in ST (p: 82-142) however, has been given elaborate treatment in the TT, as well (p:81-125).

The prison cell imagery, language and situation has been given considerable space in the TT (p: 215-221) but the very thought provoking situations and poignant scenes have been omitted altogether from the TT.

‘Raat bhar tum kuttey ki tarah so rahey’. Ward over seer phir usi na kushgawar awaz mein bola.

Aha------ ‘bail key bechey, to tum apni saas key ghar aye ho!’ phir wo aik dum ainkein nikal kar cheeka ‘Sunn- agley hufsey tumhara wasn ho ga. Agar aik tooa bhi kum howa to tumey mawashioon ka gobar khilaya jaye ga- Suna?- darwaza band kartey howay wo salakoon mein naak thons kar phir cheekha ‘tum ney bailoon ko dawa pilanay wali naal daiki hai? Tum jaisay kooton ko gobar khilaney key wastey hum us ka istamal kertein hein."
Mein ney baran saal kat leye, buttees saal aur hein- daiko ‘us ney upna kandha dikhaya jis per uski tareek-i-rehai 1956 likhi hoi thee. Darwaza band kar key jatey howey wo bola: ‘Ab tum ney kisi pur hath utaya to darrein lagein gey- suna, harami;’

Such situations and effects of prison life elaborated in the ST (p:305-309) have altogether been abandoned in the TT. Only a passing hint and reference has been made. The hard fact remains that such prison and jail conditions are still prevalent in Pakistan in the year 2008.

The **fisherman’s narration**, and the language and style of the ST (p:236-253) has been given a detailed analysis in the TT (p:189-199), where fisherman narrates Jalianwala bagh’s incident, but not in the way it has been presented in the ST. The message is different in the TT, as compared to the ST:

Phir wo manzar shoroo howa jo zindagi mein bohat deikney mein ata hei. Sarey bagh mein afratafri phail gai aur wo baghdr machi jo saaf pani mein jaal phankney pur muchleion mein muchti hei.

Tum kbhi andaza nhi laga saktey keh is baghi shohr ko kitni bari saza milli -------- bazaar key doono taraf gorrey sipaheoon ki qitarain nashist bandhein golli chalaney ke liye khari thein aur bazaar key beechoon beech insani jismoon ka ak darya the jo beh raha the aur sub zameen pur lait ker paitey key bal reengtey howey pachees gaz ko wo tukra tey kar rahey the------ unhein bataya gaya aur hum sub ko bataya gaya key hmein sanpoor ki tarah paitey per chal kar vahan say guzarna hai, jahan per unki aurat key sath sanpoon ka sa salook kia gia the. Aur mein ney daikha ho jo koi bhi khonioon pur
We were all running until we came to the bazaar and there was another scene going on there. This was the spot where the gori woman had been attacked two days before. On that stretch of twenty yards they had to drop face down and crawl. Not on their elbows and knees either. No, sir, on their bellies like lizards. But they were in fear of their lives, because whenever a head was raised, a bullet came a hand’s width above it. The crawlers had a great difficulty. Many days, oh, children, what do you know about how this rebel city was punished.

The wedding ceremony of Amir Khan’s son in the ST (p:332-342) is given an exhaustive treatment in the TT (p:87-102), with all the conditions and aspects of Pathans’ wedding culture.

The labourers situation before partition has been well illustrated by Abdullah Hussain in ST (p:433-448). But such exhaustive study has been marginalized and largely omitted from the TT (p:287-293). The emotional speech of the union president in the ST (p:441) where a vivid picture of Labourers exploitation is presented has been omitted altogether from the TT.
mein izafa hona chaheye. Machinoon ko bhi tail ki zaroorat hoti hai, kia hamey aaram ki zaroorat nahi?

Similarly, the terrible treatment meted out to the working women in factoriess has been delineated in all detail in the ST (p:435, 442, 359). But such scurrilous scenes and typical abusive language have not been included in the TT anywhere in the discussion of labourers.


Upney sathein mein wo ‘kumari’ key naam sey mashoor tha – us ki waja ye thee key upney bazoo per usney aik hasseen aurat ki shabeeh khudwa rakhi thee aur jub wo apni kalai aur unglloon ko ghomata phirta to bazoo key pathoon ki mukhtalif harkat key bais diakney walon ko khudi hoi aurat nachtei hoi nazar aaney lagti.

The relationship between the colonial and the colonizer runs dominantly throughout the novel and is evident in every aspect of life. The social life of bureaucrat of Roshan Mahal, suppression of farmers, the nerve racking scenes of prison life, evil exploitation of labourers, compulsory participation in war and political struggle, have been discussed well in the ST. The TT, no doubt recapitulates the colonized frame work, but lacks the degree and intensity with which it has been presented in the ST.
'I will not come inside, saab ji. Let me sit here on the floor ---. The white man, getting angrier, withdrew into the compartment for a minute, when he returned, he had heavy boots on his feet and started kicking the old man in the back with all his force ‘Soo’er, pig, smelly pig, nikal jao, jao, go, go, The peasant’s staff flew out of his hand, taking with it the bundle of dirty thick cloth tied to the end as the man held on to the two side handles of the carriage with both hands……

But he kept a hold on the outside handles by passing his arms through them and knotting then together while balancing himself on the narrow foot board in face of
the rushing wind, which pressed him back. Gradually the effort of clinging to the 
speeding train drew the life out of his spent body ------- with in fifteen minutes
Naim had seen a man deprived of his whole world.

Nowhere in the translation can be found, the scene, the situation, the imagery and the 
reflection of the original text. There is no denying the fact that the story has been 
retained but the artistic and creative essence and spirit could not be presented in the 
translation.

The pangs and pains of migration and partition, which is the core theme of the ST, 
has been given a realistic and descriptive picture in the ST. But nowhere in the TT have 
such pictorial presentations been included:

Kamp chand kachi pakki barqoon aur pathey howey kheimoon pur mushtamil tha. Barish 
ka pani jaga jaga rukka howa tha. Puraney aur nae panagazeenoon ney aik doosrey ko 
shak-o-shubey ki nazarooy se deikha phir wo baih gai aur patharooy key chooloon pur 
rootiyan laganey lagein. Jin key pass tawyey nahi they wo gol gol patharooy pur aata 
lapait kar aag pur garam karney lagein. Jin key pass aata na tha, wo bhari raqmey dein 
kar paroosioon sey aata kharidnen lagein. Jin key pass paisey na they wo raat ka intazar 
karney lage, jub andherey mein choori ki ja sakti thee ya ghar ki aurtoon mein sey kisi 
jawan aur kush shakl ko thori dair key leye kisi doosrey key hawaley kar key, ke hawani 
jazboon aur unkey paalney waley hur halat mein zinda rehtein hein. Maawzey mein 
ashiya-e-khurdani hasil ki ja sakti thein. Kuch log behar haal itney thak chukey they key 
aatey hi ghash kha kar gir parey aur hoosh mein aaney pur garhoon mein ruka howa 
pani pi kar dobara gehri neend so gai aur makhiyyan unki moon pur jaman hooney 
lagein aur jangli parindey unhein murda samaj kar chunchein marney lagein.
One misses in the English version, all the profound, deep and thought provoking philosophic discourse by Dr Ansari in ST (p:401-407), stressing the centrality of religion in man’s life and the healing power of prayers that stabilizes man both physically and spiritually. The intensive discourse in the ST in about seven pages has been reduced and merged in 2 paragraphs in the target text on (p.282.). The details have not been included in the TT. Only the character has been introduced with sketchy arguments about the need of the religion.

Similarly, the discussions between Najmi and her male and females friends, Khalid, Fehmeeda, Imran and Pervez on the issues of poetry, philosophy and art at Roshan Mahal in the ST chapter 38 (p:407 -422), have not been given any place in the TT. Even the character of Najmi has been altered by the name of Naheed and a completely different picture to her situation has been given the TT. Towards the end of the novel, Najmi according to the ST (p: 549) got married to Major Masood.

But nowhere in the TT has Naheed got married to anyone.

Very personal and intimate discourses between Naim and Anees in the ST ( p:448 -470), which provide an insight into the personalities of Anees and the mental conflict of Naim has been excluded from the TT as well.

Anis moseebatein kiyoon nazil hoti hein?
Insnoon per zulm kiyoon hotein hain? Naim tazi sey bol utha ‘Insaf kiyon nahi hota’.
Sahih fael apna faida aap hai- Anees bola.
Naeem zindagi humein kis badardi sey zayan kar deiti hai-------- key wo aadaat jin sey hum zindagi ki tashkeel kartein hein aur wo alamtein jin sey usey qaim rekhney ki saie kartein hein, is qadar pur faraib aur behaqiqat hoti hein.
Along with that, in the ST, the intimate companionship between Naim, Professor and Ali on the way to migration, where the professor’s thought became a source of comfort and peace for Ali and Naim has been eliminated from the TT. In the ST from p: 504 – 526 till the end of the story, professor’s thought regarding the relevance of content and form to the phenomenon of life itself, and issue of prophetic love, which were a source of consolation during the painful struggle of migration to mute and shocked Naim have not been given any place in the TT.

Besides these the TT deviated from the ST at various places. Ayesha’s death has been introduced in the ST (p:526), where, after Naim’s capture by Sikhs and the professor’s departure, Ali’s struggle to carry dying Ayesha, along, but he failed in his attempts to pull her along and finally left her dying. While Ayesha’s death in the TT has occurred in quite a different situation much before migration on (p:293) in TT. ‘He walked out of the gate into the night, thinking of Ayesha with out emotion’.

Similarly Naim took the decision of leaving India and migrating in isolation, even without informing Azra, or anyone from his in-laws:

There was a brief silence broken by Roshan Agha. ‘What do you think, Naim? He said……..Every one looked at Naim, Naim gazed absent mindedly at Azra. I don’t know he mumbled.
The author in the ST has employed and inserted **excessive abusive language and slang** throughout, starting from the agriculture class, to the political class, the prison cell to warfare. A large number of obnoxious scenes have also been recurrently introduced in accordance with every class. They at times produce a very distressing and disturbing affect on the reader, because of their enormity, that also mars and dominates the creative beauty of the entire thematic structure of the novel. But the fact remains that both the excessive abusive language and vulgar scenes have been merged, reduced and at times omitted from the TT.

The **translation of metaphoric and idiomatic expressions** has not been paid meticulous attention in the TT. Wherever possible, the translator has substituted them with equivalent English metaphoric expression according to the context.

With reference to **Language varieties, and discourse parameters at the Pragmatic level**, the ST shows a rich dialectical and sociolectical features, which have not been translated in the TT.

**At the level of textural equivalence**, both the ST and the TT are well integrated cohesive wholes. The main difference at this level in the ST is a lengthy and detailed study of the most difficult question about the class system, history, politics of freedom, the violence that accompanied partition and the post-colonial nationalisms of the two decades that followed. The TT, on the other hands, has introduced all these themes, but with much lesser detail and lacks minuteness in almost all the aspects depicted. It is for the same reason that the ST consists of 49 chapters, while the TT contains only 30 chapters.

**The thematic patterning and information flow** of both the ST and TT are adequate. The sequence, naturalness of dialogues and situation of the ST are more appealing and compelling, compared to the TT. But the translator has unconsciously adapted all the possibilities to maintain the rhythm and thematic flow of the TT. The ordering of chapter division of the TT is different and deviates from the ST. But the translator has retained the same major breakups of the ST in the TT. Both the ST and TT consist of four major parts with unequal division of chapters.

Each part commences with a quote pertinent to the chapters it encloses.
The First part in the ST and TT is titled as ‘British India’ in English language, which is lexicalized in the ST. The part is introduced with a quote of Isaiah in both the ST and TT. (ST has 1-12 chapters, while the TT has 1-11 chapters).

‘And (the people) shall look into the earth; and behold trouble and darkness; dimness of anguish; and they shall be driven to darkness.’ Isaiah.

The important point is that, this epigram, both in the ST and the TT, hints at the overwhelming sense of terror which every character in the novel suffers. The epigram also reveals how the populace, the colonized reacted to the darkness, at the hands of the colonizer and simultaneously to the violence of partition. The hero, Naim, both in the ST and TT therefore, holds a central position.

The Second part in the ST (p:145) titled ‘Hindustan’ carries a verse of Mir Taqi Mir and contains the range of chapters: 12-37, the longest part in both the books; ST and the TT.

O Mir, beyond bearing is the melancholy of a broken heart
Fan a while with thy dress to rekindle its fire Mir Taqi Mir

This part in both the ST and TT provides a detailed, exhaustive and indepth vision of the social, economic, political and domestic situation then prevalent in Hindustan.

In the TT (p:130) enclosing chapters: 11-24, also marks the second part of the translation with a title of ‘Hindustan I’ with exactly the same theme and the English translation of Mir Taqi Mirs verse:

O Mir, beyond bearing is the melancholy of a broken heart
Fan a while with thy dress to rekindle its fire Mir Taqi Mir

The Third part in the ST (p:431) enclosing chapter 38-47, starts with the Quranic verse titled ‘butwara’

This part depicts the beginning of the real partition and separation that was to be followed.

In the TT (p:256) the Third part is introduced with the title ‘Hindustan II’ and the English translation of the Quranic verse, capturing the scenario of real partition:

“As they are told not to spread dispute
Among the people, so they reply that they
Are but peace makers”. Al Quran.
The Fourth and final part in both the ST (p:526), enclosing chapters 47-49 and the TT (p:310), enclosing chapter 29-30, is the Epilogue, introduced with the words of T.S. Elliot, as Epilogue in the TT and in ST:

I am moved by fancies that are curled
Around these images and cling;
The notion of some infinitely gentle
Infinitely suffering thing.
Wipe your hands across your mouth, and laugh;
The worlds revolve like an ancient woman
Gathering fuel in vacant lots.


‘The Epilogue’ is actually a tableau, meant to invoke horror resulting from the terrible inefficiencies of the two young governments and the final climax and catastrophe.

The TT, ‘The Weary Generations’ clearly reveals that the main focus of the translator is the audience,; the reader, and thus the Reader Response theory and Hermeneutic approach is in operation in the TT. The translator has altered the sequence, and rhythm of the TT in favour and interest of the foreign language reader non-acquainted with Urdu language. This is also confirmed by Abdullah Hussein’s response to the Questionnaire. It is for the same reason that the major theme of the novel, post-colonial nationalism, has been compromised and compensated in the TT at various places through omissions or abridgements. With reference to the Post Colonial framework the ST, ‘Oddas Naslien’ is an excellent exposition to Post Colonial literatures. No description in any literature can match the brilliant passages which are quietly evocative and brutally accurate throughout the novel.

The ST, besides its thematic profundity, is rich in lexicon and diction compared to the TT, which manifest the author’s command of the SL (Urdu) compared to the TL (English). The TT no doubt reads fluently and fulfils all the communicative and functional purposes yet it lacks the artistic touch and high sounding and sonorous terminology of the ST.
Theoretically and technically speaking, the translated text ‘The Weary Generations’ can be easily ascribed to be a transcreation or, linguistically speaking a Third Code, as depicted in theoretical findings. The most dominant strategy, though unconsciously adopted by the translator in the TT is the strategy of Marginalization, Compromise and Compensation. As already underlined, and acknowledged by the author himself, the ST has altogether been marginalized into a new book called translation with the retention of one centralized idea: Post Colonial Nationalism.

In the pattern of the other three translators’ works, as has been discussed, the translator’s note or preface has not been included, which the researcher personally feels it to be essential for any translated work. It is the translator’s preface which can provide some useful information about the intentions, rationale and method of the translated work. That can help to make the analysis more valid and useful for the devised Translation Pedagogy and Process.

Overall, regarding the translator’s role, Abdullah Hussein has made full use of the autonomy and dignity of a translator, and has asserted his individuality as a translator, and dictated his own matrix of translation, which is his right. The TT exhibits the translator’s vast knowledge of history, politics, economics, agriculture and military operations, besides his linguistic competence. Abdullah Hussein no doubt through his work, has emerged as a versatile writer, translator and a bi-linguist, par excellence.

8.6 CONCLUSION

The translation ‘The Weary Generations’ when compared to the ST ‘Oddas Neslein’ appears to be a moderate but adequate attempt, since the ST undoubtedly excels as a rare masterpiece of Urdu literature in its artistic craftsmanship, language, expression, diction, style and eloquence, and above all the thematic concern: of recovering a displaced, fragmented and discredited identity and to reconstitute cultural intensity. The writer has succeeded in constructing and justifying a vision of an independent nation by unsettling the perspective that organized the colonialist world.

Finally, in translator’s own words, the work is an English version of his novel, rather than a traditional translation, per se. As such, it is a successful ‘third code’, which may encourage other bi-lingual writers to follow suit.
CHAPTER 9

RESEARCH METHODOLOGY AND RESEARCH SURVEY

9.1 METHODOLOGY

The second instrument for the present thesis is Survey Research. The method adopted for such research is as under:

9.1.1 Purpose/Justification

To seek first hand information from scholars/experts involved in translation work, who have translated some important masterpieces of literature, were/are or involved in translation activity of a major institution. A variety of institutions/individuals was sought.

i. To confirm the validity and reliability of the findings of novel analysis, and the devised theoretical matrix applied to the contents of the four novels.

ii. To establish the feasibility of Translation Studies as a discipline in Pakistan.

9.1.2 Type of Survey

The type of survey conducted to collect data is SAMPLE SURVEY, since it deals with a sample of the population. The survey is confined to A Sample Survey of Intangibles, and the emphasis is on the attitudes, opinions, values and other psychological and sociological constructs about translation pedagogy and process.

9.1.3 Data Gathering Technique

The data gathering technique in the survey was the Questionnaire. Three modes were adopted to collect data in the survey:
I. Mailed Questionnaire:

Lahore: Abdullah Hussein
Lahore: Dr Mirza Hamid Baig
Karachi: Dr Asif Furrukhi.
Bahawalpur: Dr Naeem Klasra

II. Directly Administered Questionnaire:

Islamabad: Dr Ikram Azam
Islamabad: Dr Attash Durrani

III. Electronic Mail Survey:

America: Mohammad Umer Memmon

9.1.4 Target Population

The population selected and included in the survey are translators, theorists, scholars and experts of the relevant field, who are involved in translation activity either as professionals, as in the case of Abdulah Hussein, Dr Attash Durrani and Dr Mirza Hamid Baig or the free lancers, in case of Dr Naeem Klasra, Dr Ikram Azam and Umer Memmon.

Sample Frame

Details of the population are as under:

1. Abdullah Hussein:

A prolific writer and an author of ‘Oddas Naslein’ critiqued in this thesis. His profile and professional details need no introduction. His literary contributions and achievements have already been discussed in the relevant part of Novel Analysis, in the present thesis.

2. Dr Mirza Hamid Baig:

He did Ph.D in Translation Philosophy. His thesis is published in book form Mughrib se Nasri Trajim, and is the most valuable book of reference for Urdu translation pedagogy, from which the researcher has also benefitted. He has investigated well the history of Urdu Translation and provided some important parameters for Urdu translation. Perhaps it is the only book available so far on Urdu prose translation in general. Currently he is working as a Professor of Urdu at the Islamia College Lahore. He reads and writes extensively about translation, especially from English into Urdu.
3. **Dr Attash Durrani:**

He has a PhD in Urdu Terminology. Currently he is the Head, Bureau of Translation, National Language Authority, Project Director, Centre of Excellence for Urdu Informatics, Islamabad. For the last 25 years, he is involved in varied translation activities. He has many titles to his credit and has translated large number of books and articles. Throughout this research work, he has been a great source of help and encouragement.

4. **Dr Ikram Azam:**

Dr Ikram Azam (‘ndc’), PhD, D.Litt. He is a free lance creative writer in English, with 125 original published books to his credit, in addition to another 25 books edited by him. As, the current Hony. Chairman of the PFI, he is the pioneer of Futuristics in Pakistan. Dr Azam’s core concern is Creativity. He is the visiting Professor at some Universities in Islamabad. Dr Azam has translated selections from Allama Iqbal’s ‘Bang-e-Dara’ and the last book each of Faiz and Zia Jalindari into English free verse.

5. **Dr Naeem Klasra:**

He is by profession an eye specialist (M.B.B.S.,F.C.P.S.) at the Bahawalpur Hospital, who enthusiastically responded and provided very comprehensive and detailed answers to every question. He is a free lance with many translations to his credit. His major work is the translation of the Noble Prize Winner *One Hundred Years of Solitude*.

6. **Dr Asif Furrukhi:**

He is a medical doctor by profession; and has a refined literary taste. He reads and writes extensively, and has various titles to his credit. He translates from Urdu and Sindhi into English, and vice versa.

7. **Mohammad Umer Memon:**

He is currently working in the University of Wisconsin, U.S.A. in Department of Oriental Languages. He is very well read and is involved translation activity from Urdu into English, which is extremely rare. However like Abdullah Hussein, he has a different approach towards Translation Pedagogy. His reply is attached in the Appendix D.
9.1.5 Sampling

The Sampling selected is in accordance with Non-Probability Sampling, since it involves non-random procedures for selecting the members of the sample. Two major forms of non probability sampling are employed in data collection, which are:

i. Judgement Sampling

The sample population, as enumerated, is judged to be a typical representative of the population of writers.

ii. Quota Sampling

The selected samples are based on known characteristics of the population, that the researcher sought to generalize.

9.1.6 Construction of Instrument

The data gathering instrument is the Questionnaire, which is constructed on the basis of Open Ended Questions, because of the nature of inquiry about the subject. The Questionnaire is divided into five major parts, and each part contains questions relevant to the theme of the caption of each part. The content of the Questionnaire is based on the devised theoretical matrix discussed in Chapter 2,3 and 4, and later applied to the contents of the novels selected for analysis. The Questionnaire and the replies of the respondents are attached in the Appendix(D).

9.1.7 Coding Categories

All the terms relevant to the field of Translation Studies, are used in the Questionnaire. They have already been discussed in the Literature Review. For coding categories, care was taken that the survey is conducted with the specific population who is well versed in the related field.

9.1.8 Measurement Scale

The findings and results of data analysis is measured through nominal scale, where replies of respondents are interpreted and reported under the same categories as mentioned in the Questionnaire. That provided an insight into the different areas of translation studies, through which the existing scenario can be comprehended and analyzed properly. Also, future stratagems for the development of translation studies can be drawn from it with specific reference to Pakistan.
9.1.9 Standards of Survey Research

The Survey research fulfils the criteria of Validity and Reliability:

Validity: The survey research has face validity. It helped to measure what are supposed to measure: the inquiry about Translation Pedagogy and Process.

Reliability: The data gathered is also reliable, since there is consistency of opinion and realistic presentation of the situation, inconformity with the devised theoretical framework and the findings of Novel Analysis.

9.2 FINDINGS OF THE RESEARCH SURVEY: QUESTIONNAIRE

9.2.1 TRANSLATION THEORY

As far as TRANSLATION THEORIES are concerned, the replies of all respondents are almost the same. All of them agreed that to some extent they have read about translation theories. Some of the respondents considered Hassan Askari’s essay as the best and the only guideline available to Urdu translators which was consulted by them in their own works. At the same time a majority of the respondents are of the view, especially Dr Attash Durrani that no particular Urdu translation theory per se exists. The respondents agreed to the role that standards of textuality play in translating literary prose, yet consciously they are not adhered to as such, during the mortifying process of translation. Dr Asif Furrukhi and Dr Naeem Klasra, however, do not give any importance to special acquaintance with such standards. Dr Ikram Azam thinks that though translation theory is a necessary academic tool, but in practice every translator evolves one’s own guideline according to ones practical needs and requirements.

The role of modern literary theories in the work of translation is recognized as necessary and desirable by the respondents. Dr Attash and Dr Naeem Klasra again holds the view that though knowledge of theories is helpful, yet has no crucial role to play in the translation process.

As regards linguistic competence in the Source Language (SL) and Target Language (TL) are concerned, all the respondents hold the same opinion that the translator should be competent in both languages, rather should be more competent in the TL. This holds true in case of Urdu Translation of ‘Khuda ki Basti’, which clearly manifests the translator’s lack of linguistic competence in the TL, resulting in large number of omissions, rendering it dull and colorless.
It is also considered very important by all the respondents, that translators should be well versed in Urdu/English linguistic theory, as far as prose designs and textual configurations are concerned.

The translator’s firm grasp on all writings skills; rhetoric, discourse etc, is considered vital and important by the respondents. Dr Mirza Hamid Baig adds that besides command of the writing skill, the translator must have poetic sensibility as well, in order to transfer the essence of the message.

All the respondents agree with the impression that translation of fiction is more difficult and painstaking compared to the translation of religious and political texts. The translation should be the combination of both literal and free. No translation can appeal to senses or stand the test of true translation if it is restricted to any one type; either free or literal. Rather a good translation is always a combination of both. Adherence to any one type would render the text artificial and unnatural.

Translation is a creative art, has been agreed by all respondents. Dr Hamid quotes Hassan Askari’s art of translation, which he considers as even more creative than his original writings. It is only Dr Naeem Klasra who thinks that translation is not at all a creative act. His vision about the task of translation is limited only to the understanding of the subject, the classics of the world which is very typical of the medical doctor. For Dr Ikram Azam, cocreative Empathy and imagination are essential for any impressive successful translation.

Machine Translation (MT) can never be a substitute for translating literary texts, has been agreed to by all the respondents, without any difference.

Cultural Transmission in both English and Urdu Languages is possible in translation. But as Dr Hamid replied, such transmission is neither absolute; nor very exact, but on the general level it is very much possible, as is also evident in the practical analysis of the translations under review. Dr Ikram Azam stresses the need of respect for the culture of both ST and TT.

The respondents agree that translations should be done. Dr Hamid points out that Urdu and South Asian experiences should be translated into English. Dr Ikram Azam
emphasizes the comparative Bilingual Learning-Teaching of Language and Literature in which Translation plays a central role.

On the whole, all the respondents strongly hold that good and world class translations can be produced without strict adherence to any Translation Theory. Dr Attash has rightly remarked that in the absence of any Translation Theory, the translator must have essential expertise. Only then would he be able to produce a good piece of translation.

Abdullah Hussein’s reply to the entire Questionnaire is extremely different and does not require any comments. It is self-explanatory and is, therefore, documented in its complete form in chapter 8 of thesis, where his work is critiqued. His answers may be inferred from his reply. However, during telephonic conversation, he very frankly admitted that he does not know anything written in the Questionnaire, hence he cannot answer it. He considers all work as a matter of inborn creative talent which cannot be categorized under any term or theory or any skill. He had no such theory in mind in the course of the translation; ‘THE WEARY GENERATIONS’. It testifies the approach that Abdullah Hussein holds about translation skills and the translator.

9.2.2 COGNITION AND THINKING IN TRANSLATION

This is probably the most difficult area, about which no theory as such can be propounded. One also finds the same diversity in the answers of the respondents. All the respondents agree that translation does require special training and cognitive process. Dr Attash Durrani has pointed out that special thinking in case of rearrangement and additive technique is required. It is only Dr Naeem Klasra, who speaks from point of view of his medical profession and considers that special thinking and special cognitive processes are not required in the translation. For Dr Ikram Azam, critical-analytical-integrative-holistic creative thinking skills are essential for any creative activity, including Translation. These skills cover both intuition and imagination, above all the ever elusive common sense.

In the same way the use of intuitive power and sixth sense during the translation process has also been denied by Dr Naeem, on medical grounds. Dr Attash Durrani holds that rather than intuitive power and the sixth sense, the thing that is important is the use of common sense and cultural awareness that are of great help in translation. Dr Hamid, on
the other hand, believes that it is the sixth sense that enables one to find the latent meaning in the original text.

Dr Hamid worked for ten strenuous years on the Philosophy of Translation that led him to the conclusion that no special training can help in the translation process. He agreed that it is done most of the time instinctively. Dr Attash holds that there is room for natural abilities to operate during the translation process but certain techniques are also required to be learned.

Dr Naeem, however, vehemently asserts that translation cannot be done instinctively and supports his arguments on medical grounds. He even does not favor any special training, but thinks that sharing of experiences through workshops can help in producing better translations and becoming better translators.

9.2.3 THE ROLE OF THE TRANSLATOR

The role of the translator as a mediator, a reconciliator, a creator, a co-creator or re-creator is yet another controversial area in Translation Studies. The Questionnaire Survey has also not provided a definite answer and remains un-resolved issue. Dr Hamid deems the translator as a re-creator and holds that a good creator can be a good translator that means translator has a paradoxical role: he is a writer and a translator at the same time. While Dr Attash Durrani also thinks the same and further adds that mediation is also part of recreation. However translator is also a re-writer. Dr Naeem once again asserts that the translator is just a mediator and cannot be a creator. On similar grounds he maintains that the translator is a simple translator and cannot be a writer. Dr Asif Furukhi holds that the translator can be both a complete writer and translator, at the same time. Dr Ikram Azam has suggested co-creativity as the translator’s task to recreate the original, caringly and carefully. As far as the task of the translator is concerned, all of them have underlined the same tasks as had already been mentioned in the Literature review and conclusion of the thesis.

The borderlines of translator’s ‘freedom and limitation’ are determined by the translator himself, is what Dr Hamid holds. Dr Attash Durrani thinks that total freedom is only in journalistic translation and adaptation. Dr Naeem on the other hand, holds that it is the consideration of the audience/reader interest that enable the translator to determine his
freedom and limitation. Dr Ikram Azam thinks that the translator’s freedom is determined by the limitations of his task and tools: the ST and TT, Biligualism, Equivalence, Cultural Fiedelity, and also communicability.

All the respondents fully agree to the fact that extra proficiency in both languages is required for translation. Dr Hamid truly adds that proficiency is especially more required in the Target Language. Dr Attash also adds that lexicographic and cultural awareness is also required besides extra proficiency in both languages.

Dr Attash and Dr Asif think, that no special training and qualification is required for becoming a good translator. Dr Hamid maintains that training can be helpful only for scientific translations, but not for literary translations since creative experience is the only tool, and creativity cannot be taught. Dr Naeem also holds that personal reading and knowledge in all domains, politics, history, economics, literature is more important for a translator than the special training. Dr Ikram Azam opines that translators need to be educated- even trained, if they are interested, especially beginners need some training.

9.2.4 THE PRESENT SITUATION IN PAKISTAN

A large number of reasons exist for the non existence of Translation Theory in Pakistan, has been marked by Dr Asif Furukhi and Dr Mirza Hamid Beg. Dr Hamid has dealt with this issue in great detail in chapter of his book referred to in Chapter 4 as well. Lack of academic, pedagogic and research activities in this field is yet another reason attributed for the non-existence, as has been pointed out by Dr Attash Durrani. Dr Ikram Azam thinks that the main reason is the absence of the comparative study of Language and Literature, in the academia, and the shocking discouragement of bilingualism in the multilingual society of Pakistan.

Special academic programs to teach translation skills formally at the graduate and post graduate level has been fully supported by Dr Attash, Dr Hamid and Dr Ikram Azam. Dr Hamid holds that Urdu and South Asian languages be translated in American vernacular while Dr Attash at the National Language Authority is practically involved in designing and writing such programs to be introduced at various universities. He has practically revised the syllabus of M. A. Urdu and has included the subjects of Linguistics and Translation Skills in nearly all semesters which will ultimately yield some desirable
results. Dr Ikram Azam thinks that Translation Studies and skills need to be kept as a separate discipline as an area of specialization of the advanced level. It should not be imposed on other disciplines.

Dr Naeem Klasra, however, does not favor the introduction of any such program and believes that workshop sessions or group discussions will benefit more than academic programs. Dr Ikram however holds that workshops or hands-on sessions are only one means of training at different levels.

None of the respondents is satisfied with the standards of literary translations produced in Pakistan. Dr Hamid is of the view that there are only two or three people engaged in literary translations from Urdu into English, not even in Pakistan but in the United States. They are Ch. Muhammad Naeem in Wisconsin university and Muhammad Umer Mammon (The researcher was able to contact Mohammad Umer Mammon in U.S.A. and his reply to the questions are attached in the appendix). Dr Attash also holds that there is not a single piece of literary translation in true sense. Dr Naeem Klasra maintains that literary translators are deficient in skills and methodology and for this reason he prefers buying the original text rather than Urdu translations. Dr Ikram views translations as interesting introductory invitations to the original.

A number of very valid, pertinent and impelling factors have been pointed out by the respondents for the fossilization of Translation studies at the professional level in Pakistan. Dr Attash Durrani is of the view that emergence of professionalism requires employment. Dr Hamid holds that there is no tradition of translating informative texts in Pakistan. Everything in educational institutions is propagated and taught in English. Besides that, literary translations are not accepted by publishers. Dr Naeem Klasra in this regard shares the same realistic sentiments, and maintains that the tradition of translation in Urdu is not strong in Pakistan. Besides that, translators are paid minimum wages by publishers, which is ‘not even sufficient for their kitchen for a month’. Nothing could be more true than that. How can professionalism emerge, if it does not promise anything – not even a kitchen expenses for a month? Dr Ikram Azam says that there is little, if any, markets for translations. In fact, the main reason is the dying reading habit. Serious readers prefer the original, and look at translations when the original is not available. Readers who are not interested in ST language, turn to the TT.
It is for the same reasons that none of the respondents can visualize any career or future for the translators in Pakistan. Dr Hamid has pointed out that even the electronic media need journalistic/commercial translators for their specific purposes. But the other respondents do not see any prospect for translators in Pakistan in future.

Nothing could be more befitting than a wonderful remark, forwarded by Dr Naeem Kalasra which unravels the true condition about the role and attitude of the publishing industry towards translators in Pakistan.

‘I knew, it was not me but Garcia who was going to be rated. My publisher gave me highest amount with the words ‘Doctor Sahib, Bolo kitna chahae’. The contract was for one thousand copies. He sold ten thousand copies within six months. ‘I admit translator is honored but corruption by publishing institutions make a person down’.

Dr Asif Furrukhi also remarks that the role and attitude of publishing industry is ‘very poor’.

Dr Attash Durrani maintains that the publishing industry considers translation as a second rate work and thus pays very meager sum for it. So it is not promoting translation as a profession.

Dr Hamid also maintains that in form of free translations, a ‘substandard sensational westernized digest material is being published by the publishing industry and nothing else. However, Franklin Publishing Company USA has worked well in Pakistan’.

Dr Ikram has been writing since his student days in the 1950s. His first book (an English Novel) was published in early 1960s. His experience is similar about the publishers in paying royalty. As far as translations, even, the NBF(National Book Foundation) of which he was MD (1991-94) wanted his English free verse translations of Iqbal, Faiz and Zia Jalandari to be ‘self Financed’.

9.2.5 SUGGESTIONS AND RECOMMENDATIONS

The suggestions and recommendations presented by the respondents are almost the same as are already relayed in the Literature Review; Chapters 2-4, and also in the conclusions and recommendations of thesis. Dr Mirza Hamid Baig’s recommendations are:

- Appropriate selection of contents and texts.
Dr Attash Durrani holds:
- Need to promote writers and translators.
- The work must be done avoiding conventional barriers, e.g., Pakistan Academy of Letters.
- University Professors must be involved to do the work seriously.

Dr Ikram Azam suggests:
- Translation Studies need to be introduced as an independent but interdisciplinary field at the tertiary level in the Pakistani academia.
- This needs to be preceded by Bilingual education at the primary and secondary level.
- Bilingualism is essential for translation.

The overall conclusion of both the Novel and Questionnaire analysis will be followed in the succeeding chapter but the fact that has been established is the acknowledgement of the inevitability of Translation Studies as a discipline, and the feasibility of its implementation at the post graduate level in Pakistan.
CHAPTER 10

CONCLUSION AND RECOMMENDATIONS

10.1 Introduction

The foregoing survey has taken the researcher in the following directions:

As a result of the overall theoretical study of Translation pedagogy, the Novel and Questionnaire analysis, the following findings can be drawn. The theoretical framework for Translation pedagogy underlined in Chapters 2-4, has been reorganized and reconstituted from multiple and diverse sources to serve as a framework and guideline for Translation Analysis of Literary fiction from English into Urdu, and vice versa, to reach the conclusion. Urdu has no established and organised Translation pedagogy to be followed or worked upon. Hence the Translation Pedagogy and Process for English has been dilated in all dimensions, to provide the basis for the research. It been applied to both the languages; English and Urdu, and has yielded positive results. It has further helped to underline the most important fact that Urdu pedagogy can be developed on parameters similar to those traced for English translation into other languages with certain linguistic and cultural specific modifications. Translation analysis also reveals the fact that Urdu translators have consciously or unconsciously followed all the said parameters and adopted the techniques needed for translation, because of their adoptable applicability if not universality. Besides this, certain important facts about Urdu Translation have been gathered, which will help to device future stratagems for the development of Urdu Translation Pedagogy.

Principally, there is no such thing as Urdu Pedagogy in terms of the status and responsibilities of the Translator, the Theory of Translation, Text systems, and Literary theories etc. Whatever exists is very general and vague. Most of the ideas underlined by Dr Hamid in his book already discussed in Chapter 4 are derived from Western
pedagogy, as he has extensively quoted western thinkers and philosophers like Ezra Pound and Matthew Arnold etc.

The crucial fact that came to the forefront during the investigation, was the non-existence of the standard Urdu Grammar. The talk with Dr Attash Durrani confirmed the fact that Urdu Grammar and even Urdu graphemes, have yet to take their final form. The fact of the matter is that Urdu Language has never been taken seriously by the authorities. Resultantly, no single comprehensive Urdu grammar book exists which encompasses the fundamentals of Urdu grammar in all its aspects, whereas English grammar is fully developed and well researched.

There is no standard Urdu-English dictionary, which could suffice the need of the researchers, especially the Translators, translating from Urdu into English. There is a dire need to develop such a dictionary which could cater the needs of the Translators. National Language Authority (NLA) (Muqtadira) has developed a very comprehensive dictionary from English into Urdu since the main aim of NLA is to translate the western Literature from English into Urdu and not vice versa, but at the same time, there is no systematic attempt at the development of formal Translation pedagogy either in English or Urdu. This is yet another main reason for the non-existence of Urdu Translation Pedagogy.

Guidance or expertise in the field of Translation pedagogy in general and Urdu in particular is no where to be found in Pakistan at the professional and academic level. Vague ideas are thrown at random to be pursued intuitively and imaginatively. There is no denying the fact that Translations from Urdu into English, and vice-versa, are done by amateurs, who do not follow any particular theory and framework, and at the same time do not feel the need for it. Dr Naeem Kalasra and Dr Asif Furruki are medical doctors, who are literary figures as well (their replies are attached in Appendix D). Muhammad Umer Memon, for long working in the Wisconsin University, U.S.A., has done considerable work, of translating from Urdu into English, but very openly admits that he has no time to follow any theory, nor he has developed a theory of his own.(response attached in the Appendix D). However all such notions prevalent in Pakistan have been covered in the succeeding discussion.
What is required at the moment is that Urdu Language should be given due consideration at the national level. The Higher Education Commission (HEC) has taken a firm stand by revising the Urdu Language syllabus at the Graduate and post-Graduate level, by making Urdu Linguistics, Stylistics and Grammar compulsory subjects, in lieu of many Literature subjects. This step of the HEC will surely pave a path for the development of Urdu Grammar, and consequently, the development of Urdu Translation pedagogy.

Pakistani languages remain in need of translations. We should extend our efforts of translating the standard foreign literature and masterpieces into Pakistani languages. Grand awards should be rewarded for appreciation of standard translations. Translation ‘cells’ should be opened throughout Pakistan, where Board of experts should prepare the lists of important books published in foreign languages and recommend them for the translations. Standard masterpieces should be prioritized.

A journal pertaining to translation skills should be launched, in which not only foreign literature should be introduced, but also research on creative works done in regional languages of Pakistan; Sindhi, Baluchi, Pushto, Barohi etc should be translated into Urdu. In the same way, the standard literature published in Urdu should be translated into Pakistani languages, so that Pakistani writers are well acquainted not only with foreign literature but also with Pakistani literature. Such work can be executed by the NLA (Muqtdaira) and Academy of Letters.

It is for such and many other reasons, the researcher has attempted to delineate the Western Translation Pedagogy in nearly all its dimensions, only to provide a systematic guideline, on the basis of which Urdu pedagogy could be further generated and developed. However, for Urdu, these guidelines need to be further researched, to make the study more systematic and methodic. This gigantic task needs to be carried out by a team of dedicated Linguists and learners/students together.

10.2 FINDINGS OF THE RESEARCH: CENTRAL ISSUES

It has been found that Translation as a discipline does not enjoy a dignified status, not only in Pakistan but all over the world. The reason can be attributed to various factors and has been researched through Questionnaire Survey and personal observation, both as a researcher and as a Lecturer at the university. The main reason for its not being an
established discipline is the controversial debate on the following issues, which are addressed in all their depth and profundity in previous chapters and are concluded here:

- The Role and responsibilities of the Translator
- The Impossibility of Translation, especially Cultural Transmission and Fidelity issues
- The Ambiguity of Translation Theory
- The Status of Translation: a Science, a Craft or an Art
- The use of cognitive power or the sixth sense and intuition in Translation
- The importance of Translation Training and Translation institutions
- The Financial Status and future of Translation
- Linguistics as a Bridge building in Translation and Bi-Lingualism

10.2.1 THE ROLE AND RESPONSIBILITIES OF THE TRANSLATOR:

It is generally considered that the translator lacks a core or personality of his own. He has to follow the explorers route, though in a different vessel and he is only concerned with words, the tales and ideas all having been received. What exact status can the Translator be identified with: A rewriter, a mediator, a creator or co-creator?

The theoretical role and responsibilities of a Translator has been discussed in previous chapters. Research has proved that the task of the translator is more herculean than that of the writer, and number of tasks and therefore qualities can be attributed to his status as the Translator. First, he has to subordinate himself to two languages instead of one. Secondly he is, like the critic and the scholar is an avid reader, for Translation ought to be the closest possible reading of the work. Thirdly, he is the writer as well. This is evident from the fact that people who can read another language well, cannot always translate it well into their own tongue, means that the Translator is a writer. He has almost all those ‘technical skills’ that the writer possesses. Although his imagination is governed by that of the original author, but for that he must be intelligent enough to understand and follow the ST, and imaginative enough to translate it equivalently into another language. A translator is the reader, but, one who writes when he reads. He is a writer but in a different sense, because the act of writing and act of translating are two
different things. Gregory Rebassa in William Frawley, (1984:23) supports this point that while a novel may have a final form, such is not possible with a Translation, even when it is the work of a single Translator.

The Translator is no less an imaginative being. He has to make various spatial and temporal adjustments during the mortifying process of Translation, which require extra sensibility, as has been proved by the practical analysis of the novels critiqued in this thesis especially in the case of transcreations of Abdullah Hussain, ‘The Weary Generations’ and Qurat-ul- Ain Hyder; ‘River of Fire’(1999). Such adjustments include the transfer of local or regional idioms and metaphors into another language, the transfer of ordinary from one culture to another. Similarly there arises large number of situations where the translator cannot follow original at all in its linguistic intent, but accede to his own feeling and experience in his mother tongue.

Alexander Tytler’s Essay on Principles of Translation (1798) as cited in Veuti (1995) also reflects on the translator’s imaginative powers that enable him to participate vicariously in author’s thoughts and feelings and the translated text is read as the transparent expression of authorial psychology and meaning. This sort of imagination is referred to as Simpatico where the translation process can be seen as a recapitulation of the creative process by which the original came into existence.

Douglas Knight in Brower, (1959:196) sums up the role or the Translator who should possess four major attributes if he is to succeed:

First, he should himself be an artist- the best single compliment he can pay his original is to have its translated version come alive. Second, he should be a scholar and a linguist. Thirdly, the translator should have the interests and insight of an educated but un-specialized reader. He cannot translate effectively without some genuine grasp of the reason for translation. The translator is something more than a ‘mannerist’, than an artisan or juggler of words. Like the humanist, he is at once a leaner and a teacher or a cultivator of humanities. Fourthly, he should be a good critic.

Limits of Translator’s Freedom
The most important questions related to the Translator’s role is: how much leeway does the translator have in altering ST structure to make it readable in TL? To answer
this question, it is proposed tentatively as a working hypothesis to place the various text patterns on a continuum, with the maximally expository (non-evaluative) forms at one end and maximally argumentative (evaluative) forms at the other, and to conclude that: “The less evaluative the text is, the less need there will be for its structure to be modified in translation. Conversely, the more evaluative the text is, the more scope there may be for modification” (Hatim and Mason, 1990:186).

The plausibility of this hypothesis finds support in an important concept from translation studies. In all probability, consumers of translated expository texts would expect minimum fidelity to structure but a consumer of a translated editorial would rarely make such demands.

For instructional texts, a different kind of hypothesis may be put forward: placing instructional text forms on a continuum, with maximally culture bound text at one end and minimally culture bound text at the other. What can be suggested is that “the less culture bound a text is, the less need there will be for its structure to be modified. Conversely, the more culture bound a text is, the more scope there may be for modification” (Hatim and Mason, 1990:187).

The least modification seems to be called for the translation of treaties, declarations, resolutions, and other similar documents. These forms are not culture bound, they enjoy international recognition, and therefore, need to be made available for close scrutiny and close checking for translation.

But the world is changing. It is noteworthy that textual patterns and conventions are constantly modified; when texts in less modified languages are translated into English, the reverse is not the case. It seems that many of the world’s languages are finding English rhetorical patterns creeping in as new norms. The degree of tolerance of foreign structure seems to be propositional to the relative prestige of a language. This is a fact of life, but it is also an interesting area of research and necessary one, if translation assessment is to be carried out in a more systematic fashion.

All this simply means that the translator’s overall function cannot be defined except through each one of his manifold tasks and the responsibilities of the Translator, since translator fly off in many directions. For better or for worse, he must satisfy many
different people: the author, the editor, the critic and the reader. His world is complicated because he is a go between and has to keep the pleasure of so many people in view. The exact status of the Translator therefore cannot be determined or decided since the every Translators task and his performance determines the true status of the Translator.

10.2.2 PROLEGOMENON TO A THEORY OF TRANSLATION

The ‘Translation theory’ has remained a phantasm or a notion, despite the fact it has remained the pressing issue of both linguists and philosophers in the recent years. Many basic but baffling questions have continuously haunted the Translation theory; Is there any Theory of Translation? Should there be any Theory of Translation?

Certainly there is a Theory of Translation. Yes, not in the scientific sense of the term, but in terms of parameters that are not fixed, but are drawn in accordance with usage and particular Language being translated. Secondly, surely there should be a Translation theory, but for that we should begin on solid footing by setting on some propositions about the fundamental objectives worth theorizing about.

The elaborate discussion in Literature review is a step towards some fundamental propositions and parameters that constitute the Translation theory. Sufficient has been delineated about the theoretical framework of Translation, but few points need to be clarified, with regard to Novel analysis and the Questionnaire replies.

Translation means ‘codification’. Hence, a theory of Translation is a set of propositions about how, why, where and when (…..) the coded elements are rendered into other codes. Codification involves at least two codes: the Matrix Code and the Target Code. There is perpetual shuffling back and forth between Matrix and Target Code in the act of Translation. The Matrix Code provides the essential information to be re-codified, and the Target Code provides the parameters for the rendering of that information. In order to accommodate the matrix information to the target parameters, the two must be judged in conjunction or reflexively.

What all this comes down to is that identity or exact equivalence is actually useless in Translation. We must purge ourselves of this rampant notion that identity somehow saves Translation. That is the wrong track to take for two reasons: First Universal grammar and the identity it entails are the aspects of Linguistic competence, where as
Translation is the matter of Linguistic performance. Universals are absolute, Translation is probabilistic. The true interest in Translation stems from the fact that recodification is an uncertain act, and the uncertainty results from the inevitable structural mismatch of the codes, though the single semiotic element may be identical. When the whole structures are identical, the recoding is academic and uninteresting, as in exercise in musical transposition; but it is not worthy of the name Translation.

Translation Theory thus is concerned with Translation Methods appropriately used for certain types of text, and is therefore dependent on the Functional Theory of Language. In a wider sense, Translation theory is the body of knowledge about Translating, extending from general principles to guidelines, suggestions and hints. It is concerned with minutiae as well as generalities and both may be equally important in the context.

What Translation theory does is, first to identify and define a translation problem; second to indicate all the factors that have to be taken into account in solving the problem; third to list all the Translation procedures, and finally to recommend the most appropriate Translation procedures, plus the appropriate Translation. Translation theory is pointless and sterile if it does not arise from the problems of Translation practice, from the need to stand back and reflect, to consider all the factors, within the text and outside it, before coming to the decision.

It leads to the point, that a respectable Theory of Translation must abandon notions of good and bad in recodification. The closest that a Theory of Translation can come to an evaluative judgment is to label translation as moderate or radical, and let the critics judge whether or not the moderate/radical Translation is worth the effort to be considered.

10.2.3 TRANSLATION THEORY AND LITERARY THEORY

The detailed theoretical framework and contribution of Literary theories to Translation has already been discussed in Literature review, only the concluding remarks are added here: The key question is whether the activity of Translation is to be seen as separate from or intrinsic to general theories of Literature and Language.

Research has proved that when Translation is considered a transforming principle, a fundamental and vital ingredient in perception, reading, writing and re-reading, then its study takes place as an essential element in any general theory of Literature, ranging
from Aristotle to recent reading theory and semiotics. In reality, what has been seen is that, the theoretical problems of literary Translations are far more complex, sophisticated but meaningful.

Translation theory and Literary theory come together in the act common to both: Reading is an of interpretation, which is itself an act of Translation. Bloom George Steiner and Fredrick Jameson all assert that reading and Translation are intermingled activities (Barnstone,1993 and Allen,1999).

Similarly Writing is Translation and Translation is writing. The very essence of the act of writing is that at every millisecond of the writing process the writer is simultaneously interpreting, transforming, encoding and translating data into meaningful letters and words and at every millisecond of the Translation process the Translator is the writer, performing the same activities. Thus Translation then comprises the transforming principle at the heart of all literary activity.

A Literary Translation has a double existence as a work of Literature and as a work of Translation. Those who do not know the original Language, look at it as Literature, those who do know the original look at it as a secondary product of Translation.

The Translator therefore is seeking to bring about a ‘transmigration’ of the original text, which he approaches on the metaphysical and technical level, as a skilled equal with duties and responsibilities both to the original author and the audience.

Translation, then, is a doubling of the single triangle of addresser-message-addressee. We have writer/source text/ reader——rewriter/ Translation /re-reader.

Once the translated text is given to the reader, it should be perfectly clear that the reception of that text will be shaky and subjective, dependent on and subject to all elements of intertextuality and variable of reader theory that any text goes through on the way to the reader’s transforming mind. Although the text deemed original may fade from the fashion but still be read, when a Translation instability phase is more acute, it requires a new life through re-translation.

So, Translation can never be definitive, but even then it survives and must be constantly refashioned and re-born. The original text may seem to be permanent and readable,
although it too changes as Languages changes. Infact, the inconstancy of a translated work and the need to re-do it, to re-read and re-create, leads paradoxically not only to its survival but what Walter Benjamin calls the eternal after life of a work of Art through Translation- the *raison de tre* of Translation.

What is missing, what has always been missing, is the fair and rational approach to the reading of Translation. The double authorship has confused the reader and the critic, who needs to come to terms with enigma of originality that has afflicted the criteria of judgment. Literary theories, no doubt are intrinsic to Translation.

### 10.2.4 THE UNTRANSLATABILITY THEORY

The argument whether the translation has to be *literal* or *free* has been going on since the first century B.C to the nineteen century. Many writers favoured some kind of free translation: the spirit not the letter, the sense not the words, the message rather than the form, the matter not the manner. In nineteenth century, the study of cultural anthropology suggested that linguistic barriers were insuperable and language was entirely the product of culture. Such arguments were theoretical, but now the context has changed, yet the basic problem remains: which can be illustrated in the diagram below:

<table>
<thead>
<tr>
<th>SL EMPHASIS</th>
<th>TL EMPHASIS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Word for word translation</td>
<td>Adaptation</td>
</tr>
<tr>
<td>Literal translation</td>
<td>Free translation</td>
</tr>
<tr>
<td>Truthful translation</td>
<td>Idiomatic translation</td>
</tr>
<tr>
<td>Semantic translation</td>
<td>Communicative translation</td>
</tr>
</tbody>
</table>

Kinds of Translations (Adapted from P. Newmark, 1986:45)

All such arguments have contributed to the notion of untranslatability. The theory of un-translatability presupposes an equality, or even duplication, of the source and the target text and hence the term ‘Fidelity’ has been closely associated with the act of Translation. It is for the same reason, the issue of Equivalence is the most precarious issue in the Translation. The theory of Equivalence has been given a very comprehensive treatment in Literature review of the thesis, however some arguments are hereby presented for the clarification.
In Translation, there is no such thing as Equals. It is only the wishful thinking or some practices in arithmetic have convinced, that there are such things as equals in the world. The Translation analysis and overall Literary interpretations quickly reveal that all objects, alive or other wise, are thoroughly individual, inspite of close resemblances.

As regards the process of translation, there are no rules, no laws, or there cannot be an absolute right or absolute wrong. There can be errors; there can be lapses in tone. The words of the original are only the starting point; a translator must do, more than convey information.

The reconstruction of the translation process reveals that words always point beyond themselves in a literary text. Furthermore, all literary works are fragments and the translators have to take upon themselves to reconstruct the total image and situation that is conveyed through the limiting possibilities of language. Translation activities are anchored in ‘situational’ thinking. In the translation process, thinking grows out of the situation with in a text; it is not brought to the text from the outside.

An exact equivalent from one Language to another will never be possible, not even on the level of the individual words or with in the same language. This could be characterized both as a dilemma and the challenge for the Translator.

Despite all definitions, it has been apparent for a very long time that the ideal of total equivalence is chimera. Languages are different from one another in different degrees. It is due to this lack of equivalence that something is always lost (one might suggest, gained) in the process of translation, and thus the existence of the Italian proverb ascribed to the translator as ‘Traduttor traditore’ (the one who betrays).

The reality of non-equivalence among words can be extended to situations in different cultures. Human emotions hardly change from one culture to another; what changes is the way one perceive those emotions and how one places them with in the natural environment of the country. Burton Raffel gives succinct expression to the enormous responsibility that the translators face in their conscientious efforts to communicate world views across language boundaries when he writes:
The Literary translator is necessarily engaged with far more works, far more than techniques, far more than stories or characters or scenes. He is engaged with world views, and with passionately held inner convictions of men and women. A large part of.....task, and perhaps the most interesting is the mining out and reconstruction of their world views, those passionately held and beautifully embodied inner convictions (Biguenet & Schutle, 1989:xvi).

**A constant conflict reigns in translation theory regarding the degree of originality; Should the translation be the faithful rendering of the original or just the imitation?**

In an original work, the author is free of the rhyme be it difficult attainment, and if he cannot find it in one direction, he is at liberty to seek it in another, but in translation no such option is allowable, the sense of the author is required, and we do not surrender it willingly even to the plea of necessity. Fidelity is indeed the very essence of translation, and the term itself implies it. For which reason, if we suppress the sense of the original, and force into its place our own, we may call our work an imitation, or perhaps a *paraphrase*; but it is no longer the same author, only in a different dress, and therefore, it is not translation (Barnstone, 1993:85).

This endless conflict of close or faithful literary translation versus imitation, between grammarians and libertines began with Roman writers Horace, Cicero, Quintilian and Terence, who freely mocked the notion proclaimed in England by Abraham Cowley in his preface to *Pindarique Odes* (1965), and the method of Neoclassical Pope. Pre Raphaelite, Dante, Gabriel Rosetti and modern Pound and Lowell.

In good translation, there is no division of art and originality. They exist in both the source and the target text. The source text has one author. The translation, however, has at least two for the reason, of the duplicity of the translation venture, translation is referred to as a double art. The art of translation depends on a context, called source background, canon and most commonly, tradition. The artist translates that source intra-lingually, inter-lingually, or inter-semiotically from his or her own language, another language, or another sign system (word into song, novel, into film and so on). This is double art.

Modern masters of translation subscribe to the first of these two mutually exclusive methods of translation. They insist that the syntax of the original ought not to take
The control of the translator. The translator must keep full control of the syntax of his native language. In this regard it is simply impossible to translate directly into English or Urdu language and the translator has to make compromises and compensations to convey his message.

When translators bow to the syntax of another language, they sometimes add superfluous words which make their sentences heavy and awkward. It is well-known that a large number of words in the English language are monosyllabic. On the average, English words are half the length of their Urdu equivalents. This shortness imparts a particular power and concentratedness to English speech. It is unavoidable that in a translation an energetic passage of seven lines will turn into limpid eleven or twelve lines. This phenomenon has been identified in the novel analysis in Chapter 5-8, where a single English word has been rendered into Urdu by at least two to three words. This is the simplicity of English syntax that superfluous words can be excised and the lightness of the original text as free, colloquial and un-pedantic can be conveyed. The intonation of speech – its emotive, expressive level, its very soul- are directly linked to the rules of syntax. Thus, in syntax, the principle of linear equivalency has a great value in and of itself, but becomes a hindrance and a burden if it is applied indiscriminately.

Another important factor that contributes to the theory of untranslatability is the relationship between Language and Thought. Many translation theorists like Savory, Sussan Bassnett and Toury, harp on un-translatability. Wilhelm Von Humboldt (1767 – 1835) was the first of the line of scholars who have examined the relation between language and thought, claiming that thought processes and analysis of the world are dependent on language. On the other hand, language relativist like Benjamin Lee Whorf and Viggo Hjornager Pederson, attach distinction to language, as it can shape and reword ones’ attitudes to life and world. As proved through novel analysis and Questionnaire survey, the ‘depth of intention’ and ‘direction of intention’ are extremely difficult to communicate across language and culture barriers. It is because of such complexities in a language, the transfer of the exact meaning from ST to TL text is not possible. Furthermore, idiomatic expressions, proverbs, also add to this difficulty. Similarly, rituals, festivals, usable items can never have their match in another language, as these are culture-centric, and can have meaning in the context of such cultures. Since language
is both a repository and transmitter of co-ordinates of culture, in translation, such co-ordinates get transferred or shifted to the target culture through various devices and strategies to which the Translators resorted, and transfer, however, marginal or insignificant, can hardly be ignored by the translator (Ray, 2002: 125).

In spite of the attractiveness of such theories, they do not stand up to careful scientific as well as non-scientific investigation. In the first place, they are usually based on a comparison of only two languages and related cultures, with the result that many coincidental features appear to be far more significant than they really are. If one were to make a thorough analysis of related languages and cultures, it would be necessary to analyze all languages which have certain structural features and to find corresponding traits in the speakers of all these languages. Linguists have explored these possibilities extensively, and have found no basis for concluding that language determines thought. As individuals, people often become acquainted with words before they learned their meanings, but in the experience of culture, the concepts come first and then words are formed and selected to symbolise the chunks of experience or thoughts (Nida, 1975).

The task of the translator may therefore be defined in terms of reproducing in the receptor language, the closest natural equivalent of the content of the source language. To do this, the translator will obviously want to preserve as much of the formal correspondence as are equivalent in meaning, but he must not be chained to any false ideas about inseparability between words and thoughts. The relevant unit of meaning for the translator is not the word, but the message. So such and other dominant notions are irrelevant to be considered, as they cannot find any place in the practical application of the task, and could not be validated during the investigations being carried out.

Another, controversy related to the debate of theory of untranslatability is the notion of Perfectibility. Perfectibility and Translation are a misalliance. The error is not to speculate on the notion of absolute translatability but its application to the tasks of literary renderings. An interesting and logical corollary to the idea of perfect translatability is that one should justly bring perfect ‘readability’ to a perfect translation. But perfect readability is as unattainable as perfect translatability.

The justification to accept the translation as moderate is to think of reading as a relative, subjective act; a moment of creation or de-construction. Failure always looms- yet
achievement occurs in *Art*. If one were to apply the standards of creative writing to the activity of Translation, the question of un-translatability ceases to be ominous. It may be tautological to claim that the translator should apply the same art to the Translation process as the artist brought to the source text. But such notions are placed by those, who impose alien measures on Translation. According to the Willis Barnstone (1993:46), the one underlying plank of any working theory of Literary Translation is: *Art must be treated as Art.* The measure of success or failure in translation of literary text is determined by the extent to which an equivalence of the entire cognitive and aesthetic elements is transferred and re-created in the new text. Then literary Translation is possible.

What indeed is required is the need to mend ones’ approach and attitude towards the theory of Translation. Translation has its own excitement, its own interest. There is no such thing as perfect, equal, ideal or ‘correct’ translation. The translator is always trying to expand his knowledge, and improve his means of expression. Generally the Translator works on four levels according to Peter Newmark(1988:7):

First, Translation is a science, which entails the knowledge and the verification of the facts and the language that describes them.

Second, it is a skill, which calls for appropriate language and acceptable usage.

Third, it is an art, which distinguishes good from undistinguished writing, that is, creative and intuitive level of translation.

Lastly, it is a matter of taste, where argument ceases, preferences are expressed, and the variety of meritorious translations is the reflection of individual difference.

Translation, thus, is an approach, and not an equivalency, translation is one of choice, and the skill of the Translator lies in the use of instinct or ‘Vital reason’.

### 10.2.5 QUALITY IN TRANSLATION

The most difficult area in Translation and Translation Studies is to define measures which would determine the quality in translation. Votaries of the Manipulative School Pederson’s assert that translations should be described and demonstrated, rather than judged. J. Houses discusses two categories of quality assessment: the *response based*
psycho linguistic studies and source text based studies. The former fails to evaluate, because they seem to equate elegance of the target language version with quality without caring for the relation of such a version to the original. The latter allows us to form a profile of the source text, and the degree to which the target text measures up to this profile. House also distinguishes between two types of translation: overt and covert. The former category does not cover up difficulties in the original, the latter smoothing the target language reader path for him (Ray, 2002).

In fact, too much honest, close verbal, word for word, rendering may mar the general effect of the original text, instead of enhancing the appeal. A good translator’s language must be unambiguous; his frame of references must be shorn of opacity. The matter presented in TL should be free of obscurity, otherwise their perceptions would be clouded. No fixed paradigms, perhaps can measure the quality of translation. It can be both demonstrative and specific.

The researchers as a result of analysis can prove that the measures that determine the quality of good writing, are the measure to know the good piece of translation, in which at least the translator must not take liberties to distance himself from the source text. A good translation makes the reading smooth. Bad translations always make the reader halt and falter and stumble. A good translation never surfaces the original nor does it over emphasizes the original. Discovering a balance is the insignia of translator’s creative role. He is a veritable aesthete. He is no less than a creative writer. As long as we don’t recognize the creative role of the translator, translation would always experience a marginalized status.

As far as the style is concerned, how is one to translate colloquial speech? How is one to translate dialects and Slang? The answer is that dialects should be translated as dialects, colloquial speech as colloquial speech. All this pertains to Discourse parameters about which enough has been elaborated in Literature review of the thesis, however, few more arguments may be added here:

So far as style is concerned, the reflection of the author’s personality in the language of his works is called his individual style, and is peculiar to him alone. If in our translation we force our own style on him, we turn his self portrait into a self – portrait of a translator. It is therefore useless for reviewers to criticize a translation, merely by noting
its slips of vocabulary. It is far more important to catch the pernicious departures from the original which are linked organically to the personality of the translator and which by reflecting the personality of the translator, shunt the original author aside.

It is not the chance errors that determine the quality of translation. It is the whole system of departure from the original text. Chance errors are trivial in comparison with the imperceptible violations of the author’s will, author’s style, which in their aggregate reflect the translator’s literary personality.

The fact remains that a rich vocabulary is nothing, if it is not subordinated to the style of the original. When a translator gathers his synonyms he must not pile them up in a disorderly heap. He must arrange them carefully in accordance with their style, for every word has its own style; sentimental, majestic, humorous, commercial. What is required is a well developed aesthetic taste without which a translator might just as well gather into nothing (Leighton, 1984).

Every great writer has not one, but several styles. The styles alternate, merge in bold and fanciful combinations, and the translator must reproduce this dynamic without which a work of art is lifeless. The mixture of style is considered one of the greatest merits of truly artistic prose.

In consideration of style, it can be easily persuaded that it is impossible to apply sweeping rules here especially in case of Literary Prose. The analysis of four different novels has revealed four different Styles. Translations of all the novels though adequate and inconformity with Theory to a greater extent, with the exception of ‘Gods Own Land’, have their individual styles. Precisely because it is a matter of art, such rules generally do not exist. There are no universal recipes here. Everything depends on individual circumstances. In the final analysis, the fate of translation is always decided by the translators talent, his cultured level, his taste, his tact.

The question remains: what is a good translation? Ultimately, standards are relative, however much one tries to base them on criteria, rather than norms. A good translation fulfils its intention: in an informative text, it conveys the facts acceptably, in a vocative text, its success is measurable, at least in theory, in an authoritative or an expressive text, form is almost as important as context.
In principle, there are as many types of translations, as there are of texts. But the fact is that there is a small element of uncertainty and subjectivity in any judgment about translation that eliminates neither the necessity nor the usefulness of translation criticism, as an aid for raising translation standards for reaching agreement about the nature of translation.

10.2.6 LANGUAGE OF FICTION

The issue is, whether or not the words of novel can be replaced without altering the meaning? Can the Literary Language of Fiction be translated?

Novels are apparently translatable, since we all read translated words with some confidence in our judgment of them and their authors. Hence it is argued, the identity of a novel cannot be determined by the words of which it is composed, because this identity is not changed when the novel is translated into other, different words.

Translation from one tongue to another is altogether too complicated and mysterious process to provide clear-cut conclusions about the novelist. But writers like David Lodge (1966:19)argued convincingly, that novels are non paraphrasable.

It is virtually impossible for an educated and sensitive reader to read a translated word without realizing it is translated, even if for some reasons, he over looks the title page and relies on internal evidence alone. Thus the reader makes a ‘contract’ with a translated novel, which is different from the one, he makes with a novel in his own language. He approaches it with recognition of cultural difference which obstructs communication.

Translation you know, is not a matter of substituting words in one language from words in another language, for a particular situation, what a native speaker of the other language would say in the same situation. The more unlikely that situation is in one of the languages, the harder it is to find a corresponding utterance in the other ( Bond, 2005:vi).

The question of translation bristles with problems of verification. The test; the closeness of any translation to its original, one would to be not only bi- Lingual but bi-Cultural, but most importantly the competent Bi-Lingual.
In translations, language should be viewed as a continuum rather than two sharply divided modes. We can place words of literature in third continuum according to the way they use language, determined by certain tests, e.g. the degree to which their meaning is determined by phonological organization. But such placing will not always coincide with conventional genre classification nor will it correspond to an order of literary value, nor will it demonstrate that the language of one literary text is more or less integral to its meaning than that of another, widely separated from it in the continuum.

The argument from translation does not prove that words of a novel may be changed with impunity as long as their denotations are not affected, for in translation, particularly of prose, change is largely a matter of exchange, which cannot be compared to what happens when we paraphrase a text using different words in the same tongue (Lodge, 1966:19).

Hilairee Belloc laid down six general rules for the translation of prose texts which are being unconsciously followed by all the translators of the analyzed novels in Chapters 5-8.

1. The translator should not ‘plod on’ word by word or sentence by sentence but should always ‘block out’ his work.
2. The translator should render idiom by idiom and idiom of one nature demand translation into another form, from that of the original.
3. The translator must render ‘intention by intention’ bearing in mind that the intention of a phrase in one language may be less emphatic than the form of the phrase, or it may be more emphatic.
4. Belloc warns against les fauxamis, those words or structures that may appear to correspond in both SL and TL but actually do not.
5. The translator is advised ‘to transmute boldly’ since the essence of translating is ‘the resurrection of an alien thing in a native body’.
6. The translator should never embellish (Bassnett, 1980:116).

Belloc’s six rules cover both points of technique and points of principle. However all the points stressed the need for the translator to consider the prose text as a structured whole, while bearing in mind the stylistic and syntactical exigencies of the TL. He accepts that there is a moral responsibility to the original, but the translator has the right to alter the
text in the translation process in order to provide the TL reader with a text that conforms to the TL stylistic and idiomatic norms.

It must be clear at the outset that the text, understood to be in a didactical relationship with other texts and located with in a specific historical content, is a prime unit. (It is for the same reason the Textual designs, and the Text cybernetics have been given a detailed treatment in Literature Review). Where as the poet translator can more easily break the prime text into translatable units: i.e., lines, verses, stanzas. The prose translator has a more complex task. Certainly, many novels are broken down into chapters or sections, but as Barthes in (Das,1998:46) has argued, the structuring of the prose text is by no means as linear as the chapter divisions might indicate. Yet if the translator takes each sentence or paragraph as a minimum unit and translates it without relating it to the overall work, he runs the risk of ending up with TL text, where the paraphrasable context of the passage has been translated at the cost of everything else. Among the analysed translations, it is Intizar Hussain and Prof Saleem Siddiqui, who have retained the same chapter division as of the original, While David Matthews and Abdullah Hussain have adopted their own break ups as far as textual configurations are concerned.

The way round this dilemma must once again be sought through considering the function both of the text and of the devices within the text itself. Prose is an affair of words, but not of words in themselves, but only of words as so much dead material given life, which life is rhythm. Prose however does not exist except in the phrase, and the phrase always has a rhythm of some kind” (Read,1928:xi).

Inspite of all the problems that threaten the authenticity of translation and undermine its position, the desire to translate on the part of the scholars and translators has shown an upward trend. The translation in the midst of all these problems continues to be rendered, is something one should rejoice. Ironically enough, it is the problems that make the act of translation challenging and finally fascinating.

Another important point which enables us to justify and rationalize the problems of Translation is to look at it in a more philosophical way that, all experience including sense experience is interpretive and moral experience. The point is that, on the simplest planes of existence and at the most complex levels of abstraction, human beings engage in interpretation. Further, the moral nature of interpretation implies that freedom with
entailed responsibility, is at the root of all human activity. The activity of translation, is just a sub category of all knowing and doing in the world (Jasper, 1993:122).

The recognition that every act of translation and interpretation is relational and uncertain, does not logically lead to solipsism. The task of translation entails the problematic of the dualism of subject and object, the nature of communication, the relationship between language and speech, and the cultural contexts of dialogue.

The task of translation is an original creative act and also a creative repetition. The translator takes on the task of faithfullness to the voice of another person. Authorial intention must be pre-supposed.

10.2.7 TRANSLATION AS LINGUISTIC BRIDE-BUILDING AND BILINGUALISM

Is Translation possible without Linguistic Competence? The Questionnaire survey and the Novel Analysis clearly indicate that Bi-Lingualism is the core caveat for Translation activity.

J.R. Firth an anthropologist thought of a translation as a kind of Linguistics Bridge-Building. Translation without a medium of language is unthinkable. Therefore, of all arts, literature alone is faced with problems of translation, for it utilizes different languages as its medium of expression.

In non-literary translation, the medium, is again, language. Different people speak different languages in different parts of the world. So they need translation for the purpose of communication among them and translation becomes a Linguistic Building Bridge.

J.C. Catford gave a clear statement of theoretical formulations about the linguistics of translation in his book, A linguistic Theory of Translation (1965). He holds that: “Translation is an operation performed on languages, a process of substituting a text in one language for a text in another. Clearly then any theory of Translation must draw upon a theory of language- a general linguistic theory”.
Saussure’s concept of ‘signs, signifier and signified’ provides a path with regard to the Linguistic implications in Translation. Thus Derrida writes:

With in the limits of its possibility, or its apparent possibility, translation practices the difference between signified and signifier. But if this difference is never pure, translation is even less so, and a notion of transformation must be substituted for the notion of translation; a regulated transformation of one language by another, of one text by another. We shall not have and never have had to deal with some ‘transfer’ of pure signified that the signifying instrument – or ‘vehicle’ – would leave virgin and intact, from one language to another, or within one and the same language (Spivak,1974:Lxxxvii).

It is clearly fair to say that Linguistics does have something to offer Translation Studies; hence the briefest outline of the main areas where the two discipline can interact can be presented:

The relationship of Linguistics to Translation can be two fold: one can apply the findings of Linguistics to the practice of Translation, and one can have a Linguistic Theory of Translation, as opposed to a Literary, economic or semiotic theory of Translation. In the first instance, a sub-division of Linguistics such as socio-linguistics may have something to say about the relation of Language to social situation, and what it has to say, can consequently be applied in the act of translating. Linguistics can provide some, but not all, of the information on which to base the decision of how to handle dialects and similar features in Translation. In the second instance, rather than applying Linguistic theory to elements within the text to be translated, one can apply it to entire concept of Translation itself.

Both these approaches are found in the writings on Linguistics and Translation. Authors such as Albrecht (1973), Hatim and Mason(1990), Bell(1991) and many other list the main elements of Linguistic theory and show how they supposedly impact upon elements in the Translation process and its product. The second approach is found in the works of writers such as Catford (1965), who attempts to describe Translation in terms of specific Linguistic theory, in this case Halliday’s rank scale grammar; of House (1981), who uses a basic distinction of functional Linguistics to describe the two strategies of Overt and Covert Translation and of Shveitser(1987) who draws on Situational and generative
Linguistics to describe Translation as a rewriting process, which is also the approach adopted in translation theories based on Linguistically founded taxonomies of Translation techniques (Baker,1998:121).

The importance of Linguistic concepts to Translation is that, it help to demonstrate the meaning at the word and phrase level and produced concepts such as denotation, connotation, componential analysis and semantic fields, and to describe sentence meaning, it generated concepts such as presupposition and entailment. The implication of the Linguistic concepts to translation is that their application in Comparative Linguistics demonstrates that the meaning and the meaning structures of one Language do not match those of another. Secondly the Linguistic Translation Theory defines Translation techniques required to deal with the mismatches and the relationship they set up between the Languages (Rehman,1997).

In this century, translation theory is theory, largely linguistic and philosophical, and not specifically directed towards literature. Applied linguistic theory, relates more readily to information transfer. Linguistics and philosophy have always been compatible with technical, than with literary translation; they are concerned with object oriented, rather than a person – centred view of language behavior.

Linguists who have written on translation are Susan Bassnett and Andre Lefevere. Most linguists desire absolute correctness in pursuit of information transfer. They are pre occupied with the nature of equivalence, for which they seek tenacious standards, but are unable to cope with the situation, because they are still caught up in the positivistic aspect of linguists – what Snell – Hornby calls its ‘scientific’ side.

Linguistics essentially provides a model for literary translation analysis and theory. Translation involves a linguist’s activity between languages. There are semioticians who have given the most interesting commentary on literary translation. Jakobson, Barthes, and Eco figure fully literary in sensibility and style to make semiotic rather than literary declaration in regard to translation principles (Barnstone, 1993).

In sum, modern Linguistics clearly provides powerful tools for the analysis and understanding of Language, and these tools ought to be the part of the competence of every Translator. However the tools prove to be more useful as diagnostic techniques, to
find out what has gone wrong in translations after the event, rather than as systematic aids for use during the event. Moreover the Analysis drawn from the Translations of ‘Oddas

Naslein’, ‘Khuda ki Basti’, ‘The Red Badge of Courage’, ‘The Old Man and the Sea’, is that the Translators are competent Bi-Lingual, though without formal Linguistic education, but the fact remains that without Linguistic understanding and Linguistic competence and performance, the task of Translation is not possible. It is therefore reasonable to suggest that, Linguistics should be an integral part of the discussion of Translation, but should at the same time, be seen as just one fundamental way, rather than the only way of accounting for the translation process.

Finally, translation then, should also aim at bridging the gap between the pragmatic differences as reflected in the systems of two languages concerned, and more importantly, to bridge the gap between the specific contexts which depend on certain Linguistic, historical and socio-cultural circumstances. Translation, when it succeeds in bridge-building languages (SL and TL) reads like an original work. Perhaps that is the test of translation.

10.2.8 THE USE OF COGNITIVE POWERS AND SIXTH SENSE IN THE TRANSLATION PROCESS

A full length discussion has been carried out to theoretical research on the role of cognitive processes, intuition and sixth sense in the Translation process. Only few points may be added here with reference to the Questionnaire survey and some general observations. Theoretical readings and research confirms the use of special thinking, intuition and cognitive processes in the Translation activity, but few respondents to the Questionnaire held that Translation as such, does not require some special thinking, or intuition or the use of sixth sense.

First, people translate by intuition. There is no ‘Science of Translating’. There are scientifically embroidered theories, and there are even scientific theories of translation, but there is no ‘scientific translating’. Translators manage to translate a given passage, well or better, but they cannot prove that there is the only way or even the best way to do
it. So, while there must be theoretically a science of Translation, there is no science of Translating.

Secondly, the view that Translation is not a matter of intuition, but concerned with pure reason can be easily refuted by considering the communication pattern, leaving Translation aside. It is undoubtedly accepted that the power to communicate is not a human prerogative, but a purely divine phenomenon. When human beings all over the world communicate among themselves through different languages, they create a pattern of communication to serve the need for communication through transference or substitution of meaning from one language to another. Hence, the birth of Translation. Peter Newmark (1988:4) very aptly remarks:

There is nothing mystical about this sixth sense, but it is compounded of intelligence, sensitivity and intuition as well as of knowledge. This sixth sense will often come into play (joue) during a final revision, tells you when to translate literally, and also instinctively, perhaps in a hundred and three hundred words, when to break all the rules of translation, when to translate malheur by ‘catastrophe’ in a seventeenth century text.

Just like any other individual, that translator ‘understands’ new experiences in terms of ones which had gone before, and deals with them as though they were recurrence of the same event. Memory contains more than ‘records of’ past experiences; it also has plans for action on the basis of what one knows and what one has done. It is also clear that much of one’s experience of the external world of the senses and of the world of the mind, is mediated by language. The concepts stored in memories refer to entities via conventions of language and do so variably, depending on the language used.

It then applies to human beings in a general sense. But it applies to translation in a very particular sense; for a translator there are at least, two languages or two cultures involved, rather than one, and translators are more consciously aware of language and the resources it contains, than monolingual communicators are. Both possess procedural knowledge about language (know how to operate the system) and possess factual knowledge (knowing that the system has such and such characteristics). The task of the translator is to turn the procedural knowledge which he possesses, into factual knowledge which can be probed, shared and discussed.
The readings and research also reveals that the mental choices underlying choices judgments and behaviour are not accessible to direct introspection. It is for the reason that no satisfactory definition of the product and process in terms of mental events exists. The fact is that a part of Translators mind is still hidden- that part of mental space where intuitive processes occur- the intuitive work space can be called as ‘black box’.

Another fundamental point in this regard is that Analytic thinking proceeds a step at a time. Steps are explicit and usually can be adequately reported by the thinker to another individual. Such thinking proceeds with full awareness of the information and operations involved. It may involve careful and deductive reasoning, often using mathematics or logic and an explicit plan of attack. Intuitive thinking does not advance in careful well-defined steps. Indeed it tends to involve maneuvers based implicit perception of the total problem. The thinker arrives at an answer, which may be right or wrong, with little if any awareness of the process by which he reached it.

Intuition will include such phenomenon as spontaneous association, between words and concepts; spontaneous determination of accuracy or equivalence where no conscious rule is invoked, and spontaneous determination of acceptability (Kiraly, 1995).

Controlled cognitive processes serve to guide or structure the translator’s intuitions, which occur as sub-processes in almost all translation procedures. It can, therefore, be suggested that intuitive judgments and spontaneous associations are involved in all Translation procedures.

10.2.9 TRANSLATION: A SCIENCE, A CRAFT, OR AN ART

The question which has always remained unsettled, and greatly contributes to the uncertain and ambiguous status of Translation Studies is the exact field to which it can be associated; Art or Science.

Art contains craft, but craft does not necessarily contain Art. If literary translations are to be classified at all, it must be seen as an art in its activity and its product. The art of Translation also participates in all the other arts. Literary translation is only a science in the same way that any form of writing is, but although the activity of literary translation, of transferring meaning between tongues, constitutes an art, but its analysis and description- Linguistic or semiotic- may be called a Science.
Translation includes in itself, Literature and Literary Theories. The term Literature and its equivalents in various languages are used to refer to the specific pattern of creativity in Style, genre and the modern developments dating back to the eighteenth century. The concept of translation, the borderline between it and related concepts such as adaptation and rewriting can not be clearly drawn, whether historically or within the same Linguistic tradition (Baker,1998).

Research has also proved that Translation is a culture bound phenomenon, as well. It is, therefore, essential to study the way in which it varies through times and across cultures, as well as the reasons for this variation. That calls for clear theoretical and methodological models which can provide a research oriented set of hypothesis, but that does not account for its being a science. One such model has been suggested by Toury (1980-1995) for both Literary translation and translation in general, based on the concepts of NORMS, which is borrowed from socio-linguistics and social sciences. This model is an extension of POLYSYSTEM THEORY, as elaborated by Even-Zohar. Both the models assume that Translations never function as a totally independent text and translators always belong in one way or another to a Literary model or cultural environment, even if this environment is geographically remote from their place of residence (Baker,1998 and Allen,1999).

Identifying and describing the position of Translators and Translations vis-à-vis a given readership cannot be delineated in a clear scientific terms. They can be defined with respect to an intermediary tradition on which the translation may be based. The norms, models, and strategies employed in the given translation can be understood only with regard to the dominant or peripheral literary and cultural environment in which Translation has to function.

The study of Literary translation therefore consists of the data that can be used to elaborate a profile of a given translation environment and to establish a position that a literary translation occupies on the cultural map of the world and plays a significant role in shaping the dynamics of that map. The entire network of relationships between translated texts, translators, their critics and readers become more intelligible when considered as a complex tradition or system.
Therefore, confining Literary translation to science simultaneously removes the art from it; the intuition, the aesthetic, the indeterminate- there by making it mechanical, repeatable and predictable.

The literary value of translation should be independent of descriptive position like faithfully close or creatively far. After all, the line between originality and imitation is vague. Translation takes on many faces. It demands inspiration, art and revision from the intra-lingual draft to author. The problem arises when translation is regarded as a service, an exercise of craft, rather than a practice of art. Translation differs from those arts that entail reproduction. Where duplication or copying is the method of survival and reproduction, the method is a craft, a draft of faithful intentions. There is never replication, synonymy, nor recreation without difference. Literary translation in all its protean form is a transformation of an earlier moment of a tradition.

But, despite all the modern developments, critics agree that Translation is really something apart from other arts, but it is, indisputably, an Art. Mostly people have defined it in terms that only partially apply, and for that reason it has never received the massive attention given to other aspects of Literature. But the fact remains that it is square of the Arts, and after all it was Sancho Panza, who made Don Quixote possible.

10.2.10 TRANSLATION TRAINING AND TRANSLATION INSTITUTES

The commonly held notion about Translation Training and Translation Institutes is not very positive. The Questionnaire Survey also indicated the similar trend. Some of the respondents believe that it is an Art which requires aptitude, practice and general knowledge. The ability to translate is a gift, they say: either you have or you don’t, and the establishment of Translation Institutes and training will do no good. But the Translation analysis of the novels in the present work, especially the translation of Kuda Ki Basti by David Matthews Gods Own Land has raised very serious questions about the training and experience of the Translator as have already been underlined in the final analysis of the novel in chapters 5-8.

The first important fact in this regard is that, if translation is ever to become a profession in a real sense of the word, translators will definitely need something other then the current mixture of intuition and practice, to enable them to reflect on what they do and
how they do it. They will need above all, to acquire a sound knowledge of the raw material with which they work; to understand what Language is and how it comes to functions for its users.

All these research endeavours need some platform, where all these efforts and directions are to be streamlined, standardised and energies channelised towards singular goals, ultimately culminating in academic, and finally, in the national educational development. It is the establishment of Institutes that can provide the platforms for training translators. Such scientific training will naturally include components of Workshops and Seminars as has been suggested by Dr Naeem Kalasra. After all Translation is a practical enterprise and not merely a theoretical exercise.

In Pakistan, initial efforts in this regard can be made by introducing the discipline at the Post graduate level in the Department of Language, Literature and Humanities (FLL&H) in all the major Public Sector Universities. After basic orientation, efforts may be directed towards setting up a separate Centre of Translation under the patronage of the same Department. Within the pedagogic framework of the International Islamic University (IIUI), the Women’s Campus, in particular, where the present researcher is currently employed, such centre can successfully function, at the Department of English. (FLL&H). The English Department has already launched a Translation program in the Centre of Basic Studies, which is at its very initial stages. At the Masters level the subject of Translation Skills is being introduced as only an optional subject. But the current study will surely provide strength to the existing programmes. It may help to set up a separate Translation Centre within the Department of English (LL&H). The suggested centre will also facilitate the teaching of Linguistics at the Graduate and Post-Graduate level, since Linguistics is a central subject in Translation studies. Linguistics is a discipline which studies Language in its own right and as a tool for generating meanings. Therefore, it has a great deal to offer to the budding discipline of Translation Studies. It will certainly offer translators valuable insight into the nature and function of the Language, which is a pre-requisite for any translator in the world. This is particularly true of modern Linguistics, which no longer restricts itself to the study of language per se but embraces such disciplines as Text–Linguistics, Pragmatics, Psycho and Socio
Linguistics and Anthropology etc. This point has already been discussed in greater detail under Translation and Bilingualism and Translation and Linguistic implications.

The list of components that can form the basis of Translation Curriculum within the pedagogic framework of IIUI in particular, has been worked out, which later can be developed and modified. It will provide an outline for teaching Translation as an independent discipline and can inform and guide the students in their decisions during the course of performing their task.

10.2.11 POWER NETWORK OF PUBLISHING INDUSTRY

The main cause of the decay and decline of Translation Studies is the attitude and role of publishers towards Translations as has been confirmed by the Questionnaire Survey, where the respondents have very aptly remarked about the negative attitude of publishers. The existing state has already been discussed in Chapter 09, as well.

It has been observed, that literary translators, work from contract to contract often for a modest flat fee, and the publishers generally tend to reduce and minimize the translation cost. Publishers are reluctant to grant the copyright or share of royalties to the translator. This repression and exploitation exercised by publishing industry can be attributed to the weakness of the translator’s role in the entire book trade network of Pakistan. This complex network amounts to ‘power play’, which often results in domesticating translations. Informal talks with some translators also revealed the fact that in most cases, a large number of alterations are recommended by the publisher, to make the translation a successful market commodity, with the least concern for its intellectual depth, which are not acceptable to the translators.

Another key player in the process is the author’s literary agent. Agents represent a range of publishers and authors. They take a percentage of the writers’ earning, in order to offer a ST to a prospective target language publishing house, who then contact their prepared translators.

In countries like Pakistan, for many authors writing in Urdu, the benchmark and status symbol of success is to be translated into English. In fact the decision whether or not to translate a work, is the greatest power wielded by the editor and the publisher, as Dr Naeem Kalasra has provided a very realistic picture to the situation. The situation also
exists in other developed countries like the U.S.A. and U.K. where the publishers tend to choose a work from abroad which easily assimilated into the target culture. The percentage of books translated in both of these countries is extremely low comprising only around 2.5 to 03 percent of the total number of books published. But the situation is most crucial in Pakistan, where the graph shows the percentage to minus zero (Munday, 2001).

It is the market forces that reinforce and even determine these trends. Its high time that some concrete measures may be adopted for the betterment of the existing state.

10.2.12 TRANSLATION STUDIES AS AN INTER DISCIPLINE

There has been a move in the recent years towards establishing links across disciplines. Such interdisciplinary approaches break down barriers and reflect the rapid exchange of knowledge in a globalized and information rich society. Translation studies is an example *par excellence* of the field which can bring together approaches from a wider range of language and cultural studies, modifying them for its own use, and developing new models specific to its own requirements.

An interdiscipline can be studied and taught in its own right, and can promote cross-disciplinary cooperation. Thus, Translation Studies have a primary relationship to other disciplines, such as Linguistics, especially Semantics, Pragmatics, Applied and Contrastive Linguistics, Modern Languages and Language Studies, Comparative Language and Literature, Cultural Studies, and Philosophy of Language and Meaning, including Hermeneutics and Deconstruction. However the relationship of Translation Studies to other disciplines is not fixed.

Other secondary relationships come to the fore when dealing with the area of Applied Translation studies, such as Translation Training, or Machine Assisted Translation.

**Interdisciplinary Approaches**

In more recent years, Translation Studies have gone beyond purely linguistic approaches to develop its own models, such as Toury’s Descriptive Translation Studies. Hatim and Mason, working from within a framework of Discourse Analysis, have also brought cultural considerations into play, by relating linguistic choices to the dominant ideology in texts. Pym as cited in (Munday, 2001) adopts the term interdisciplinary, and even
Scholars approaching Venuti draw on post-structuralism translation from a Cultural literary theory and Criticism, Histography and Philosophy and French discourse analysis. In the Snell Hornby explains that horizontally in the figure 6, (Interdisciplinary Approach: A). In level (A), she sets out to integrate ‘intercultural’, in describing the work of translation history. He describes two projects in which the type of analysis varied considerably, ‘Medievalists’ were arguing about commas; ‘Modernists’ were busy defining social classes, genders and various ideas of progress or non-progress. This emphasizes how a modern researchers, investigating the history of translation, is faced by widely diverging, although stimulating phenomenon.

Scholars approaching Venuti draw on post-structuralism translation from a Cultural perspective. They have begun to show evidence of cross-disciplinary research methods. Niranjana examines the Post-Colonial from a Post-structuralist perspective, Literary theory and Criticism, Histography and Philosophy and French discourse analysis. In the opinion of Tymoczko, both the literary translation and the post colonial author are faced with the task of transposing a culture across a cultural and ideological gap, and they both face choices that are ideologically driven. Translated texts and post-colonial writing, thus, show some of the same features of ‘foreign language’, and tend to explicate background information, the amount of which depends on the status of two cultures and languages. The type of study by Harvey produced interesting results, by combining a ‘linguistic tool-kit and a cultural studies approach’ (Munday, 2001).

Translation Studies, thus, in the recent years have moved towards interdisciplinarity. In this regard Mary Snell-Hornby’s ‘integrated approach’ is an important attempt to integrate a wide variety of linguistic and literary concepts in an overarching ‘integrated’ approach to translation. She incorporates Cultural History, Literary Studies, Socio-cultural and Area Studies and Legal, Economic, Medical and Scientific translation, the study of relevant specialized subjects.

Snell Hornby explains that horizontally in the figure 6, (Interdisciplinary Approach: Appendix A). The diagram is to be read as a series of lines, with left to right with no clear demarcations. This is complemented by a ‘stratification model’ proceeding from the most general (A) to the most particular (F). In level (A), she sets out to integrate ‘literary, general and specific’ translation into a single continuum. Level (B) indicates prototypical basic text types. Level (C) shows the Non Linguistic Disciplines which are inseparably bound with translation including knowledge of the socio cultural background. Level (D) covers the translation process, including (i) understanding the ST (ii) the TT focus and (iii) communicative function of the TT Level (E) covers areas of
linguistics relevant to translation and level (F), the lowest order level, deals with phonological aspects, such as alteration, rhythm and speakability of stage translation and film dubbing (Munday 2001:190-195).

This is an interesting attempt to bring together diverse areas of translation, and to bridge the gap between commercial and artistic translation described by Schleiermacher in 1813. Yet one must question whether an attempt to incorporate all genres and text types into such a detailed single overarching analytical framework is really viable in countries like Pakistan. The researcher has used the integrated model suggested by Horn-by along with other models and approaches already discussed to suggest the tentative outline of the Translation curriculum at the Post-graduate level in Pakistan, which appears to be both viable and valid.

Snell – Hornby’s assertion that breaking down the ‘rigid division’ between literary and ‘other’ language is central to this study, and it marks an important development, that she presages. Snell -Hornby calls for Translation Studies to develop its own particular ‘models and conventions’, and to focus on the ‘web of relationships, in the context of text, situation and culture, rather than a classic linguistic approach of the individual word. Snell-Hornby’s integrated, approach is thus an attempt to overcome divisions between Literary and Linguistic Analysis of translation and is a pointer to the direction which translation studies is taking.

Even though one may differ with Snell – Hornby’s form of categorization, it would also be true to say that there is no reason to suppose that consideration of all kinds of language in a proto typical continuum produces more useful results for analysis of translations and for translator training.

10.2.13 TRANSLATION AS A NATIONAL SERVICE

In the present 21st century context of national development, Translation is considered as an important aspect and component of Education and Language Learning. As the world has become a ‘global village’, the role of translation has widened beyond expectation. At the national level, Translation helps in promoting national integration, and at the international level, it promotes global good will and peace. It is certainly an aid to education, as a means to it.
Paul St Pierre reiterates the concept of translation as national building in the following words:

The importance of translation can be located on the fact that translation brings the readers, writers, and critics of one nation into contact with those of others, not only in the field of literature, but in all areas of human development: science and philosophy, medicine, political science, law and religion. Translation in the way plays an essential role in determining how a nation establishes its identity in term of others, be this through opposition to foreign influences, through ‘assimilation’ or ‘naturalization’ of the foreign, or through imitation of all others, usually dominant culture…………..Translation is a social practice with a definite role to play with in the given society, serving in a sense as a form of selection process restricting, conditioning, and in any case modulating cultural immigration. Through translation nations define themselves and in doing so they define others’ (Das, 1998:68).

With the advent of the British power in the South Asian subcontinent and with the spread of English education, a new value-structure emerged in Pakistan. In this value structure everything British was considered to be inherently good. In literature, especially, the most obvious consequence of this colonial value scheme and system was as indiscriminate institutionalization of English literature. The basic idea behind such an indiscriminate translation activity was that the more the translation from English the stronger the national status and prestige. When translation activity in a given colonized language grows disproportionately, it becomes completely out of tune with its natural growth and development. That is how the indigenous languages get marginalized, and foreign one’s come to the centre stage. Most of the translations from English into Urdu are in prose. This colonial legacy is so firmly rooted in the contemporary literary culture of the sub-continent, that the purely linguistics and neutral theories of translation would be inadequate to understand the politically motivated colonial translation activity. In order to achieve a satisfactory analysis of Pakistani translation activity initiated by colonialism, linguistic theories and practices need to be supported by an awareness of colonial discourses. This is most noticeable in the translation analysis of ‘Khuda ki Basti’, and ‘Oddas Neslein’, which are entirely embedded in post-colonial frame work,
and are not comprehensible to readers and translators, without understanding the social and political background of colonization.

Not only in Pakistan, but also in other parts of the world, where multilingualism is a reality like France, Canada, and Switzerland, the translator plays a vital role in nation building. Movements in literature, arts, and trends the international political economy float from country to country through translation. Practitioners of translation face great difficulties in translating different cultural contents and linguistic codes. Therefore, to translate a text of one country into another, is to transform it. In the colonial era, translation was considered to be power: The colonizer used translation as a means to manipulate the colonized mind, while the colonized used translation to maintain the indigenous culture and tradition. The most appropriate example is ‘The Wretched of the Earth’ (Tr: C. Farrigton, 1961) translated into English from French and later into Urdu as ‘Uftadegan-e-Khak’ (Tr: Pervez and Rizvi, 1996), is the exact reflection of exploitation of the colonized at the hands of the colonizers. In Urdu Abdullah Hussain’s novel ‘Oddas Naslein’ also unveils the same Dilemma suffered by the innocents. Susan David rightly observes: “the replenishment the English language is receiving in the hands of the third world writing today…..will continue for some more time,….. and translation will have to probe through filtration in the shifting psychic boundaries as well………..Translator as testimony of a pre-colonial self is now the conventicle of new direction that need to be explored” (Das, 1998:75).

The role of translation in nation-building cannot be lost sight of. Translation has to do with authority and with power and as Andre’ Lefevers puts it: Translation is not just “a window opened on another world or some such pious platitude. Rather, translation is a channel opened, often not without a certain reluctance, through which foreign influences can penetrate the national culture, challenge it and even contribute to subverting it” (Bassnett, 1993:159).

10. 2. 14 CONCLUSION

THE FUTURE: COOPERATION OR FRAGMENTATION

Translation Studies is already functioning at the interstices of existing fields and is developing a new interdisciplinary character. Each of its subject areas is competing for
prime position, with the most evident split between linguists and cultural theorists. The former dominated in the 1950s and 1960s, while in the last decadein the late 1990s, linguistic theories have been marginalized by scholars moving within, or adopting the practices of other disciplines. Looking at the interests and frictions represented in translation studies, the crucial question arises whether there might at some point not be a total fragmentation of discipline, with either a separation of different stands or a consolidation of the previous disciplinary separation.

Thus, a key question for contemporary researchers faced with a proliferation of current work in Translation Studies is, how far they should specialize. What may be needed in future is a greater degree of specialization and more collaboration on joint projects. The kinds of interdisciplinary approaches is one of the ways of bridging the gap between Linguistics and Cultural Studies. That appears to be a workable phenomenon especially for teaching Translation in countries like Pakistan, where it has not yet started its infancy. Inter as well as Multi disciplinary approach therefore appears to be more viable.

Writing does not happen in a vacuum, it happens in a context. The process of translating texts from one cultural system into another is not a neutral, innocent, transparent activity. Translation is, instead, a highly charged, transgressive activity. The politics of translation and translating deserve much greater attention than has been paid in the past. Translation has, thus played a fundamental role in cultural change. As one considers the diachronics of translation practice, the position of receiving cultures in relation to source text culture becomes very clear.

Translation Studies asserts boldly that it is a discipline, and the strength of work in the field world wide seems to confirm that assertion.
CHAPTER 11

TOWARDS CURRICULUM PLANNING AND DEVELOPMENT

A translation Pedagogy/Theory, in order to be functional and creative, that produces measurable improvements in quality, and creates successful professionals, cannot emerge full blown from the brows of translation scholars. Theories of Translation must be in commensurate with translation practice, itself. Its expertise will then be based in practical experience.

A Theory or Pedagogy of translation has to derive from an understanding of translation reality. Translation reality can be defined as what translators do and what translators produce – as both practice and product. Then the Translation Theory is the description and explanation of practice and product. A Translation Pedagogy worked out only on theoretical basis, will be a blind pedagogy. It has to include the practical aspects otherwise it will fail in all reasonable objectives, will be unable to create and apply methods set to learning tasks, will be unable to measure and evaluate results, and will ultimately fail to create the effective translator’s own societies demands.

Bilingualism is only one of several talents and skills required of the translator. Research skills, writing skills, natural capacities, like a good memory and creative thinking, learned skills such as second language competence are also required. A translation pedagogy is required to shorten the distance between the native translator, with bilingual skills, and the professional translator. A translation pedagogy has to encompass the range of translation reality because students evolve along a path from natural translation to professional translation.
Since translation practice is varied – the kind of translation depends on a myriad of variables- translation skills taught must be flexible and more than the mechanics of transposition. Teaching flexibility in translation needs understanding of how professional translators adjust and adapt their skills to meet the demands of a job, and this implies that cognitive skills and processes of translation intersect with the pragmatic package that encloses the ST, the act of translation and the TT to be. To build competence, one must design precise pedagogical tools – tools for particular purposes that will yield specific desired effects. These tools cannot be designed just with the information of descriptive translation theory; a theory that describes the social and cognitive aspects of translation.

Translation Studies Curriculum should be based on clear objectives, curricular materials and teaching methods that should not imply a pedagogical gap in translation skills instruction. Courses in translator studies should be based on a coherent set of pedagogical principles derived from knowledge about the aims of translation instructor; the nature of translation competence and understanding of the effect of classroom instruction on student’s translating proficiency. The pedagogical gap represents the dearth of systematic approaches to the teaching of translation skills (Kiraly, 1995).

It is only an interdisciplinary approach –a synthesis of linguistic, social and cognitive disciplines that can provide an adequate description of the many communicative factors involved in real translation and will also provide new principles to guide the teaching of translation skills.

11.1 MODELS FOR CHANGE IN TRANSLATION PEDAGOGY

As translation assumes greater importance in international journalism, entertainment, commerce, science and technology and as the demand for translation and high quality translation grows, it is more important than ever for translation educators to develop a systematic approach to translation teaching practice. This systematic approach must combine a sound translation pedagogy; the interdisciplinary mix of linguistics and the social and cognitive sciences and with empirical studies of professional translation practice. There are many sources of innovation to inspire change in the way one prepares future translators. Translation is largely language-related skills, and the area of study related to the learning and teaching foreign languages has much to offer in the way of innovation and inspiration for translation skills instruction (Kirlay, 1995).
The following models have been researched and analysed as the most appropriate for the teaching of Translation Skills at the University level. The prescribed approaches can be worked out and conclusions can be drawn for their implementation. Donald. C. Kiraly (1995) has been used as a source for the given approaches.

Holz Mantari emphasized the value of student-centered translation teaching. She identified student’s autonomy from the instructor as a primary objective of a translation training program. The task of the instructor is to show various parts to learners and to make the students independent from himself. The graduate will then be able to adapt to act responsibly in any professional situation.

Newmark (1980:130), also emphasizes the need for active student participation in the translation class: ‘clearly the future of profitable teaching lies in some kind of role playing, simulation exercises, real or imaginary situation.’

Other researchers have suggested that translation instructor also focus on text analysis and the characteristics features of different types of texts. Van Den Brede (1980) and Toury (1980) proposed text type-oriented theories of translation in which translation norms and pragmatic text consolidation play a central role. In text-based teaching approaches, the student moves to the forefront of the learning situation as a decision maker. The teacher provides the student with tools, not for producing the ideal translation but for dealing with text specific and situation-specific variables and for producing an optimal translation under the given circumstances.

House (1980:10) proposed a student centered approach based on communicative translation for use in the teaching of translation skills to foreign language students teachers. According to House, students should be made to forget a pedagogical context and simulate a real act of communication in which s/he is especially implicated.

Skerritt (1980:34) based the approach on the humanist, learner-centred school of educational psychology represented by Roger, Piaget, and Ausubel. The instructor’s only task is to create relationships that allow students to find their own way, and to confront them with situations that relate to them and that motivate them to look for solutions.
Delisle also proposed an approach based on textual analysis. The theoretical foundation of his approach, views the translation process as one of (a) comprehension of the source text, (b) extension of the extralinguistic sense from the source text, and (c) reformulation of the extracted sense in the target language. Delisle proposed a structured set of translation requiring and exercising different student skills and tactics- essentially a programmed series of instructional activities.

11.2 THE IMPLICATIONS OF SECOND LANGUAGE EDUCATION

The present situation in Translation Pedagogy is marked by the lack of a set of appropriate teaching and learning principles, all over the world, with the result that one does not find any well defined Translation Pedagogy. Some isolated initiatives in the translation studies community focus on the main problem of Translation Skills instruction, and suggest ways to deal with them. New ideas include:

1. Moving from teacher-centered to student-centered instruction.
2. Using teaching methods that foster responsibility, independence and the ability to see alternatives.
3. Using methods such as role-playing and situation that create a greater sense of realism and thereby greater enthusiasm, and overcome passivity.
4. Fostering creativity and encouraging co-operation through small group techniques.
5. Giving students tools for using parallel texts and textual analysis to improve translation.
6. Teaching translation as a relative communicative activity.
7. Adopting new approaches to translation education, such as commented translations.
8. Developing a sense of profession through a basic or core course in translation studies that develops broad translation principles and attaches them to translation practice (Kirlay,1995).

These valuable initiatives mirror a movement in the field of second-language education away from passive rote-memorization and teacher-dominated classroom and toward a learning environment in which students actively participates in the process leading to the acquisition of communicative skills. Thus, Translation is a special form of communication and language use opens the way to a search for sources of innovation in
translation instruction as a unique form of second Language education. The theoretical and practical aspects of Second language education have been dealt with in detail in literature review.

The integration of Translation Pedagogy with the literature of second language teaching provides translation teachers with ideas for improving Translation Pedagogy. These ideas can be important as a source for developing hypothesis and designing a research agenda.

11.3 INITIAL STEPS THAT HELP FILL THE PEDAGOGICAL GAP IN TRANSLATION TEACHING

Several principles for translation pedagogy emerge from the foregoing for the proposed Model of Translation. The following general principles(Kirlay, 1995) can guide the first steps in building Translation pedagogy:

1. Teaching should emphasize the acquisition of interlingual, intercultural, and intertextual associations. Most translation processes occur in the intuitive workspaces and emerge only when problems occur. To build intuitive processes, classroom practice should use forms of teaching that emphasize spontaneous situation. The translation teacher has to create realistic simulations of Translation tasks and use texts that are selected, even constructed, to target specific competencies.

   The difference between the novice and the professional may revolve around:
   a) Knowing how best to resolve a problem
   b) Knowing when a problem exists
   c) Evaluating a tentative solution to a problem
   d) Recognition, resolution and evaluation techniques for translation solution may be proper focus for learning in the translation classroom.

2. The relationship between the intuitive workplace and the conscious processing center suggests that error analysis might be significant teaching resources. It should indicate the broad distribution of problems in a student population and identify the areas of competency that need to be strengthened. Second-language competence provides a basis for intuitive processing in the translator trainee, but translation competence and second language competence are not co-extensive.
3. Once they understand what kinds of errors are occurring and can isolate effected competences, translation teachers can provide guided practice to improve the acquisition of intuitive skills, and then teach conscious strategies as methods for problem resolution and the production of translation alternatives.

4. A major objective of translator training should be the fostering of a translator self-concept and a functioning translation monitor. The translation monitor judges the acceptability of translation results and controls the rejection of results, the acceptance of results and the invocation of strategies to resolve problem.

5. As the translation student moves further along the evolutionary faith from native translation to high quality professional translation, the skills that are acquired are:
   a. Less likely to be acquired by the repeated practice.
   b. Less likely to develop naturally with specific training and pedagogical intervention.
   c. More likely to involve translation quality at levels beyond that of mere semantic and syntactic correction.

6. Translation education programmes should reorganize around a theoretical framework that shows the identification of the cognitive resource which translation students should acquire, and pedagogical tools for teaching and testing the acquisition of theoretical skills and knowledge. At the beginning of the training sequence, the pedagogy should emphasize the acquisition of competences that are intuitive and automatic. Near the end of a student’s programme, conscious strategies and quality control skills should be taught. Empirical studies provide a mechanism for differentiating and sequencing the content of the Translator training curriculum.

Each programme and each student in it is a unique bundle of experience, competences, and goals. It is up to the individual student translator to become a competent professional, using all resources at his or her disposal. It is the responsibility of the translator teacher to provide the resources in a manner that reflects the social and cognitive realities of translation and the evolution of translator competence (Kiraly, 1995).
11.4 CONTRIBUTION OF THE RESEARCH: A MODEL FOR CURRICULUM DESIGNING

Reference is invited to Stern’s (1983) in Kiraly(1995) Model of Second Language Learning Theories, Translation Pedagogy is divided into three areas or trends, which form the basis of the curriculum design for any translation programme:

1. A Theoretical Foundation level emphasizing the multidisciplinary theoretical origins of Translation Pedagogy, and providing a teachable model of translation process and competence.

2. A Theory of Methodology, based on a model of how translation processes and competencies are learned and or acquired, which serves to provide principles for guiding the teaching of translation.

3. A Practice Level which activates the methodological theory in the classroom through specific curriculum, syllabi, evaluation schemes, text selections and other teaching practices.

Translation Pedagogy, thus, entails the balanced appropriation of theory and practice, and total assimilation of interdisciplinary approaches, which is recommended for a Translation Studies Curriculum, and can be well demonstrated in the following figure:

Figure 11.1 (Adopted from Donald C. Kirlay, 1995:38)
It needs to be noted that this model is only a suggestive starting point of reference, for a comparative study. The present researcher has neither adopted nor adapted it, but has simply benefitted from its insights as guidelines, to attempt her own model.

It is important to underline that the suggested model is the direct outcome of the drawn Translation pedagogy in Part 1 of the thesis, and is the probabilistic post-facto model and not the priori deterministic model. The Curriculum model and curriculum design is the based of the cycle of research inquiry underlined in Part 1 and is presented again in the given diagram:

![Diagram](image)

*Fig 11.2 Cycle of Research Enquiry*

On the basis of the above mentioned research enquiry cycle, the researcher has attempted a Translation Curriculum Model, which is expressed both graphically and narratively-descriptively on the next page. The suggested Translation Curriculum Model is than used as a basis for the tentative Translation Curriculum suggested on page 210 of the thesis.
THE RESEARCHERS SUGGESTED MODEL FOR TRANSLATION CURRICULUM

Fig 11.3 Researcher’s Suggested Model
11.6 TRANSLATION STUDIES CURRICULUM (Tentative)

POST GRADUATE LEVEL- M.A/M.S
INTERNATIONAL ISLAMIC UNIVERSITY ISLAMABAD

DEGREE OBJECTIVE:
It aims to produce a group of professional translators who have a solid foundation of both English and Urdu languages and are able to translate professionally. A very systematic and practical approach is therefore, adopted. First, it provides an in-depth and comprehensive analysis of the characteristics of English and Urdu Languages followed by the study of all disciplines involved in Translation Studies. It focuses on both pedagogy and process: Translation Theories, principles, techniques, genre and discourse study as have been underlined in the drawn pedagogy in Part 1. It is followed by practical and professional trends in the practice of Translation; academic, journalistic, literary translation, applicable in the working world. Finally the students are required to undertake the dissertation in the relevant area of Translation Studies. On the completion of the Degree programme, students will be able to translate and interpret proficiently.

MULTIDISCIPLINARY APPROACH: INTERDISCIPLINARY/ CROSS DISCIPLINARY
The approach behind the curriculum is multidisciplinary: interdisciplinary /cross disciplinary. It is only an multidisciplinary approach—a synthesis of the linguistic, social and cognitive disciplines that can provide an adequate description of the many communicative factors involved in real translation and will also provide new principles to guide the teaching of translation skills.

The designed Translation Curriculum encompasses the range of translation reality because students have to evolve along a path from natural translation to professional translation. Curriculum has been based on understanding of how professional translators adjust and adapt their skills to meet the demands of a job, and this also implies that cognitive skills and processes of translation intersect with the pragmatic package that encloses the ST, the act of translation and the TT to be. The hierarchical framework being followed for an integrated Translation Curriculum is diagrammatically presented:
The course outline is broad based and is constructed around the drawn pedagogy in Part 1 and the suggested model. The Curriculum design complies with the pedagogic framework of International Islamic University, Islamabad, in terms of the course requirements, credit hours and the degree requirements etc. However it can also be adopted by other universities at the post graduate level according to their peculiar professional framework.
INTERNATIONAL ISLAMIC UNIVERSITY ISLAMABAD  
DEPARTMENT OF ENGLISH - Centre of Translation and Interpretation  
POST GRADUATE LEVEL- M.A/M.S  
Duration: 02 Years  
Credit Hours: commensurate to University requirements

**COURSE DESIGN OUTLINE**

**SEMESTER 1**

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<td>Bilingual Basic Language Skills</td>
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<td>English Linguistics</td>
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<td>6.</td>
<td>Introduction to Translation</td>
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<td>7.</td>
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**SEMESTER 2**

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<td>Translation Evaluation and History</td>
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<td>2.</td>
<td>Discourse, Semantics and Pragmatics in Translation</td>
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<td>3.</td>
<td>Literary Genres in Translation: Prose, Poetry, Religious Texts, Political Texts</td>
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<td>4.</td>
<td>Comparative Literature: Urdu/ English</td>
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<td>5.</td>
<td>Theoretical Perspectives on Translation Quality Assessment</td>
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<td>6.</td>
<td>Theoretical and Practical issues in Translation</td>
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### SEMESTER 4

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<td>2.</td>
<td>Translation Process/ Systems</td>
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<td>3.</td>
<td>Applied Research</td>
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<td>Comparative Literature: Urdu &amp; English</td>
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<td>5.</td>
<td>Professional Trends in practice of Translations</td>
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<td>6.</td>
<td>Translation Research Seminar</td>
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### M.A. Dissertation

Original Translation Work with application of Translation Methodology to any area of specialization; Prose, Poetry, Religion, Politics etc.

The suggested curriculum is tentative and will be revised/ changed and altered with the designing of the syllabus, subsequently. The list of the recommended books can be worked out from the bibliography of the thesis.
11.7 Limitations of Research

Enormous limitations abound the present research, since the discipline is non-existent in Pakistan and this is the first and preliminary effort to introduce it. The main limitations of the present study are:

Because of the constraints of time and space and non-availability of resources, the work could not take into account the entire classical Urdu Translation theories developed by the Usmania University, the assets of which were transferred to Karachi University. Time and expenditure are required to explore that area in order to develop Urdu Translation Pedagogy. This can, perhaps, be done the best by the concerned team of the University of Karachi.

Secondly, detailed syllabus could not be worked out in all depth and detail for theoretical reasons. It is yet another broad area of research and educational management, which the researcher intends to take up for post-doctorate; Planning and Development of Translation Curriculum.

Thirdly, the estimation of human and non-human resources related to the subject has not been underlined. This is another area that needs to thoroughly explored before the proposed project is put into action. Instructional material (Literature and electronic equipment) needs to be imported from abroad.

Fourthly, the framework regarding the criteria of the selection, of both students and staff need to decided before hand.

11.8 Suggestions for Further Research

This is a very preliminary research regarding a very broad and young discipline of Translation Studies. Only a general framework has been drawn, to provide a foundation for a discipline proposed to be introduced for the first time in Pakistan, and to test its feasibility as a discipline. In order to yield positive and fruitful results of the objectives underlined, it still needs to be probed exhaustively by a team of dedicated and sincere experts relevant to each area of the discipline underlined in the suggested curriculum: Education, psychology, sociology, anthropology, history, philosophy and linguistics. It will be the collaborative endeavour efforts of the specialized team to take up the
hurculean task, the basic foundations of which have been laid down in the research. It is hoped that this preliminary research will contribute to decision making regarding the need of creating a specialized team, allocating a special budget for the introduction of the programme and getting it approved by the University Syndicate, and finally launching it.

11.9 CONCLUSION : A FINAL WORD

The aim of the study was to explore theoretical aspects applicable to the Translation Process and Practice. In this regard all the relevant and accessible literature was thoroughly studied. An attempt was made to devise a balanced theoretical matrix, by taking into consideration only the workable and practical aspects of Translation from among the diverse Translation Theories and Models. The theories of Text Cybernetics, Text typologies, Procedural knowledge, Equivalence, Cultural specification, Discourse Analysis, Prose Design Configurations, Cognitive Processes, Literary Theories and Second Language Learning Theories were examined in a linear progression out of multiple diverse theories, which had a clear cut and direct implications for Translation Process and Practice.

In this study an attempt was made to suggest some procedures and strategies for practical translation, along with the systematic structuring of a theoretical matrix.

The method DataTriangultion was adopted in Research, where the devised pedagogical framework and the strategies designed were applied to the content analysis of four novels to determine their practical implications. Data analysis revealed diverse types of translations in practice. It further provided a guideline of how translations should be analyzed theoretically, practically, academically and professionally.

The same theoretical framework was applied to the Research Survey of Questionnaire, to test the hypothesis. The Questionnaire Survey, however, revealed a very striking practical situation of Translation Skills and Translation activity prevalent in Pakistan. It provided the real reasons for the non-existence of Translation Studies as a discipline in Pakistan. It further helped to recommend the future strategies.

Content Analysis together with the Research Survey, provided very fruitful insights about the translation activity as an independent and valuable pursuit, and helped to arrive
at logical conclusions of how Translation should be treated, and the need of the discipline at the national level.

Finally, the entire research has lead to following conclusions:

- Translation theory/ pedagogy is valid, and it needs to be reviewed, if the discipline is to emerge at the academic and professional level.
- It legitimizes a new discipline in its own right.

There is no denying the fact of the limits of translation as a tool of language mediation across cultures, but despite, that translation remains a necessary and valuable exercise in imparting education, information and knowledge. It has brought, and continues to bring, people of different cultural and linguistic backgrounds closer. It has enabled them to share a more harmonious view of the world and life. Translation has helped to build bridges of friendship through understanding and appreciation among different societies. Thus, there is every valid reason that translation be recognized as a full fledged profession, and given the importance and respect it deserves. Researchers and scholars must do whatever is necessary to ensure that it is forthcoming. They could start by fulfilling the requirements that will recognize Translation as a ‘discipline’, and then a ‘profession’.
REFERENCES


APPENDIX A: FIGURES AND TABLES

Figure 1 Web of Translation Process  (Adapted from Hatim and Mason,1990:238)
PROCEDURAL KNOWLEDGE; PRODUCTION AND RECEPTION OF TEXT

TEXT AS A CYBERNETIC SYSTEM in which a TEXT is an ACTUAL SYSTEM

Language is a VIRTUAL SYSTEM

System is governed by REGULATIVE INTEGRATION

Through the use of Additions and modifications to one’s store of knowledge

Where participants maintain continuity of cognitive experience

by using PREFERENCES, and finding RELATIONS between each meaningful occurrence

Leads from INITIAL STATE to The GOAL STATE

Continuity enables to process the text in terms of PROBLEMS SOLVING- which is SEARCH for connectivity between STATES

‘In Depth ‘first search’
The problem solver dashes towards the goal along one continuous path

In Breadth ‘first search’
The problems solver looks ahead only to a proximate sub-goal and weighs the various path ways together

In Means End Analysis
The problem solver identifies the main difference between the initial states and the goal state and tries to reduced them one by one.

Cont…
CONTROL CENTRE

Serves as a sequential set of PHASES PROCESSING DOMINANCE

It resolves the opposition between the modularity and interaction

And interaction is managed by operation called

DEFAULTS AND PREFERENCES
Helps to reduce current processing load for mapping

Correlation of elements, structure and relation of different types

MAPPING

It detects the reasonable fit between current and stored material because operation are not strongly tailored to the individual text material

PATTEREN MATCHING

intention of a producer to pursue some goal via the text

FITRST PHASES OF TEXT PRODUCTION

text are integrated into the plan through PLAN ATTACHEMENT

PLANNING

Internally initiated configuration, providing the control centres for meaningful behaviour including text production

IDEATION

DEVELOPMENT

Serves to expend, specify, elaborate and interconnect the ideas. It takes places through knowledge spaces i.e, internally organized configurations of context in mind

EXPRESSION

A phase in which the content accruing so far is relayed

PARSING

Putting expressions into GRAMMATICAL DEPENDENCIES; arranging in a LINEAR format the SURFACE TEXT

Cont…
**Figure 2** Procedural Knowledge

**Figure 3** Text Processing: Reception of Text (Adapted from Bell, 1991: 214)
Table 1  **Networks and Systems**

<table>
<thead>
<tr>
<th>Macro functions</th>
<th>Operate Through</th>
<th>Networks</th>
<th>of Systems</th>
</tr>
</thead>
<tbody>
<tr>
<td>Of language consisting of</td>
<td>Sub functions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IDEATIONAL</td>
<td>Logical &amp; experimental</td>
<td>TRANSITIVITY</td>
<td>Role</td>
</tr>
<tr>
<td>Governing the domain of discourse</td>
<td>Cognitive</td>
<td></td>
<td>Circumstances</td>
</tr>
<tr>
<td>INTERPERSONAL</td>
<td>Speech functional</td>
<td>MOOD</td>
<td></td>
</tr>
<tr>
<td>Governing the tenor of discourse</td>
<td></td>
<td></td>
<td>Indicative Imperative</td>
</tr>
<tr>
<td>TEXTUAL</td>
<td>Discoursal</td>
<td>THEME</td>
<td></td>
</tr>
<tr>
<td>Governing the mode of discourse</td>
<td></td>
<td></td>
<td>Thematization Information</td>
</tr>
<tr>
<td>Organize a range of</td>
<td></td>
<td></td>
<td>Meanings</td>
</tr>
</tbody>
</table>

*(Adapted from Bell, 1991:122)*
Table 2  Schema Of Textual Filters

**CULTURAL FILTER**
- Items involving choice between
- Exoticism
- Cultural borrowing
- Calque
- Grammatical transposition
- Communicative translation
- Cultural transplantation

**FEATURES (examples)**
- Exotic geographical names
- Philosophical concepts
- Names of institutions
- Impersonal passive constructions
- Proverbs
- Jokes recast

**FORMAL FILTER**
- Intertextual level
- Discourse level
- Sentential level
- Grammatical level
- Structure level
- Prosodic level
- Phonic/ graphic level

**FEATURES (examples)**
- Pastiche
- Narrative sequence markers
- Colloquial tags
- Stylistic use of complex syntax
- Word systems
- Iambic pentameter
- Alliteration

**SEMANTIC FILTER**
- Literal meaning
- Attitudinal meaning
- Associative meaning
- Reflected meaning
- Collocative meaning
- Allusive meaning
- Affective meaning

**FEATURES (examples)**
- Particularizing
- Positive evaluation of referent
- Sexual stereotyping of referent
- Play on words
- Collocative clash
- Biblical echo
- Flattering attitude to addressee

**'VARIETAL' FILTER**
- Dialect
- Sociolect
- Social register
- Tonal register

**FEATURES (examples)**
- Provencal accent
- Middle class usage
- School teacher
- Patronizing

**GENRE FILTER**
- Oral genre types
- Written genre types; fiction text books etc

**FEATURES (examples)**
- Pop sing
- Detective novel
- Introduction to statistics

(Adapted from Harvey & Higgins, 1992:246)
Figure 4  Transitivity systems: Process & Roles (Adapted from Bell, 1991: 126)
Figure 5 Psycholinguistic Model of Translation Process (Adapted from Kiraly, 1995:101)
Table 3  Components of Translation Competence

TARGET LANGUAGE TEXTUAL COMPETENCE

- Sub-standard
- Pre-textual
- Textual

DISPOSITION

- Risk taking vs prudent
- Persistent vs capitulating

MONITORING COMPETENCE

- Low awareness of quality of output: Ineffective editing strategies
- High awareness of quality of output: Effective editing strategies

(Adapted from Campbell 1998:162)
### A. Literary translation
- General language translation
- Special language translation

### B. 
- Bible
- Stage
- Film
- Lyric
- Poem
- Modern
- Poetry
- Literature
- Newspaper/general information texts
- Legal language
- Economic language
- Medical language
- Science/technology

- Classical antiquity
- Literature before 1900
- Children's literature
- Light fiction

### C. Cultural history/literary studies
- Sociocultural and area studies
- Studies of special subjects

### D. 
- (i) Creative extension of language norm
- Narrowing scope of interpretation
- Conceptual identity

- (ii) Recreation of language dimensions
- Grade of differentiation
- Relevance of equivalence criteria
- Invariance

- (iii) Shifting of perspective
- Communicative function of the translation
- Information function

### E. Text-linguistics
- Historical linguistics
- Constrastive grammar
- Constrative semantics
- Language of specific purposes
- Syntax
- Standardization of terminology/documentation
- Dialectology
- Sociolinguistics
- Pragmalinguistics
- Psycholinguistics

### F. 
- Speakability
- Sound/rhythm
- Phonological effects

---

**Fig 6** Interdisciplinary Approach by Snell-Hornby (Adapted from Munday, 2001)
## APPENDIX B

**Table 01**

**CONCORD OF NUMBER IN ENGLISH & URDU**

### SINGULAR

<table>
<thead>
<tr>
<th>Nominal Forms</th>
<th>Adjective Forms</th>
<th>Verbal Forms</th>
</tr>
</thead>
</table>
| 1. Ye ghar accha hai  
This is a good house | Ye accha kapra hei  
This is a good cloth | us ne khat likha  
He wrote a letter |
| 2. Gae doodh deiti hei  
A cow gives milk | Ek acchi orhni se sur chupao  
Cover your head with good scarf | agar larka khat likhta  
If the boy had written a letter |
| 3. Larkay aye  
Some boys came | Us ke acche kapro per roshini leg gai  
Ink got on his fine clothes | mujhe khat likhna  
Do write me a letter |
| 4. | | aar larka khat likhe  
If the boy write a letter |

### PLURAL

<table>
<thead>
<tr>
<th>Nominal Forms</th>
<th>Adjective Forms</th>
<th>Verbal Forms</th>
</tr>
</thead>
</table>
| Ye ghar accha hai  
This is a good house | Aise acche kapre kahan milte hai  
Where could you get such fine clothes? | 1. Mujhe chitti likhni hai  
I have to write a letter  
2. Mujhe khat likhni ki adapt nahi  
I am not in the habit of writing letters  
3. Agar larka khat likhe  
If the boy writes a letter  
Wo khat likhe  
They may write letters  
Wo shair hain  
They are poets  
Agar larka hazir ho  
If they are there  
Larkey beemar the  
The boys were sick. |
Table 03

**CONCORD OF GENDER: MUSCULINE**

<table>
<thead>
<tr>
<th>Nominal forms</th>
<th>Adjectival forms</th>
<th>Verbal forms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ae gharo, tumari yad ati mujhey</td>
<td>Wo accha larka hay</td>
<td>Us ne khat likha</td>
</tr>
<tr>
<td>Oh houses, I remember you</td>
<td>He is a good boy</td>
<td>He wrote a letter</td>
</tr>
<tr>
<td>In Larkoo ko bulao</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Call these boys</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Agar larka khat likhta</td>
<td>If the boy had written a letter</td>
</tr>
<tr>
<td></td>
<td>Os ne kitab likhi</td>
<td>Do write a letter to me</td>
</tr>
<tr>
<td></td>
<td>he/she wrote a book</td>
<td>Mei beemar the</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I was sick</td>
</tr>
</tbody>
</table>

Table 04

**FEMININE**

<table>
<thead>
<tr>
<th>Nominal forms</th>
<th>Adjectival forms</th>
<th>Verbal forms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Behen udas hai</td>
<td>Acchi larkiyan ma ki madad kari hein.</td>
<td>Os ne kitab likhi</td>
</tr>
<tr>
<td>The sister is sad</td>
<td>Good girls help their mothers.</td>
<td>he/she wrote a book</td>
</tr>
<tr>
<td>In gayo ko na satao</td>
<td>Agar larki khat likhti</td>
<td></td>
</tr>
<tr>
<td>Donot tease these cows</td>
<td>If the girl had written a letter</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mujhe chitti likhnai hai</td>
<td></td>
</tr>
<tr>
<td></td>
<td>I have to write a letter</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Vo ghair hazir thei</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sh was absent</td>
<td></td>
</tr>
<tr>
<td>PRONOMINAL FORMS</td>
<td>PERSONAL VERBAL FORMS</td>
<td></td>
</tr>
<tr>
<td>------------------</td>
<td>-----------------------</td>
<td></td>
</tr>
<tr>
<td>Mei likhta hoon</td>
<td>Agar me likhoon</td>
<td></td>
</tr>
<tr>
<td>Tu kahan thei?</td>
<td>Tu likh</td>
<td></td>
</tr>
<tr>
<td>Where had you been?</td>
<td>You write</td>
<td></td>
</tr>
<tr>
<td>Hum waha they</td>
<td>Agar hum likhein</td>
<td></td>
</tr>
<tr>
<td>We were there</td>
<td>If we write</td>
<td></td>
</tr>
<tr>
<td>Tum kahan they?</td>
<td>Agar tum likho</td>
<td></td>
</tr>
<tr>
<td>Where had you been</td>
<td>If you write</td>
<td></td>
</tr>
<tr>
<td>Vo kaun hei</td>
<td>Agar vo likhe</td>
<td></td>
</tr>
<tr>
<td>Who is that?</td>
<td>If they write</td>
<td></td>
</tr>
<tr>
<td>Ye kaun hei</td>
<td>Hum Pakistani hein</td>
<td></td>
</tr>
<tr>
<td>Who is this</td>
<td>We are Pakistani</td>
<td></td>
</tr>
<tr>
<td>Jo waha ho use bulao</td>
<td>Agar tum likho</td>
<td></td>
</tr>
<tr>
<td>Call who ever is there?</td>
<td>If you write</td>
<td></td>
</tr>
<tr>
<td>Kaun aya he?</td>
<td>Ap angrez hein</td>
<td></td>
</tr>
<tr>
<td>Who has come?</td>
<td>You are an English man?</td>
<td></td>
</tr>
<tr>
<td>Koi nahi aya</td>
<td>Tu nadan hein</td>
<td></td>
</tr>
<tr>
<td>No one came</td>
<td>You are innocent</td>
<td></td>
</tr>
</tbody>
</table>
### APPENDIX C

#### Table 1

**Parts of Speech – Form Classes**

The inflected forms for nominative, objective and genitive cases

<table>
<thead>
<tr>
<th>Case</th>
<th>1st person</th>
<th>2nd person</th>
<th>3rd person</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Sg.</td>
<td>Pl.</td>
<td>Honorific</td>
</tr>
<tr>
<td>Nominative</td>
<td>mæ</td>
<td>H/m</td>
<td>H/m</td>
</tr>
<tr>
<td>Objective</td>
<td>mUjko</td>
<td>h/mko</td>
<td>h/mko</td>
</tr>
<tr>
<td></td>
<td>mUjhe</td>
<td>h/mhe</td>
<td>h/mhe</td>
</tr>
<tr>
<td>Genitive</td>
<td>Mera</td>
<td>h/mara</td>
<td>h/mara</td>
</tr>
</tbody>
</table>

#### Table 2

**An Outline of Urdu Sentence Structure**

In the Genitive case all the inflected forms of I P words take further inflections for gender and number tied to the gender and number of the following class 1 word with which it is related as shown below:

<table>
<thead>
<tr>
<th>Number</th>
<th>Gender</th>
<th>1st person</th>
<th>2nd person</th>
<th>3rd person</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Sg.</td>
<td>Pl.</td>
<td>Honorific</td>
</tr>
<tr>
<td>Singular</td>
<td>Mas. Sg.</td>
<td>mera</td>
<td>h/mara</td>
<td>h/mara</td>
</tr>
<tr>
<td></td>
<td>Fem. Sg.</td>
<td>meri</td>
<td>h/mari</td>
<td>h/mari</td>
</tr>
<tr>
<td>Plural</td>
<td>Mas. Sg.</td>
<td>mere</td>
<td>h/mare</td>
<td>h/mare</td>
</tr>
<tr>
<td></td>
<td>Fem. Sg.</td>
<td>meri</td>
<td>h/mari</td>
<td>h/mari</td>
</tr>
</tbody>
</table>
Table 3. VERB SYSTEM IN URDU

3.1 Present Imperative: /lao/ (bring).

<table>
<thead>
<tr>
<th></th>
<th>2\textsuperscript{nd} person informal sing. /\textit{tu}/</th>
<th>2\textsuperscript{nd} person informal sing. ~ pl. /\textit{tum}/</th>
<th>2\textsuperscript{nd} person honorific sing. ~ pl. /\textit{ap}/</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mas.</td>
<td>- o</td>
<td>~</td>
<td>- ē</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- iye</td>
</tr>
<tr>
<td>Fem.</td>
<td>- o</td>
<td>~</td>
<td>- ē</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- iye</td>
</tr>
</tbody>
</table>

3.2 Simple Past: /laya/ (brought).

<table>
<thead>
<tr>
<th></th>
<th>1\textsuperscript{st} person Singular /\textit{mae}/</th>
<th>1\textsuperscript{st} person Plural /\textit{hem}/</th>
<th>2\textsuperscript{nd} person Singular</th>
<th>2\textsuperscript{nd} person Singular</th>
<th>3\textsuperscript{rd} Person Singular /\textit{voh}/</th>
<th>3\textsuperscript{rd} Person Plural /\textit{voh}/</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mas.</td>
<td>- ya</td>
<td>-e</td>
<td>-ya</td>
<td>-e</td>
<td>-ya</td>
<td>-e</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>~ -e</td>
<td></td>
<td>~ -e</td>
<td></td>
</tr>
<tr>
<td>Fem.</td>
<td>- i</td>
<td>- i</td>
<td>- i</td>
<td></td>
<td>- i</td>
<td>- i</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>~ -i</td>
<td></td>
<td>~ -i</td>
<td></td>
</tr>
</tbody>
</table>

3.3 Past Perfect: /layat\textsuperscript{h}a/ (had brought).

<table>
<thead>
<tr>
<th></th>
<th>1\textsuperscript{st} person Singular</th>
<th>1\textsuperscript{st} person Plural</th>
<th>2\textsuperscript{nd} person Singular</th>
<th>2\textsuperscript{nd} person Singular</th>
<th>3\textsuperscript{rd} Person Singular</th>
<th>3\textsuperscript{rd} Person Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mas.</td>
<td>- yat\textsuperscript{h}a</td>
<td>-et\textsuperscript{h}e</td>
<td>-yat\textsuperscript{h}a</td>
<td>-et\textsuperscript{h}e</td>
<td>-yat\textsuperscript{h}a</td>
<td>-et\textsuperscript{h}e</td>
</tr>
<tr>
<td></td>
<td></td>
<td>~ -et\textsuperscript{h}e</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fem.</td>
<td>-it\textsuperscript{h}i</td>
<td>~ -it\textsuperscript{h}i</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>~ -it\textsuperscript{h}i</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3.4 Past Habitual: /latat\textsuperscript{h}a/ (used to bring).

<table>
<thead>
<tr>
<th></th>
<th>1\textsuperscript{st} person Singular</th>
<th>1\textsuperscript{st} person Plural</th>
<th>2\textsuperscript{nd} person Singular</th>
<th>2\textsuperscript{nd} person Singular</th>
<th>3\textsuperscript{rd} Person Singular</th>
<th>3\textsuperscript{rd} Person Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mas.</td>
<td>- tat\textsuperscript{h}a</td>
<td>-tet\textsuperscript{h}e</td>
<td>-tat\textsuperscript{h}a</td>
<td>-tet\textsuperscript{h}e</td>
<td>-tat\textsuperscript{h}a</td>
<td>-tet\textsuperscript{h}e</td>
</tr>
<tr>
<td></td>
<td></td>
<td>~ -tet\textsuperscript{h}e</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fem.</td>
<td>-tit\textsuperscript{h}i</td>
<td>~ -tit\textsuperscript{h}i</td>
<td></td>
<td></td>
<td></td>
<td></td>
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### 3.5 Past Continuative Habitual: /layakrtáh/ (used to bring continually).

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### 3.6 Past Possibility Mood: /layahoga/ (might have brought).

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### 3.7 Past Conditional Possibility Mood: /layaho/ (if had brought).

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### 3.8 Simple Past Conditional: / late / (if brought).

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### 3.9 Conditional Past Perfect: / layahota / (if had brought).

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### 3.10 Present Indefinite: / latahæ / (brings).

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### 3.11 Present Progressive: / ḥahæ / (is bringing)

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### 3.12 Present Perfect: / yahæ / (has brought)

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### 3.13 Simple Present Conditional Possibility Mood: / tahæ / (might bring)

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3.14 **Present Possibility Mood: /latahoga/ (might be bringing)**

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3.15 **Present Progressive Possibility Mood: /larḥahoga/ (might be continuing bringing).**

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3.16 **Present Imperative Conditional Possibility Mood: /lae/ (bring).**

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3.17 Simple Future: /laega/ (will bring).

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APPENDIX D

In the name of ALLAH, the most beneficent ever merciful
Assalam-o-Allaikum

The Questionnaire is the part of the research work for Ph.D Thesis entitled, ‘Constructing Pathways to Translation: A Study in Translation Pedagogy and Process [from English into Urdu and vice versa]’.

The Questionnaire is OPEN ENDED, so I have not left spaces for the answers. I would be grateful if could write answers on the separate sheet with the same Question numbers. Your replies would enable the researcher to suggest a practical framework for Translation pedagogy and process in both Languages.

It would be my pleasure, if you could add anything more to my knowledge, based on your experience of Translation, besides this Questionnaire survey.

Your reply at earliest convenience would be highly appreciated.

THANKING YOU

NIGHAT SHAKUR MALIK
Lecturer, Dept of English
Women Campus
International Islamic University
Islamabad
QUESTIONNAIRE

- NAME:

- AGE:

- ACADEMIC BACKGROUND:

- PROFESSIONAL BACKGROUND:

- TRANSLATION EXPERIENCE AND INTEREST:

- TITLE OF THE BOOKS TRANSLATED:

- NO. OF TITLES TO YOUR CREDIT:
PART 1- TRANSLATION THEORY

Q1: How much have you read about the Translation Theories?
Q2: Is there any Urdu Translation theory?
Q3: Which specific Urdu Translation Theory do you recommend for the Translation or you adopted in the course of your work?
Q4: Do you agree that most of the of the Urdu Translation theory is replication/translation of the English Translation theory?
Q5: What role does the modern Literary Theories; Deconstruction, Hermeneutics, Feminism, Postcolonial Framework and Psychoanalysis have in the Translation?
Q6: Do you agree that special acquaintance with the standards of Textuality; Coherence, Cohesion, Intertextuality, Informativity, Situationality etc of both Languages is required for a good Translation?
Q7: How well versed the translator should be in the Urdu/English Linguistic theory as far as Prose designs and Textual Configurations are concerned?
Q8: Is the genre of Fiction easy to Translate, than the philosophical, political or sensitive texts?
Q9: Should the Translation be Free, Literal, or combination of all?
Q10: Does a Translator require extra Proficiency in Two Languages for Translation?
Q11: Which Writing Skills are required for Translating the Texts in particular; Rhetoric, Discourse etc.?
Q12: Is Translation a creative act, a double art? How?
Q13: Can Machine Translation (MT) provide a substitute for translating Literary Texts?
Q14: Is Cultural transmission possible in Translation; from Urdu into English and vice versa?
Q15: Should Translations be done?
Q16: Can the Translations be done without adherence to any Translation theory?

PART 11- COGNITION AND THINKING IN TRANSLATION

Q1: Do Translation skills require some special thinking and cognitive processes?
Q2: Does Translation process involve the use of intuitive powers or the use of sixth sense etc.?
Q3: Translation can be done instinctively, and does not require any special training. Do you agree?

PART III - ROLE OF THE TRANSLATOR
Q1: How would you look upon the role of the Translator; A mediator, A reconciliator, A creator, A co-creator, A re-creator or all in one?
Q2: Is the Translator a complete writer or just the Translator; Autonomous or Imitator?
Q3: Underline the important Tasks of the Translators?
Q4: What are the Translators Freedom and Translators Limitations, according to your experience of Translation?
Q5: Does a Translator require extra Proficiency in Two Languages for Translation?
Q6: Do you agree with the notion that no special Qualification is required for becoming a Translator?

PART IV - PRACTICAL SITUATION IN PAKISTAN
Q1: What are the reasons for the non-existence of Urdu Translation theory?
Q2: Do you think that special academic programs should be introduced to teach Translation skills formally at the graduate and post graduate Level in Pakistan?
Q3: Are you satisfied with the standards of Literary Translations produced in Pakistan, both in English and Urdu?
Q4: Translation Studies at the professional level has never emerged in Pakistan. What are the impelling factors behind its fossilization?
Q5: Do Professional Translators have any career or future in Pakistan?
Q6: What is the role and attitude of the Publishing Industry towards Translation in Pakistan?

PART V - SUGGESTIONS AND RECOMMENDATIONS
Q1: Suggest a model and a guide line for Translation; from Urdu into English?
QUESTIONNAIRE

• NAME: Dr. Mirza Hamid Baig

• AGE: 58

• ACADEMIC BACKGROUND: M.A. (wedu) Ph.D.

• PROFESSIONAL BACKGROUND: Professor of wedu

• TRANSLATION EXPERIENCE AND INTEREST: "NUR-NARI"

Did Ph.D. in Translation

Translated Short Stories

Philosophy.

• TITLE OF THE BOOKS TRANSLATED: 'Nur-Nari'

• NO. OF TITLES TO YOUR CREDIT: 35 books

Short stories, criticism, Research.
In 1986, I did my Ph.D. in prose translations from English to Urdu. Registered in Feb. 1975, as Ph.D. research scholar from Punjab University, Lahore. At that time no material in book form was available in context of translation methodology. All the same, only two articles of Muhammad Hassan Askari and Zoia Ansari were present. From Eamon de Phenselos et Ezra Pound to Renato Poggioli and Schiller, I surveyed.

2. (Ans): In my book entitled 'Maghribi be Nissri Fajim' (1988), I have introduced some informative, journalistic and literary principles of translation. In this context, this is the founding Conceptual theorization of Urdu translation, might lie evoluted further more.


4. (Ans): No, in my opinion Muhammad Hassan Askari (in fiction translation) is one of the best in the genre. Because he himself being a fiction writer had deep insight of English, French and Urdu prose. Hence
A5: (Ans) Sufi Maghribi Se Nazri Tajum Aur Tanqiyah
Kia Fun! Aur Nazri Mubakhs

A6: (Ans) The Same.

A7: (Ans) The Same.

A8: (Ans) As compared to philosophy or political
history texts, fiction translation is more
painstaking rather recreating. I have
recreated (translated) Hindi Version
of Alam Shah Khan’s ‘Keraye ke Kaath’
(short story) in six months span of time.

A9: (Ans) Word to word and subjective translations
are absolutely incorrect. Endeavor to
reach the creative originality is a must.

A10: (Ans) Not only extra proficiency but also
required is the Poetic Sensibility of
the translator. For instance, T.S. Eliot’s
J. Alfred Prufrock was translated by
both Ahsan Akbar and Anees Nagi.
Ahsan Akbar being a good poet presented
better than Nagi’s poor poetic presentation.
11. (Ans.) Answer of Q. 5 - As above.

12. (Ans.) No doubt. Muhammad Hassan Askari was among the best story writers but his translations are more creative than his original writings.

3. (Ans.) M.T. can never reproduce creativity and creative literature (translation). It may be used for instrumental and specific purposes but not for integrative.

14. (Ans.) Total cultural perception cannot be attained in its totality though cognitively a great creative mind can perceive the chunks of other culture. There are certain very regional conceptual symbols which may bring gap to translating them.

15. (Ans.) Yes - Specially Urdu and South Asian linguistic experiences (Telugu, Malayalam, Hindi, Konar etc.) must be rendered in English.
16. (Ans.) Yes, it is possible. According to sticking a single translation theory, world class translation is not possible.

Part II

2. (Ans.) Yes, but what is that, it is not possible to express, only could be guessed after studying best translations. For instance, going through Ahmad Saleem’s translated short story of Kamleshwar – Stone Age Din, we can percept the value of creativity.

2. (Ans.) We can add value to translation through sixth sense but we may deviate from the original text and sense. We can use sixth sense to find the latent meaning in original text.

3. (Ans.) Agreed. Because I have worked on the philosophy of translation for ten strenuous years, but practically no theory helped while translating, only my experience as a fiction writer helped me to evolve my own theory.

Part III

1. (Ans.) I deem him a recreator.

2. (Ans.) Good creator can prove to be a good translator.

3. (Ans.) Answer of Q. 5 – (Part I)

4. (Ans.) Good translator forms his own limitations

5. (Ans.) Yes, specially in the target language.

6. (Ans.) Training can serve purposefully for scientific, informative and journalistic spheres but for literary translation creative experience is the only tool.
Part IV

2.0 (Ans). No – See Tilghrub Se Nasir Trajum – Chapter I
by: Mirza Hamid Baig.

2.1 (Ans). Yes, very essential specially Urdu and South Asian languages be translated in American Vernacular. For so, work be done on Post-graduate level.

2.2 (Ans). No one with us except Muhammad Naeem and Muhammad Umer Hamon (both in America) are translating from Good Urdu to English.

(Ans) We have no tradition of translation of Informative text. These are propagated and taught in English. Besides, for literary translations, we have no publishers to publish.

(Ans) Our print and electronic media only need journalistic translators for their specific purposes.

(Ans) In the form of free translations we have abundance of Sensational Westernized Digest material which is sub-standard.

Though American publishing Company Franklin, has worked well.

Part V

2.1 (Ans) Pre-requisites:

- Selection of Content of text.
- Writers + translators.
- The work must be done avoiding
  conventional barriers e.g., Pakistan Academy of Letters, University professors so that the work be done seriously.
REPLY 2.  DR. ATTASH DURRANI

QUESTIONNAIRE

- NAME:  Dr. Attash Durrani

- AGE:  57

- ACADEMIC BACKGROUND:
  - Ph.D.  Urdu Terminology
  - M.A.  Urdu
  - M.A.  Education

- PROFESSIONAL BACKGROUND:
  - Journalist, Editor, Head, Director of
  - Translation NLA (25 years), Project Director
  - Center of Excellence for Urdu Information

- TRANSLATION EXPERIENCE AND INTEREST:
  - More than 30 years

- TITLE OF THE BOOKS TRANSLATED:
  - A detailed list in my C.V. on
    suberit.gov.pk

- NO. OF TITLES TO YOUR CREDIT:
  - A lot
PART-I

Q.1 Approx about all the theories.
Q.2 No.
Q.3 Culture-based and replacement of SL text with TL text.
Q.4 No. There is no particular theory in practice.
Q.5 No role.
Q.6 Yes, A true translation is faithful translation.
Q.7 He should be knowledgeable and well versed and with different techniques and theories of translation.
Q.8 Literary translation is much more difficult because metaphor translator is tight rope walker.
Q.9 Free translation is for Journalism only. Literal and idiomatic are for figurative material. Term based is for scientific, scholarly work.
Q.10 Yes, For some reasons knowledge of Semantics of both the languages, slang and cell of both the languages etc.
Q.11 Literary and rhetoric writings skill is required.
Q.12 It is rather a recreative act but only for figurative text.
Q.13 MT can not provide literary translation services.
Q.14 Yes.
Q.15 Yes.
Q.16 Yes, but when there expertise of higher levels is achieved.

PART-II

Q.1 Yes, especially (I) rearrangement (2) additive techniques.
Q.2 No, rather common sense and cultural awareness.
Q.3 There is some reasons for natural abilities but techniques are required to be learnt.

PART-III

Q.1 A recreator, though mediation is also a part of this.
Q.2 Complete but rewriter.
Q.4 Freedom is in journalism and adaptations only.
Q.5 Lexicographic and cultural background of the languages.
Q.6 No.
PART-IV
Q.1 No academic, Pedagogical and research activities have been done.
Q.2 Yes, I have written, designed etc.
Q.3 No, There is not single piece of true translation in literary text.
Q.4 Employment needs determine professionalism.
Q.5 There is no translation careers its future.
Q.6 They think its second rate work, less paid and non literary work. So publishing industry is not promoting translation as profession.

PART-V

My writings in more than a dozen papers. It is suggested that:
1. Translation techniques should be learnt before doing any assignment.
2. Dictionaries/Glossaries/Standards should always be considered and taken into account.
3. Target language expertise is much more required than the source language targets.
4. Cultural background knowledge of both the languages is necessary.
REPLY 3.   DR. NAEEM KLASRA

PROFILE

NAME:- DR. NAEEM KLASRA
AGE:- 37 YEARS
ACADEMIC BACKGROUND:-
PROFESSIONAL BACKGROUND
{EYE SPECIALIST} {CONSULTANT OPHTHALMOLOGIST}
TRANSLATION EXPERIENCE AND INTEREST
{Answer Part I Q NO:-7}
TITLE OF ORIGINAL TEXT
ONE HUNDRED YEARS OF SOLITUDE {Nobel Prize winner Novel by Gabriel Garcia Marquez}
TITLE OF THE BOOK TRANSLATED
NO OF TITLES TO YOUR CREDIT
Short stories Translated in Sariaki Language
GENERAL IN HIS LABRYNTH
[Translated in Urdu ........ in publishing process]

Part I
Q1: Why did you translate the novel ‘One Hundred Years of Solitude’.
Ans: This novel was gifted in 1986. I read it once or twice in a year for 10 years. A Karachi magazine “AAJ” gave a selected and collected work of Gabriel Garcia Marquez. Three chapters of One hundred years of solitude were included in this work. My friends stressed me to translate this novel in Sariaki to enrich the Sariaki literature. I myself was convinced. As sariaki is the language which can compensate the translation flows. But publisher requested to do in Urdu. My personal problem was only to learn the techniques of this neoclassic, use of dialogue, scene interpretations, all, which may help me to write about my own village. I took the decision that I can learn more by translation than just by reading.

Q2: What is your impression about the ENGLISH LANGUAGE used in this novel?
Ans: We all, being the X-colony of United Kingdom, go through Cambridge and oxford polished language, In our syllabus comparatively old fashioned language, Victorian age is used. After first and Second World War, freedom of different nations and immigration all over the world caused impacts on languages and especially the English. Most distinguished was in America it was labeled as American English even they have their own dictionary. Luckily or unluckily I became familiar with this newly developing language, due to American literature, my professional books and Hollywood movies. American language is loose in grammar, loose in spellings. I think, as this language is in primary stage means running from spoken to written stage, so gave full support to the base of the novel.
I admit, at lot of places, I felt some problems in scenes, dialogues, grammar, spellings but I think it was my incognizance.

Q No 3:- How much have you read about the Translation Theories?
ANS: Truth is, I never read any theory of translation.[but only one, see PART I- Q NO-7] I was never subjective to this subject, never take it serious, I know, I am a free a novel touches me. I do my maximum to reach its depth at every aspect but can’t speak a single word about any theory as I have not gone through any.

Q NO 4& 5:- What specific translation Theory have you followed in your Translation?
What does the modern literary Theories; Deconstruction, Hermeneutics, Feminism, Postcolonial Framework and psychoanalysis, have in Translation?
Ans:- I am unable to differentiate the theory I followed. I know those all terms used in QNO:5 as term of Criticism, I discussed these theories with known scholars and I used to listen for hours and read F.R.Lewis [Great Traditions]. T.S.Elite [Art and Fiction] and others
about these mentioned theories especially postcolonial frame work, postmodernism, structuralism, Formalism Theories. 20th Century can be call “century of revolution” especially of literature. It broke all concepts of every subjects of literature at every level. 
The novel “One Hundred Year of Solitude”, in my view, is a fine example of Postcolonial Framework and Postmodernism in the meaning of Criticism. So we will take the translation in this prospective. James joyes, Thomas Mann [Germany] Saul Bellow [America] Kafka [Germany] Herman Hesse [Germany] Henry James [America] were the leading persons who reconsidered the subject, approach and new dimensions of story. Garcia is their follower and at one point he crossed these Giants and gave totally new meaning to story. Najeeb Mahfooz [Egypt] and V.S.Nepal [Fuji Icelands now in England] are basically his followers. Both are Nobel Prize Winners. Almost all these were inspired by French classical writer Balzac who was deviating when all words were inclined to Romantic Movement in literature. 
So the debate for theories is not important for me but to have view on world literature and the changes and new trends are important for me to learn.

Q NO 6:- Do you agree that special acquaintance with the standard of textuality, coherence, cohesion, intertextuality, informativity, situationality etc of both languages is required for a good Translation?
ANS:- Yes, very much sure. A person should never touch a book if one does not know about technical knowledge [mentioned in question] of language & wants to translate, one should be have experience of both languages and also the rapid changes occurring in the languages, on spoken and written bases.
I further believe that the knowledge of sister languages of both languages is very must. A lot of words in this novel were taken from Spanish language. Although it is not considered the sister language but for cultural interpretations use to Spanish language or its proverbs were very must so to seek help I used Spanish to English language dictionary and for some proverbs given in novel I had to contact to Spanish embassy in Pakistan. They gave me so much help by letters and books that I myself was astonished. This behavior encouraged me to get help from sister languages of Urdu. I do not say, one should be master of the languages or one should be linguist but one should have, at least, deep concerns with languages.

Q No 7:- Why did you select the genre of fiction to translate and not the philosophical, political or sensitive text?
Ans:- Keep in mind your question in profile “Translation experience and interest”.
I tell you a story as food for thought.
I was in 6th grade. I was asked in summer vacations to translate a story per day and recite during resting hour of my maternal grandfather before ZOHAR prayer. He was retired high school head master. He used to correct my grammar, meanings and spellings etc. First book of short stories was in the course of 8th class of pre-partition time or perhaps in the course of my grandfather, a longer time before. I do not remember. I completed translation of that book in summer vacations.
We both were obliged to each other as he taught me and I gave company to an old person on the condition of sweets daily from village shop. In every summer vacations I was not allowed to play in gardens in hot day or to company with my age fellows to play cards. It was my duty in hot days to accompany him a translated story. He was addicted to the stories as I was too.
In summer vacations of my eighth grade, he asked me to translate “FRIEND’S NOT MASTER” by General Ayub Khan. At that time Ayub Khan was a fascinating personality to all villagers. We both came to Multan, almost 160 kilometer from our village, to buy this book with the promise of sweets of Multan. One day I slipped and went to play cards and could not complete the romantic chapter” the war 65” The moment, I still remember, reached “CHOWENDA SECTOR”. He was in the trance of the Pakistani Army’s victory and I abruptly said “Bass Nanaji”. He took his old hard shoe and stuck on my face. A silence spread and gush of blood came from my forehead, filled my eyes, my face, and my clothes, spread on the book, on the papers, on the ground. It is strange up to day, I did not weep but a sense of hatred came in my mind and almost forever that he is an animal, a dirty approached old fashioned pirate. That hatred remained in all my life and in all his remaining life also, even against to every old person. I stood up, torn that book and translated pages ……. end of story.
He came to our house again and again. He apologized but I could not drop my hatred. My parents asked me, threatened me but I retorted “I will leave this House”
After getting my merit for medical college I started translation of French and Russian fables {I was also accustomed of my grandfather, although he had spoiled my playing childhood} as I completed the story, he came in the lust of listening I always torn the pages in his presence just to torture him.
When I completed translation “One Hundred Years of Solitude” and few chapters were sent to [late] Shoukat Siddiquii for correction and standard. My grandfather had gone but came in mind again and again, day time, at night, in dreams, his way of teaching, his beholden to complete a story against promise of sweets from village shop, to correct my sentences with a big “HOOONNNNN”, his unlimited and infinite love for me. I decided to dedicate my translation in his honor. After all he was the person, who taught me, how to read and how to write. He was not only my maternal grandfather but friend of mine. When publisher asked me about dedication I took the pen to write his name.

Unconsciously my finger touched the scar on my forehead. I could not squeeze my hatred against a dead man. I drew back pen and dedicated it in honor of my dreamy, fancy village, my janambhomi, of my ancestors and after all his also.

When book was published and the readers and newspapers gave good remarks and appreciated my work all over Pakistan, some thing started to punch my inner that some thing has gone wrong.

During my days in Medical college and after, the only purpose to translate was to learn, how the classical writer wrote so great classics. Can I do? But the addiction of my grandfather never gave me spiritual satisfaction about translations, about any thing, I wrote, related to literature. It was the reason I put these novels away from my approach, for ants to eat, perhaps taking revenge from myself unconsciously or any sense of sin in me.

I think it good experience of translations as you demand.

Part II

Q NO1:- What techniques of Equivalence at word level, sentence level, Grammatical level and Pragmatic level did you adopt in the Translation?

ANS:- Yes! I faced the problems at every level.

Word Level:- At some level Urdu failed to award me the equal, equivalent and substituting words especially the nouns so them as these were, I tried to get assistance from my friends for equivalent words then I decided to write those in English. For example to write words “Time and Space” in Urdu does not give the full scenario and impact as whole novel was based on the philosophy of these two words. Same was with names of movies and game of cards which is not played here. To write these words in Urdu seemed me not proper. So these were given in English, believing, our reader is more educated, sensible and learned. He knows flows and problems of translator. Further more it is now common to write the nouns in English as compare to trace low level word of Urdu or any other language in journalism and literature.

For some words I tried to get help from Persian dictionary and teachers but there was no equivalent word or very tough in the sentence, heavy or very light, not beatifying the flow of story so I went to regional languages as Sariaki, Punjabi, Sindhi, Makrani etc. Good examples are “gypsies” from Sariaki, “pipes” from Balochi, and “kettledrum” from Makrani languages, considering the word “uproar” in the sentence. Instruments of large size. Come in our mind. Only “Dholes” or “Dholac” from Urdu or from Punjabi words were, according to my view, not appropriate at all, “Magrman” seems the “Dhol” of very large size more in size then the “DHOL” used in “Imam Bargahs” or “DHOL” used in Dera Ghazi Khan areas, Layyah, Jhang, or Mianwali District and adjacent areas for “Melas” and other gatherings [pages enclosed with]. I especially went to see the “DHOL” used by Makrani for celebrations.

Sentence Level/Grammatical Level/Pragmatic Level:- At sentence level I used comparatively non-coherence cohesion technique. It is simple, gives flow of story, and does not complicate the subject. Use of excessive commas or use of “aur” [and] in Urdu classic is not in use. [Last stories of Manto/akher-e shab key hamsafar/henry james/quratul-aeen Haider/translations of Gilchrest college Calcutt.] What I think. Yes it is common in professional magazine translators. So in long heavy sentences I got liberty to break the sentences and made them simple and understandable sentence. The readers who had passed through both, novel and translation they appreciated this technique. Above all in my own writings, Sariaki or Urdu I like to use this technique.

It is very simple but very much difficult, very much difficult to keep oneself in this boundary. A long sentence is not liked. So non coherent, non cohesion technique makes comparatively little difficulty in your own writing and especially in translation than English grammar style Urdu, most commonly used now. “Write down, what is before”.

On grammar level:- I did not compromise the original diction of Urdu. I remained strict to the basic laws of English as well as of Urdu.

I am still on the views that Urdu is not the language of translation as I believe English is not the language of writings.
I am not a linguist but I define the language as it should be able to communicate your thought fully. Urdu is as poor as English is, that can not abuse to any person in both languages. There are no proverbs, no idioms, no metaphors. How can we use them for translation and for writings?

In brief, I myself did not enjoy the addition of translation of so big Neoclassic.

QNO 2:- How did you cope with the problems of translating Idioms, Metaphor, collocations, cultural and specific terms in the Text?
ANS:- To reach the depth of the Novel, I read all the history of Latin America. Discovery of American continent, Spanish invasions, revolutions, civil wars and cultural values of eighteenth century, I tried to go through. I got help from other novels of Garcia himself as The Evil Hour, No one writes to colonial, Love In the Time of cholera, General In His Labyrinth and his stories to be familiar with the terminology of Garcia. For Metaphor, collocations and idioms, no doubt these selections gave me good help. Basically what I perceived was that in primitive societies believes and none believes are not apart from each others all over the world. My knowledge about my own culture, traditions of my own village were almost same as Garcia took from Latin American culture, with minute differences. One charter announced to die at a fixed time and she died. She sew her own shroud, these are common to bring coffin from Saudi Arabia, to bring AAB-ZAM from Macca or to say now it is my time to go are common words by old people in our society. It was one of the reasons, I dedicated translation to my village and few verses by my friend own the relation of “Maconodo” with my village [village of the novel and my village,] {translation of Sariaki verses enclosed with}.

Yes I missed some Metaphors, especially about days as “it is Wednesday”, “it is Tuesday”. I mean what is importance of days in Latin American culture. I translated as it is. I say, no one reader checked it but I feel burden in my mind.

Similarly difference in daily “Time” [Time of breakfast, morning, noon afternoon evening and night] accidentally I found this time orientation from a footage of a commercial Digest so I used it comfortably.

For collocation, literary or subjective Garcia is not fond of to use tough terminology, basically he, himself was conscious from very beginning that his stories were being read abroad so he did not go to toughness of culture but on the general believes of 18th century. Yes I missed some traditional things but I tried to get information and I failed.

Yes, still there are some objections on the words of Garcia. He used “Arabs” and “Turks” in the same meanings at the same place. I don’t know whether in Latin America, these terms are used as it is or he was misguided about Muslims. Novel is written in the background of almost 17th and 18th century. At that time Ottoman Empire run by Turks was one of recognized and most powerful empire in the world. World trade was under Muslim traders. It seems to me some families of Arab origin were settled in Latin America. Keeping in view the Turks running Ottoman Empire and Arabs people made Garcia to write as these people were called in Latin America. Some time Turk by the Ottoman Empire and some times by their own Arab origin. But to say that Garcia was not familiar with Muslims is not correct. I know when “Aljazaer” was getting freedom from France in early sixties, at that time Garcia was working as a journalist in France. His main novel “EVIL HOUR” was written in Paris in 1962 so to say he did know about difference of Muslims, Arabs and Turks is not right. We can say his paragraphs about Arabs and Turks are confusing. But I did not give any footnote or did not attempt to correct it. I had, as a translator, no right to do so but to satisfy my self about it. The same he debated about Meliquades, an old person of Sanskrit era. He did not know more about Hindu religion so he remained conscious about it, till to the end of novel, uptill the last page.

QNO 3:- What were the problems encountered by you in translating “One Hundred Years of Solitude”.
ANS:- Please go to Part II, QNO 1 and QNO 2.

QNO 4:- Should the translation be free, literal or combination of all?
ANS:- I am in the favor that translation should be combination of all, both literal and free.

There is not so complicated history of Urdu translation. So to standardize the level is even not difficult. The best translations in my views are the translations of Fort William College. Yes these are not from English to Urdu but taking the broad spectrum, I think, no writing of that period or after it or even up to day, can combat those translations. I have not compared the original context with the translations but I always enjoyed those all. Next episode of translation was Russian translations in 20th century. Those all translations were totally literal. It made dull all the great literature of the world.

The Translations from English to Urdu in this parallel period was on combined technique. So they were honored better the standard at every level was good and well.

I have discussed this in other questions also.

QNO 5:- Does the Translator require extra Proficiency in two languages for Translation?
ANS:- It is must to have approach to both languages. I further think sister languages of both languages should be known to the Translator. We face lot of grammatical, sentences and design problems. It is must to think of it. Elite languages can not be claimed languages of Translations, at the time of translation, it is not must that one should be master of the both languages but should have sense to use the proper words at place, should be good in both languages but the main thing is to have a sense of perception of the words, sentences, paragraphs and especially the subject of the novel.

I have also discussed in PART I QNO:2 and other questions.

QNO 6:- Which writing skill are required for Translating; Rhetoric, Discourse etc?
ANS:- Translation depends on the technique of the writer. Garcia himself writes in the pattern of both discourse and rhetoric point of view with very fine touches of factum, dramatic end of dialogue and refined use of journalistic turns. These are criticism analysis, I think during translation it was mixed pattern. I was bound directly to the style and diction of Garcia. What he used, I wrote accordingly. To me it is must to follow the technique of the writer.

Reference for translated pages from PART I, question No:1

QNO 7:- How well versed are in the Urdu linguistic theory as far as Prose design and Textual Configurations are concerned?
ANS:- Still I believe Urdu is not the language of translation as English is not the language of writings. I believe that when language is born from the heart of the people, from streets, from Mahalla, from working class and not from the palaces, the language of elite {Ashrafia}. That language always gives a complete prospective of the society, as multiple words for one noun or verbs etc. Yes I admit, when such languages are taken to literary level after some times these languages also become oppressor and of Ashrafia. How a language can be debated for Prose design, which has no slang. We can not abuse any person. You try to do. Can you do?
The same is with the English language. We can do this all with regional languages like Punjabi, Sariaki, and Sindhi etc. I want to say that it feels deficiency in the growth of both languages. This pattern causes lot of problem during translations.

I still believe that Translation in any regional language of Pakistan was thousand times better than Urdu. After all I had to seek help from regional languages. The reason was that by any aspect these regional languages are so much rich in their grammar, diction and vocabulary that astonish the person.

QNO 8:- Is Translation a creative act, a double art? How?
ANS:- Up to me or school of thought favors me is that translation is to get Familiarity to the international classic, Neoclassic or new literature of the entire globe. So that we can enrich our literature, we can get familiarity from the literature of any nation, we can take our literature above the current status. It is art; it is double art I am personally away from this debate. I know only that I want to learn from big literature, great writers.

Second edge is that our literature should be familiar with literature of other nations. I take this all positive. I have already said elsewhere that translator is mere a mediator not the creator or co creators. Same is with here is it an art or not, I am unable to change my views that I am simple mediator to enjoy the literature. Sometimes it is not to open the beauty that curiosity is a beauty. French philosopher karke Guard said resistance is life and curiosity is the beauty. For me art is a beauty.

For further go to PART II QNO:2.

Reference also from PART II QNO:7

QNO 9:- Can Machine Translation [MT] provide a substitute for Translating literary texts like “One hundred Years of solitude”?
ANS:- Science always certifies the imaginations, thoughts and philosophy. At this moment it seems us not well. But I, being a science student, can not deny the use of Machine. On internet, this system is available, either on trail basis or customary. Basically we are under “audio visual trap” today. If computer translate a research paper or a novel. I do not know, either it is pre-translated or Machine itself is doing. It is possible; in the beginning we will be irritated from this type of translation that we will be accustomed. The example is that when computerized composing was used, did not inspire us, now we are used to of computerized composing. To translation classic by MT now it seems us impossible, not up to the level but it will be a time, we will be accustomed to these writings. Today MT itself is in its infancy. Let us wait. Some times “Time” resolves the problems. It is not the Machine but our brains, either this accept or reject this “Audio visual Trap”.
The main problem, I feel is that during Translation to see a “word” in dictionary, there are many meanings of a single word. It is up to the Translator that which meaning are suitable for the said word but here Machine has no brain so can not detect suitable word. To smell a sense of sentence, paragraph or basic theme of novel seems us impossible. But to debate the possibilities it is better to wait.
Part III

QNO 1: Do Translation skills require some thinking and cognitive process?

ANS: Translations need a lot of studies, reading, knowledge, practice and skill. Knowledge does not mean the knowledge of concerned subject but all, related to the subject and a person should be authority on the both languages, political process of the background, cultural values, history I believe, we should touch the novel to translate when we can claim that we know more than the writer. So no problem should be during the translating phase. You ask about cognitive process, I can not say either a person should go into this phase or not but I saw the “MONOCODO” [imaginative village of novel] in dreams, all characters, I talked with them but it is not so essential. For Translation it is not must, the both special thinking and cognitive process.

QNO 3: Does Translation process involve the use of intuitive power or use of sixth sense etc?

ANS: It is an obscure question. I deviate from this question. It may be intuitive or sixth sense use but I can not absorb it. Your senses of knowledge, your sense of approach to subject, your personal style of writing, your skill about writing are basics I think, these are the elements to touch the novel or other writings to translate.

Medically and psychologically sixth nerve sense is defined as a comparatively undiscovered center in brain which gives us information about an accident or incident just few micro-seconds before.

The intuitive powers are comparatively a thought of constant phase of brain about a specific point, image or thought. Near to me, the both terms are not related to translations.

I even believe that all poets are sick, mentally sick and psychopath. They tell or dramatize themselves. I, on this base dislike poets. {Sura alshora: 19, verse: 224-6}

QNO 3: Translation can be done instinctively and does not require any special Trainingg. Do you agree?

ANS: I am a science student. In scientific terms instincts are habits present even before birth as baby swim although he has not learnt, baby smiles, weeps, and gets milk from one’s mother.

Instinct is common in both animal and human.

All what we learn after birth these are acquired. It differentiates us from animals. So writing can not be in the list of instinctive process but acquired, means, what we learn. So Translating does not come in the category of instinct. I think such like.

About special training, I can not absorb this all madam. Teaching then no use.

Studies, reading, experience and skill is necessary, training, I mean, Yes, on Indian pattern or we should say, mystic style of learning than it is O.K. To give lecture, how translation is made, is made, is never learning. Most important and useful than training is to share the experiences.

Part IV

QNO 1: How would you look upon the role of Translator; A mediator; a reconciliatory; a creator; a co-creator; a re-creator or all?

ANS: Up to me, Translator is mere a Mediator nothing else. How a Translator can be a creator re-creator a re-conciliator etc? Translator is nothing but to paint a borrowed picture. He is even not allowed to use his own colors. I believe that when someone is a mediator, one should be a good, complete, comprehensive and honest mediator. The people who claim translator is creator, co-creator. According to my view, such like are hypocrite, weak and dishonest. They take some ones writings on their own name. I consider it strongly wrong. They weak in their own writings and weak in their thoughts and have personality disorders.

QNO 2: Is the Translator a complete writer or just the Translator; Autonomous or imitator?

ANS: Translator is simple a Translator not a writer [at all], a laborer, doing a laborious job. How a Translator can be creator writer? Translator does not fit in definition of a writer at any aspect. Yes! I admit one thing, our literate Icons are sick. Their existence lies on boasting on the base of someone’s others writings, not on their writings. They prove that they themselves are not of any level. This is my personal experience.

For reference PART IV QNO:1

QNO 3: Underline the important tasks of Translators?

ANS: Translators:

1: Should have acquaintance and high efficiency in both languages, going to be used in Translation.

2: Should be able to perceive the basic and soul of Translating material.

3: Should know the knowledge about the background of the material, cultural values, cultural literacy.
4:- Should have acquaintance about sister languages of both languages.
5:- A literacy sense.
6:- Should have temperament for this laborious job.

QNO 4:- What are the Translator’s freedom and Translator’s limitations, according to your experience of Translating “One Hundred Years of Solitude”?

ANS:- I believe only one thing when reader reads your translation. Reader should perceive and believe on you. Reader should be taken very close to the original text, very near to the original writings, its diction, technique, and vocabulary etc. The main thing for Urdu or any language for translation is that basic structure of the translating language should not be injured. If we put English oriented technique, up to me, it is not the translation but abjectness. Yes I try to give you an example that there is mention of the breeze in a sentence. In English its mention may be at the end of the sentence but in Urdu it is always written in the start so I will write it first not at the end of the sentence. I did here in “One Hundred Years of Solitude” up to me this freedom should be allowed to translator otherwise translator is in a circle and not allowed to cross at all. This freedom is only to save the integrity of the translating language. It is only to build a confidence on reader.

PART V

QNO 1:- Do you think that special academic programs should be introduced to teach the translation skills formally at the graduate and postgraduate level in Pakistan?

ANS:- Any form of literature is never taught there is a human inclination towards the literature, a natural inclination. I found no edge to this question. What we will get from it. In History there was “DAR-UL-TARJAMA” IN Caliph Mamoon-ur-Rashid era in Baghdad.

There was a translation system in Fort William College Calcutta, in late eighteenth centaury, to translate Urdu and Hindi books in English and vice versa for English people.

In these institutions no classes were taken to learn the methodology of Translations. As you suggested does not seems me feasible. Now in modern era it is too difficult. Yes! Workshop sessions are possible to be arranged. Such like workshops are common all over the world about any subject. In these workshops, teaching sessions are not so important expect to teach basic methodology of translation but the group discussions give learning help. I think so.

QNO 2:- Are you satisfied with the standards of literary Translations produced in Pakistan?

ANS:- No, not at all. Not on literary level, not on commercial level. I myself have the habit to read the original text as compare to read it in Urdu Translation. I feel deficiency in skills, methodology, hard work and knowledge of the Translators required for a good translator.

QNO 3:- Translation studies at professional level have never emerged in Pakistan. What are impelling factors behind its fossilization?

ANS:- There is a very small history of Translations in Urdu, very small. Tradition of Translation in Urdu is not strong.

It is documented that Urdu was first taken as a religious language. First of all John Joshua Caterlaar, Director of the Dutch East India company compiled Grammar “Lingua Hindustanica” compiled in 1715 and published in 1743. Benjamin Schultz’s grammar entitled “Grammatica Indostanica” in Latin published in 1774 and under this Urdu grammar Bible was translated into Urdu in 1748. This obligation was from French and Proteges.

Garcin de Tassy [1794-1878] studied Urdu {Hindustani} and delivered lectures on it in France, Strangely, without visiting India. He provided invalueable source material on Urdu literature of that period.

English displayed same zeal in pursuit of Urdu. Fort William College was established in 1800 and continued till 1854. More than 50 books were translated by eighteen different authors by college. Gilchrist was the main to deal with.

Earlist translated were chihar Dervish, sehrul Bayan, Gulstan & Bostan, Tota Kahani, Batal Pachesi, Batal Batesi, Pandnama and others.

It is said that 19th century was age of translation mainly Fort William College and some other agencies also helped to sustain the tempo to transfer western knowledge. One from these is Royal Translation Bureau set up at Lucknow by Syed Kamal ul Din Haider. He alone translated 19 books into Urdu. The Translation Bureau was up by Nawab Shamsul Umara at Haiderabad {now India} in 1834. Nawab employed half a dozen translators “to translate scientific and technical books”. A bulk of books were translated by body like Vernacular Translation Society of Delhi College [1842]. The scientific founded by Sir Syed Ahmad Khan in 1863, Colleges of western education set up in Dehli, Agra, Bareilly, Aligarh etc and the christen missionary organizations at Serampur, Meerut, Mirzapur, Ludhiana and other places.

These produced excellent translations with some origin books in Urdu.
Scientific Society of Sir Syed Ahmad Khan translated mainly mechanics, electricity, Pneumatics, natural philosophy and modern farming. Molvi Zaka Ullah did 17 books of mathematics under this society. Elphinstone’s History of India, Malcolm’s History of Persia and Rollin’s History of ancient Egypt were translated by special interest of Sir Syed Ahmad Khan, into Urdu.

In 20th century known translations were by Bari ali [History] and Saadat Hassan Manto [Russian short stories, drama]. Professor Ahmad Ali in 30’s. Next elite were the period of left wing movement in all over India and a best Team of Urdu writers were called to Moscow to translate in DARAA I SHAAT MOSCO. The translation were so literal that made so great world classic.

In Pakistan by IDARA TARAQI URDU run of translations were started as History by Ghulam Rasool Meher, philosophy and Criticism by Sijad Baqar Rizvi etc.

Honestly the major work of translation was not by the left wing of literature but by write wing Hassan Askri {old Goria, Mobydick} Ashfaq Ahmad {fare well to the Arms}.

In 1996, as I remember, a seminar was conducted in Islamabad “Is literature feeding the writer”. All the participants were in the view that in Pakistan, literature is not feeding except Shakeel Adel Zada, editor of a well known “Subrang” Digest. He claimed that he gave 4000/- rupees per month of a serial “Jangloos” and “Nakhuda” by Asad Mohammad Khan. At that time it was equal to salary of BPS: 16. It is the reward of original work. I knew some Karachi based Commercial Translators. They were not satisfied from the income they were earning, all committed it is their side business. It is the problem of readership or dishonesty of publishing institution. It is other thing to debate. None of the Literary Translators committed to me that they can earn some amount but not even sufficient for the kitchen of a month. They take it as their lust for knowledge, celebrations or clothes for kids on Eids.

Should we blame this on our educational system, Translators elite, readership, institutionalization or our teachers? I am unable to comment as I am no more a think Tank.

QNO 4:- Do Professional Translators have any career in or future in Pakistan?
ANS:- See Part V: QNO 3. further I can say it does not seem me in future history of Pakistan either they are Literary or Commercial Translators.

QNO 5:- What is the role and attitude of the publishing Industry towards translation in Pakistan?
ANS:- Up to me, publishing industry show a good inclination towards Translation as compared to a new original writer who is not established. In publishing Industry there is a Mafia controlling business. They know a translated Novel of a world wide established writer give them more money as to attempt at a new original writer from here. I give you own example; all publishing people were offering the amount for my Translation. I knew it was not me but Garcia who was going to be rated. My Publisher gave me highest amount with the words “Doctor Sahib, Bolo kitna chahae”. The contract was for one thousand copies. He sold ten thousand copies with in six month. Before this, he was the same publisher who asked money from me to publish my own short stories.

I admit Translation is honored but corruption by publishing institution makes a person down.

PART VI

QNO 1:- Suggest a model and a guide for Translating from English into Urdu?
ANS:- A good translation should be simple, complete, comprehensive, grammatically correct, meaningful and most important, it should show the accurate expression of the translating lines and paragraph. I am in the favor if we have to break the rules of translation for expression it will be ok, because expression in lines will surely be compensated.

QNO 2:- How would you define a BETTER Translation and a POOR Translation?
ANS:- Near to me, a reader is a good judge, for a book a reader travels, goes to shop, purchases a book from pocket money. So that book is up to standard. The book is rejected, is poor book. All regulations, rules, laws, art and skills are below the choice of the reader.
REPLY 4. DR ASIF FARRUKHI

I am sending brief responses but the questionnaire is too large for me to send answers by mail!

QUESTIONNAIRE

- NAME: Asif Farrukhi
- AGE: 49 years
- ACADEMIC BACKGROUND:
  MBBS
  MPH (Harvard)
- PROFESSIONAL BACKGROUND:
  Medical background
- TRANSLATION EXPERIENCE AND INTEREST:
  From Urdu and Sindhi to English
  From English to Urdu
- TITLE OF THE BOOKS TRANSLATED:
  Several
- NO. OF TITLES TO YOUR CREDIT:
  Several
PART 1- TRANSLATION THEORY

Q1: How much have you read about the Translation Theories? 

Q2: Is there any Urdu Translation theory? 

Q3: Which specific Urdu Translation Theory do you recommend for the Translation or you adopted in the course of your work? 

Q4: Do you agree that most of the of the Urdu Translation theory is replication/translation of the English Translation theory? 

Q5: What role does the modern Literary Theories; Deconstruction, Hermeneutics, Feminism, Postcolonial Framework and Psychoanalysis have in the Translation? 

Q6: Do you agree that special acquaintance with the standards of Textuality; Coherence, Cohesion, Intertextuality, Informativity, Situationality etc of both Languages is required for a good Translation? 

Q7: How well versed the translator should be in the Urdu/English Linguistic theory as far as Prose designs and Textual Configurations are concerned? 

Q8: Is the genre of Fiction easy to Translate, than the philosophical, political or sensitive texts? 

Q9: Should the Translation be free, Literal, or combination of all? 

Q10: Does a Translator require extra Proficiency in Two Languages for Translation? 

Q11: Which Writing Skills are required for Translating the Texts in particular; Rhetoric, Discourse etc.? 

Q12: Is Translation a creative act, a double art? How? 

Q13: Can Machine Translation (MT) provide a substitute for translating Literary Texts? 

Q14: Is Cultural transmission possible in Translation; from Urdu into English and vice versa? 

Q15: Should Translations be done? 

Q16: Can the Translations be done without adherence to any Translation theory?
PART 11- COGNITION AND THINKING IN TRANSLATION
Q1: Do Translation skills require some special thinking and cognitive processes?
   Of course
Q2: Does Translation process involve the use of intuitive powers or the use of sixth sense etc.?
   Yes
Q3: Translation can be done instinctively, and does not require any special training. Do you agree?
   Not at all

PART 111- ROLE OF THE TRANSLATOR
Q1: How would you look upon the role of the Translator; A mediator, A reconciliator, A creator, A co-creator, A re-creator or all? (Example)
Q2: Is the Translator a complete writer or just the Translator; Autonomous or Imitator?
   Can be both
Q3: Underline the important Tasks of the Translators (Example)?
Q4: What are the Translators Freedom and Translators Limitations, according to your experience of Translation?
Q5: Does a Translator require extra Proficiency in Two Languages for Translation? (Example)
   Yes
Q6: Do you with the notion that no special Qualification is required for becoming a Translator?
   Yes

PART 1 IV- PRACTICAL SITUATION IN PAKISTAN
Q: What are the reasons for the non-existence of Urdu Translation theory?
   Too many
Q1: Do you think that special academic programs should be introduced to teach Translation skills formally at the graduate and post-graduate level in Pakistan?
Q2: Are you satisfied with the standards of Literary Translations produced in Pakistan, both in English and Urdu?
   No
Q3: Translation Studies at the professional level has never emerged in Pakistan. What are the impelling factors behind its fossilization?
Q4: Do Professional Translators have any career or future in Pakistan?
Q5: What is the role and attitude of the Publishing Industry towards Translation in Pakistan?
   Poor

PART V- SUGGESTIONS AND RECOMMENDATIONS
Q1: Suggest a model and a guide line for Translation; from Urdu into English?
Dear Nighat Shakur,

Thank you for your e-mail. I'm afraid you have chosen the wrong person to ask some highly pertinent questions. While it is true that I have and continue to translate from and into Urdu, I have not developed a theory or a pedagogy of translation useful for Urdu. Which is not to say that I do not encounter problems in my own work. Indeed I do, quite a lot. But I deal with the problems on my own, without the aid of any theory. And I have not felt the need to formulate my own responses to specific problems to light the way for others or even for myself when I face the same problem all over again. We choose what is best for us. I have chosen not to devote any time to theoretical issues, because I'm not much interested in them, or rather, I cannot afford the time to be interested in them. I have very limited time and I prefer to use it in the joy I get from translating, dealing with the problems as I go along. "Dealing" does not necessarily mean "succeeding."

But I wouldn't mind educating myself if others have written about how to translate. So if you happen to know of some books or articles that are really helpful in translating imaginative literature (especially fiction), please let me know.

A fiction writer's world is a very eccentric world, because he happens to be eccentric himself. And his imaginative reality does not necessarily have an analog in objective reality, which forces him to use language in very unconventional ways. It gets more tricky when one tries to translate such unconventional language, because it carries an element of foreignness even in its own natural environment.

Best wishes,

m u memon
REPLY 6. DR IKRAM AZAM

The Pakistan Futuristics Foundation and Institute
The Margalla Voices, Islamabad - Pakistan

QUESTIONNAIRE:

Note: For details, please see my CV/Biodata Brief (attached/enclosed).

Name: Dr. R.M. Ikram Azam ("ndo").

Age: Senior Citizen (... anybody's guess!).

Academic Background: Pakistan, USA, UK:
1. B.A. (Hons. in English).
2. M.A. (Four English, Political Sc.; Defence & Strategic Studies, and Futuristics).
3. Ph.D. (Futuristics: Pak. Studies); D.Litt. (Futuristics: IF); CD. (Futuristics).

Professional Background: Life long free-lance creative writer, poet, researcher and
University Visiting Prof. as a vocation. (Retired Senior career civil servant: Govt. of Pakistan).

Translation Experience and Interest:
- Interest: Since the 1950s (student days).
- Experience: Limited.
- (i) Urdu-English.
- (ii) English-Urdu.

Title of the Books Translated:

a. Urdu-English: Poetry:


No. of Titles to your Credit:
1. Original (English): 125
2. Edited (and contributed to): 25
3. Total: 150

Part 1 – Translation Theory:

Q. 1: How much have you read about Translation Theories?
   Extensively.

Q. 2: Is there any Urdu Translation Theory?
   Yes, it is largely derivative and formative. Has potential for future evolution.

Q. 3: Which specific Urdu Translation Theory do you recommend for the Translation or you adopted in the course of your work?
   I'm not competent to recommend any... if any. I crafted – created my own working guidelines, pragmatically, as my translation proceeded.

Q. 4: Do you agree that most of the Urdu Translation Theory is a replication/translation of the English Translation Theory?
   It is derivative, rather than original. English Translation Theory may have affected Urdu Translation Theories, if any, per se, rather than the translation process and product.

Q. 5: What role do modern literary theories: Deconstruction, Hermeneutics, Feminism, Postcolonial Framework and Psychoanalysis have in the Translation?
   Translators to be aware... but independent... of them. Theorists and translators are distinctly apart, like prose writers, poets and critics.

Q. 6: Do you agree that special acquaintance with the standards of Textuality: Coherence, Cohesion, Intertextuality, Informativity, Situationality, etc., of both languages is required for a good Translation?
   Yes. That flows from the constraints of Bilingualism, per se.
Q. 7: How well versed the translator should be in the Urdu/English Linguistic Theory, as far as Prose Designs and Textual Configurations are concerned?

Such knowledge being informative, is/can be helpful.

Q. 8: Is the genre of Fiction easy to Translate, than philosophical, political or sensitive texts?

Yes and no ___ depending on the text. But yes ___ relatively.

Q. 9: Should Translation be Freely Literal, or a combination of all?

It needs to be creative and communicative, but true to the original, above all ___ as far as possible.

Q. 10: Does a Translator require extra Proficiency in Two Languages for Translation?

Yes. He/she needs fluence and flow, if not Preferably command.

Q. 11: Which Writing Skills are required for Translating Texts in particular: Rhetoric, Discourse, etc.?

Both. Also a creative-imaginative, sympathetic-emphatic temperament and attitude. The translator need to be equally attentive to content and style.

Q. 12: Is Translation a creative act, a double art? How?

Both, because it assimilates balancing bridges between two languages, literatures and cultures.

Q. 13: Can Machine Translation (MT) provide a substitute for translating Literary Texts?

I personally prefer human creativity. Translation Machines are, at best, aids, like Language Labs and AV Aids in Education. There is just no substitute for the human resource as creativity and intelligence.

Q. 14: Is Cultural transmission possible in Translation: from Urdu into English and vice versa?

Yes, as a challenge to Language and Translation Skills and Competence.

Q. 15: Should Translations be done?

Certainly.

Q. 16: Can Translations be done without adherence to any Translation theory?

Theory, as working principles and guidelines, is necessary. The mature translator has the right to exercise one’s choice, including innate and acquired creativity to theorize and produce.

Part II – Cognition and Thinking in Translation:

Q. 1: Do Translation Skills require some special thinking and cognitive processes?

Yes. Bilingual competence and creativity. Bilingual sensitivity of perception and comprehension. Multiple Intelligence which is integrative holistic: linguistic, educational, emotional, intuitive, rational, imaginative, visionary yet pragmatic, and even spiritual ___ as in Creativity.

Q. 2: Does the Translation Process involve the use of intuitive powers or the sixth sense, etc.?

Yes. Intuition, imagination and the sixth sense are integral to Bilingual Creativity.

Q. 3: Translation can be done instinctively, and does not require any special training. Do you agree?

Translation talent and flair, like creative talent, even though when inherent, needs training, guidance and practice.

Part III – Role of the Translator:

Q. 1: How would you look upon the role of the Translator? As a mediator, a reconciler, a creator, a co-creator, a re-creator, or all in one?

A mediator and recreator. Perhaps all in one, to varying degrees, depending on the text and task.

Q. 2: Is the Translator a complete writer or just the Translator, Autonomous or Imitator?

A translator is a translator. But he is advantaged in being, additionally, a proper writer: an original or creative writer.
Q. 3: Underline the Important Tasks of Translators?

Q. 4: What are the Translator’s Freedom and Limitations, according to your experience?
Freedom: Creativity to convey the original.
Limitation: The overriding importance of the original: language and literature, thought, content and style. Culture and tradition. As far as possible, humanly.

Q. 5: Does a Translator require extra-Proficiency in Two Languages for Translation?
Yes. Mastery, is desirable.

Q. 6: Do you agree with the notion that no special Qualification is required for becoming a Translator?
I disagree, because Bilingualism and the Basic Language Skills are the barest minimal.

Part IV – Practical Situation in Pakistan:
Q. 1: What are the reasons for the non-existence of Urdu Translation Theory?
It is, perhaps, poor existence, (rather than complete non-existence), because of a weak translation tradition, and neglect of Creativity, especially Creative-Thinking Skills, and Bilingualism: Basic Language Skills.

Q. 2: Do you think that special academic programs should be introduced to teach Translation Skills, formally at the graduate and post-graduate level in Pakistan?
Yes.

Q. 3: Are you satisfied with the standards of Literary Translations produced in Pakistan, both in English and Urdu?
universities, the National Language Authority and the Academy of Letter. Also the media and publishers.

Q. 4: Translation Studies at the professional level has never emerged in Pakistan. What are the impelling factors behind its fossilization?
1. Indifference to Education in general.
2. Indifference to Language Learning, Education and Knowledge.

Q. 5: Do Professional Translators have any career or future in Pakistan?
Only if and when Translation is professionalized, academically, linguistically, socio-culturally, and by professional bodies like the media and publishers.

Q. 6: What is the role and attitude of the Publishing Industry towards Translation in Pakistan?
The attitude is of treating it as a secondary service, and source of business. The role is marginal, if any. It does not even encourage translation, much less to sponsor or commission it by taking the initiative.

Part V – Suggestions and Recommendations
Q. 1: Suggest a Model and a Guideline for Translation from Urdu into English?
(i) Models:
The existing translations, especially of classics, both prose and poetry, need to be studied, in order to seek and discover possible potential models, or at least principles to build models on.

(ii) Guidelines:
b. Bilingual Basic Language Skills.
c. Respect for the Source Text originality: in language, literature and culture.
e. Continuous Self-Analysis and Introspection: critical review, revision and editing.
f. Peer review.
g. Feedback.
h. Learning from one’s own and others’ experience and mistake.
i. Persistent practice.
j. Encouraging Multilingualism.
k. Bilingual Language Learning and Teaching.
l. Encouraging the Study of Comparative Language and Literature.
m. Pursuit of perfection through proficiency:

"Good, better, best
Never let it rest
Till the good becomes better
And the better, best."

(Anonymous.)