

**Annotated Translation of the book "تقاسيم الفلستيني" By  
Dr. Sanaa Shalan  
(An Analytical Study in the light of Translation Strategies)**

**Name of Student: Hamna Sohail  
Registration No: 74-FA/MSTS/S20  
Session: 2020-2022**

**A Dissertation Submitted as the Fulfillment of Requirements for the Degree of  
MS Translation Studies**



**Name of the Supervisor: Dr. Muhammad Nawaz**

**Department of Translation & Interpretation  
Faculty of Arabic  
International Islamic University  
Islamabad- Pakistan**

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**Page of Viva-Voce Committee**

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<b>Sr. No</b>	<b>Name</b>	<b>Signature</b>
<b>1</b>	<b>Dr. Muhammad Nawaz</b>	
<b>2</b>		
<b>3</b>		

**Date of Viva Voice Examination:**.....:

## Declaration

I declare that this dissertation is the product of my own work which has not been submitted before for any degree or examination in any other university, and all the sources that I have used or quoted have been indicated and acknowledged accordingly.

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**Date:** 1<sup>st</sup> September, 2022

**Signature of Student:**

## **Dedication**

*"To those who planted the seed of learning in my heart,*

*I dedicate all that I have cultivated so far"*

## Acknowledgement

First of all, all praise be to Allah Almighty, the Most Beneficent and the Most Merciful, on whom we all depend for sustenance and guidance, who provides the strength and ability to understand and without whose grace this project could never have been completed.

Secondly, I would like to thank my supervisor, **Dr. Muhammad Nawaz**, who guided me throughout this project. I greatly indebted to my supervisor for his help, countless hours of reflecting, reading, encouraging, and patience throughout the entire project.

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Last but not least, I wish to extend my special thanks to the whole faculty for facilitating me to take initiative and develop my skills in accordance with the requirements of the practical field; as well as the cheerleaders and the supporters whose excitement and willingness to provide feedback made the completion of this project an enjoyable experience. I cannot but thank these individuals for without their moral support and guidance I would not stand here today.

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## **Abstract**

## Abstract

Annotated translation constitutes a type of research in which the researcher translates a text and at the same time writes comments on the translation process. Translation and annotation are not a mere transfer of language as the groundwork behind this activity requires deep analysis, knowledge, understanding, training, passion, and resilience for its successful completion and without the use of appropriate theories it is impossible to complete the arduous task. The rising trend of reading international literature and studying translation as a distinct scientific field demands production of translated texts with annotations of various levels and categories depending upon the 'intentions' of the TT utilization. The study is based on "تقاسيم الفلسطيني" (the ST) by Dr. Sanaa Shalan who is a celebrated contemporary Jordanian literary writer with numerous publications and provides the annotated translation of the ST into Urdu as well as a descriptive analysis of 35 examples in light of the translation theories and strategies applied. This study gives commentary on some difficult terms found in the source text and the translation procedure used to translate them by employing analytical approach utilizing introspective and retrospective practices and aims to highlight the importance of annotation as well. This dissertation consists of seven portions i.e. Preamble, Preface, Chapter I-II, Conclusion, and Recommendations. Among the two preliminary chapters, Preamble deals with 'Introduction of topic and importance', 'Reasons for selecting the Study', 'Limitations', 'Literature Review', 'Research Questions' and 'Research Methodology'; whereas the Preface provides an overview of the 'Author's Biography', a brief description of the 'Book' and the 'Translation Style'. The first chapter is divided into two parts. Sub-Chapter I details with the concept of 'Translation', and 'Annotation' as per the dictionaries and scholars of all three languages i.e. English, Urdu and Arabic as well as the 'Importance of Annotated Translation'. Sub-Chapter II sheds light on the various 'Translation Strategies and Procedures'. Chapter Two comprises of samples of translated texts and their analysis in the light of translation strategies. Lastly, the study ends in 'Conclusion', 'Recommendations' and a 'List of Figures and Scholars'.

**Keywords:** Annotated Translation, The Division of Palestine, Translation Strategies, Translation Procedures.

### الملخص

الترجمة التعليقية عبارة عن بحث تقوم فيه الباحثة بترجمة نص ما، وتكتب تعليقات على عملية الترجمة. ولا تعتبر الترجمة والترجمة التعليقية تحويلاً لغوياً فقط، لأن العمل الأساسي وراء هذا النشاط يحتاج إلى التحليل العميق، والمعرفة العميقة، والفهم، والتدريب، والشغف والمرونة للنجاح في إنجازها؛ ويستحيل اكمال هذه المهمة الشاقة بدون استخدام نظريات الترجمة الملائمة. ويتطلب الاتجاه المتنامي لقراءة المؤلفات الدولية ودراسة الترجمة كمجال علمي انتاج النصوص المترجمة مع التعليقات للمستويات والفئات المختلفة التي تعتمد على غاية النصوص المستهدفة من حيث الاستخدام. وتعتمد الرسالة على كتاب "تقاسيم الفلسطيني" للكاتبة دكتورة سناء شعلان الأدبية الأردنية المعاصرة الشهيرة التي لديها مطبوعات عديدة. وتوفر الترجمة التعليقية للنص المصدر في اللغة الأردنية (لغة الهدف) والدراسة الوصفية التحليلية لخمسة وثلاثين مثلاً في ضوء أساليب الترجمة واستراتيجياتها. وتقدم التعليقات على بعض المصطلحات الصعبة المذكورة في النص وأساليب الترجمة المستعملة لترجمتها باستخدام المنهج التحليلي؛ كما تركز على أهمية الترجمة التعليقية أيضاً. تتكون هذه الأطروحة من سبعة أجزاء: المقدمة، والتمهيد، وثلاثة أبواب، والنتائج، والتوصيات. ومن بين الفصول الابتدائية، تتناول المقدمة التعريف بالموضوع وأهميته، وأسباب اختيار الموضوع، وحدود البحث، والدراسات السابقة، وأسئلة البحث، والمنهج المتبع؛ بينما يقدم التمهيد نبذة عن السيرة الذاتية لمؤلفة النص المصدر، ووصفاً موجزاً للكتاب "تقاسيم الفلسطيني"، ونبذة عن أسلوب ترجمة الكتاب. ينقسم الفصل الأول إلى فصلين متتاليين. يقدم الفصل الأول مفهوم الترجمة والترجمة التعليقية لغةً واصطلاحاً حسب اللغات الثلاث: اللغة الإنجليزية، اللغة العربية، واللغة الأردنية بالتفصيل كما يقدم أهمية الترجمة التعليقية في مجال الترجمة أيضاً. ويلقي الفصل الثاني ضوء على أساليب الترجمة واستراتيجياتها؛ بينما يتضمن الفصل الثاني نماذج الدراسة التحليلية للترجمة التعليقية في ضوء استراتيجيات الترجمة. وتنتهي الأطروحة بالنتائج، والتوصيات، والفهارس الفنية، والإعلام.

**الكلمات المفتاحية:** الترجمة التعليقية، تقاسيم الفلسطيني، استراتيجيات الترجمة، أساليب الترجمة

## **Preamble**

## Preamble

### a. Introduction of the topic and its importance:

The book "تقاسيم الفلسطيني" by Dr. Sanaa Shalan is a collection of stories consisting of 174 short stories distributed into seven chapters. The first edition was published in 2015 by Amwaj Printing and Publishing in Jordan. This collection of short stories provides several instances about the struggle of Palestinian Nation both inside and outside their homeland for nearly six decades of suffering, confrontation, persistence to win, devotion to homeland and captures the details, ideas, visions, feelings, struggles, dreams, and perceptions of the Palestinian people.

Regarding the book "تقاسيم الفلسطيني", Sanaa Shalan says that she is proud of this collection of short stories as this collection, as opposed to the rest of her work, is an extension of herself and her personal experiences as a Palestinian and embodies the Palestinian cause. The title (Shalan) although quite unique simply means 'the stories of Palestine' where the Arabic word 'تقاسيم' means 'stories' as opposed to 'division'. According to the author<sup>(1)</sup> this short story collection is a true representation of Palestine, a sense of pride for her, a mean of justice for the cause of her homeland and an inevitable victory regardless the prolonged conflict and the extensive sacrifices as it is one of the most just cause of human rights, freedom, and justice in the world no matter the delay in the achievement of complete victory and the liberation of Palestine from the yoke of Israeli Occupation.

Sanaa Shalan (born: May 20<sup>th</sup>, 1977) is a young contemporary Jordanian writer with Palestinian origins who has garnered great honor and admiration from the whole world and is regarded as one of the Modern Arab Writers. She holds a doctorate degree in modern literature and works as a professor of modern literature at the University of Jordan. The University of Cambridge awarded her an honorary doctorate degree in "Media Studies" in August 2014. She is known for her novels, short stories, theater plays, screenplays, and children's literature.

Annotated translation constitutes a type of research in which the researcher translates a text and at the same time writes comments on his translation process. Moreover, the problems faced by the translator during the process of translation and the proposed possible solutions constitute the two basic features of annotated translation. This type of translation depends upon the translator's notes written during the translation process which focus mainly on the paragraphs that might be difficult to translate or of interest in relation to the topic of research. Afterwards, the translator provides an analysis of his notes in light of various translation strategies developed by prominent translation studies scholars in order to convey the SL message into TL adequately. Hence, translations strategies constitute one of the most important aspects of annotated translation.

Primarily, this study deals with the annotated translation of the book "تقاسيم الفلسطيني" in Urdu which is followed by the analysis of the annotations in the light

<sup>1</sup> "تقاسيم الفلسطيني" مجموعة قصصية جديدة لكاتبة سناء شعلان. موقع عرب ٤٨. عرب ٤٨، ٢ أكتوبر ٢٠١٥ م @ <https://www.arab48.com/> ٣٠ يوليو ٢٠٢١ م.

of various translation strategies formulated by scholars in the field of translation studies for example 'shift', 'borrowing', 'literal translation', 'modification', 'adaptation' and 'equivalence' etc. Subsequently, the relationship between the two texts can be highlighted adopting annotated translation, a prominent method of translation that predominates in the field of Translation Studies and is supported by some of the most eminent translation studies scholars due to the fact that focusing on annotated translation in light of various translation strategies contributes in opening new avenues and broad horizons that can serve the translators and researchers greatly in developing their translation skills.

#### **b. Reasons for choosing the topic:**

This is a multi-purpose research that is being carried out due to the following reasons:

1. One of the most important reasons that prompted me to choose this topic is that Arab libraries contain a large number of foreign translated books, but few researchers analyze these by providing annotations in light of different translation theories.
2. Secondly, annotated translation is considered one of the important translation techniques. A translator can develop extensive skills in the field of translation by using annotated translation for the study and analysis of anecdotes. Consequently, the researcher also hopes to further develop the skills of translation and annotation through this study.
3. Scientifically, annotated translation contributes to explaining and understanding excerpts of the book "تقاسيم الفلسطيني" by Sanaa Shalan. Through this research, I hope to highlight the importance of annotated translation in light of various translation strategies and their application during the process of translation.

#### **c. Limitations:**

The study would be limited to the following aspects:

1. Annotated Translation of selected portions the book "تقاسيم الفلسطيني" in Urdu and analysis of 35 examples extracted from these selected portions.
2. Use of various translation strategies including, 'shift', 'borrowing', 'literal translation', 'modification', 'adaptation' and 'equivalence' etc. during annotated translation.
3. Analytical study of the annotated translation of selected texts from the book in light of various translation strategies.

#### **d. Literature Review:**

Many translation researchers and theorists are greatly interested in annotated translation. Looking at various dissertations, articles, and books on translation, following previous researches were found related to annotated translation:

1. Almann, Ali. 2016. The Routledge course in translation annotation: Arabic-English-Arabic. London & New York: Routledge

2. Koskinen, Veli-Pekka. "The Seventh Templar : An annotated translation of passages from a historical novel by Juha-Pekka Koskinen." Master's Thesis. University of Jyväskylä, 2010. Print
3. Suranto, D.S. 2011. An Annotated Translation Of The Mutiny Of The Bounty. Jakarta
4. Wibowo, Hermenegildus Agus & Akba SinemaYogyakarta. "An Annotated Translation of Any Minute". *Journal of English Education Literature & Linguistics*. E- ISSN, 2621-3680 P- ISSN, 2621-3672. Page:75-92
5. Simanjuntak, Herlina Lindaria. An Annotated Translation Of Simple Ways To Make Your Family Happy. DEIKSISJurnal Ilmiah Bahasa dan Seni. Vol. 07 No.02. 2015 :79-170. Web. 12 December 2020

However, the study is based on annotated translation of the book "تقاسيم الفلسطيني" by "Sanaa Shaalan" in Urdu, while focusing on an analytical study of selected texts from the book in light of various translation strategies.

**e. Research Questions:**

The study would like to address the following questions:

1. What translation strategy was adopted by the translator while translating?
2. To what extent has the translator fulfilled the aims of annotated translation?
3. What is the importance of 'Annotated Translation' in the field of research in Translation Studies?
4. Was the translator capable of creating the same effect in the Target Language during the process of annotated translation?

**f. Research Methodology:**

This study is an 'Annotated Translation research' which utilized the following key processes for its completion:

1. Analytical Study has been carried out of the translation of book "تقاسيم الفلسطيني" by Dr. Sanaa Shalan.
2. Translation Strategies have been implemented while translating the original Arabic text into Urdu
3. Key terms, concepts and expressions have been annotated and explained accordingly.
4. Certain similar features have been retained in accordance with several translation strategies.



## **Preface**

## Preface

### a) Author's Biography

Sanaa Kamel Ahmed Shalan<sup>(1)</sup> popularly known as 'Sanaa Shalan' born on 20<sup>th</sup> May 1977 is a popular and honored author of the Arab World with wide ranging publications in various genera and a columnist. She (Shalan. 2015. 158. /2016. 151) is a contemporary Jordanian writer of Palestinian Origin. According to a source (Shalan. 2016. 151), she has done her Bachelor's in Arabic Language & Literature (Yarmouk University 1998), Master's in Modern Literature (University of Jordan 2003) and a Doctoral in Arabic Language from the University of Jordan in 2006. Furthermore, she was awarded her an honorary doctorate degree in "Journalism and Media" by the University of Cambridge in August 2014. She (Shalan. 2016. 154) is a part of the faculty of her alma meter the University of Jordan and often appears as a visiting professor and a guest lecturer at various institutions of higher education around the world.

Sanaa Shalan (2015. 158-160/ 2016. 151-153) is a member of many literary forums such as, 'Jordanian Writers League', 'Arab Writers' League', 'Arab Linguists and Translators Association', 'Association of Jordanian-Palestinian Brothers', 'Writers Without Borders' and is an Honorary member of the 'Egyptian Translators and Linguists Association'. Moreover, she (Shalan. 2016. 161-165) has participated in many conferences, both nationally and internationally, and was a guest speaker in the First Conference of the Teachers of Arabic in Australia where she presented a paper titled: "The Teacher is the Last Godfather of the Arabic Language" in the year 2010.

According to one source (Peoplepill), she was ranked among the 60 most successful Arabic women in the year 2008 in a survey conducted by the Arab magazine "سيدتي" (English: Sayidaty; lit. My Lady). She (Shalan. 2015. 162-166/ 2016. 156-160) has also received several prestigious local, Arab, and international awards for literature, creativity, and research; nonetheless, she has also declined the reception of some awards due to various reasons as well. Among the countless awards she has received so far, some are:

1. Salah Hilal Literary Award for Short Story (2015)
2. Al-Nasir Salah Al-Din Ayyubi Award (2014)
3. Honorary Award for the Most Beautiful Book (2013)
4. Dubai's Cultural Award for creativity (2010)
5. University of Philadelphia's Arabic Theater Award for best theatrical text (2010)

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<sup>1</sup> شعلان. سناء. "سناة كامل شعلان". *ديوان العرب*. 4 فبراير 2018. الإلكتروني. العربية. 9 سبتمبر 2021

6. Sheikh Mohammed Saleh Bashraheel International Award for Cultural Creativity (2010)
7. Young Writer's Award (2006)
8. University of Jordan Shield for outstanding student academically and creatively (2005)
9. The State Award for Youth Innovation (2005)
10. Future Writers Award (2005)

Although she has held a number of academic and non-academic positions throughout her career so far, yet she is known for her novels, short stories, theater plays, screenplays, and children's literature. According to various sources (Shalan. 2015. 174-176/ 2016. 167-169), among her most notable works <sup>(1)</sup> are:

1. A monster called homeland<sup>(2)</sup>(2016)
2. Once Upon a Wall (2016)
3. The One who Stole a Star (2016)
4. The Division of Palestine (2015)
5. Lost in the Eyes of the Man of the Mountain (2012)
6. Convoy of Thirst (2006)
7. Escape to the End of the World (2006)
8. I Love Myself (2012)
9. Falling in the Sun (2006)
10. The Glass Wall (2006)
11. The Land of Tales (2006)

Moreover according to another source (Peoplepill / Shalan. 2016. 169-170/ Shalan. 2015. 176), some of her most prominent work in the field of children literature<sup>(3)</sup> includes the following:

1. Zeryab: The Teacher of People and Generosity (2009)
2. Ibn Taymiyyah (2008)
3. Haroun al-Rasheed (2008)
4. Al-Khalil Ibn Ahmad Al-Farahidi (2008)
5. Al Laith Ibn Saad (2008)
6. Al-Izz Bin AbdulSalam: the scientists' Sultan and the Seller of Kings (2007)
7. Abbas Ibn Firnas: the Wise man of Andalusia (2007)

<sup>1</sup> The names of the notable works of Sanaa Shalan as they appear in the original versions in Arabic are 'قافلة', 'الضيع في عيني رجل الجبل', 'تقاسيم الفلسطيني', 'الذي سرق نجمة', 'حدث ذات جدار', 'وحشة اسمها وطن', 'أرض الحكايا', and 'جدار النجاسي', 'السقوط في الشمس', 'أعشقتي', 'الحروب إلى آخر الدنيا', 'العطش'.

<sup>2</sup>It is a joint collection of stories on which several Palestinian creators have worked on and has been translated into Bulgarian.

<sup>3</sup> The Arabic titles of books in the genera of children literature are 'ابن زرياب: معلم الناس والمروءة', 'الخليل بن أحمد الفراهيدي: أبو العروض والنحو', 'هارون الرشيد (ال خليفة العابد المجاهد)', 'تيمية (شيخ الإسلام ومحبي السنة)', 'عباس بن فرناس: حكيم الأندلس', 'العز عبد السلام سلطان العلماء وبائع الملوك', 'الليث بن سعد: الإمام المتصدق', 'العربي', 'صاحب القلب الذهبي' and

## 8. The Man with the Golden Heart (2007)

**b) Book Description**

The book titled "تقاسيم الفلسطيني" written by Dr. Sanaa Shalan -published in 2015 by Amwaj Printing and Publishing Jordan- is a collection of 174 short stories and seven chapters that belong to the genera of fiction. The authoress has put great thought into every aspect of the book, start to finish.

The book is a distinguished creative collection due to the extent of cohesion and coherence that spans from the title to text and encompasses the cover as well. According to Leo Hoek<sup>(1)</sup> (Nsiah & Marfo. 2011. 364), the title of a book is a linguistic symbol that appears at the very apex of the textual material of the book and serves the purpose of designating the text, indicating its general content, and appealing to the public. Thus, the Sanaa Shalan has aptly picked a title not only portrays the general theme of the book and its structure but branches into the seven subtitles (the seven chapters of the book) i.e. 'تقاسيم الوطن' (the divisions of the homeland), 'تقاسيم المعتقل' (the divisions of the detainee), 'تقاسيم المخيم' (the divisions of the camp), 'تقاسيم الشتات' (the divisions of the diaspora), 'تقاسيم العرب' (the divisions of the Arabs), 'تقاسيم العدو' (the divisions of the enemy) and 'تقاسيم البعث' (and the divisions of the Day of Resurrection/Judgement) whereby it extends further into the text itself. Hence, it can be said that the title is not only a condensed form of the book but its subsequent theme as well.

Although a collection of short stories, the book is unique due to its sequential order i.e. just like a novel it has a beginning middle and end. The collection begins with the first short story titled 'أشجار' (trees) where the whole world especially the trees bear witness to the forceful occupation of the Palestinian Territories and ends on the last story -one of the shortest stories of the collection- titled 'القيامة' (Day of Judgement) where they present the matter for final judgement.

Moreover, the authoress plays with multiple symbols throughout the book, the most prominent of which are the symbols of black and white which appear from the very beginning of the book's cover page and reveal a synergy between the linguistic and non-linguistic elements as well. Among these prominent symbols is the pitch-black darkness of the night looming all over that depicts the night of grief and sorrow filled with slaughter, abuse, forceful dislocation, looting and other destructive practices, the contrasting distinct and prominent white signifying the glimmer of hope heralds the dawn of freedom, and the bright yellow above and below warns of the double-edged disguised policies of the occupiers. This symbolism reinforces the

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<sup>1</sup> Leo H. Hoek is a French Author with multiple publications who is considered as the founder of modern 'titology', a name which has been attributed to the study of titles over the span of thirty years.

Gibbons, Victoria Louise. "The manuscript titles of Truth: titology and the medieval gap". *Free Online Library*. Free Online Library. 2008. Online. Web. 28 November 2021. Available: <https://www.thefreelibrary.com/The+manuscript+titles+of+Truth%3A+titology+and+the+medieval+gap-a0220766522>

subtext of the book revealing the glorious past, the bleak present, the tales of torment and flimsy future.

The general subject matter is 'Palestine', its division, and the humanitarian crisis that humanity has turned a blind eye to; however, the authoress also depicts the strength, perseverance, and hard work of the Palestinian sickle to dispel the shroud of darkness and return its beloved land to the former glory with sweat and blood. The author presents the dramatized version of the cause to the Arab world in an attempt to raise awareness among the masses and call for the resolution of the matter.

Additionally, the authoress has an eloquent writing style, and the book is replete with captivating rhetorical imagery that captivates the readers and leaves a deep impression which resonates with the impression left by poetic texts of intense emotive nature. The author's coherent and clear writing style and the fluidity with which the ideas progress reinforces the writing and convinces the reader of the validity of the cause. The book underpins the importance of the matter during a crucial time when the struggle for freedom is at its peak and is quite successful in achieving its goal due to the fame it has garnered.

The book ends with the words 'written in the diaspora' (Shalan. 2015. 157) where the word 'diaspora' stands for the movement of any nation or group away from their homeland ( Hornby. 2000. 347) and serves to link not only the situation of the authoress but the reality Palestinian expatriates in general to her creative work.

### c) Translation Style

The translation of Arabic collection of short stories originally titled تقاسيم الفلسطيني into Urdu (titled: تقسيم فلسطين) is a faithful and communicative rendition of the original communicating the intended objective and contextual meaning of the text while making sure the resulting context is simple and easily understandable for the intended readership in their native tongue.

During the translation of this book convenience of the readers -whether they be completely familiar with the subject matter or partially- has been kept in mind. Thus, multiple explanatory entries and footnotes have been added in the least obstructive manner possible for difficult words, concepts, names, and terms along with certain secondary ones to facilitate the new readers. This is also done in an attempt to provide the audience with the background information necessary for the proper understanding of the text and the core concept as well, bearing in mind that certain terminology might be new to some of the readers.

Despite the fact that the Urdu and Arabic languages are not too dissimilar, and some words and expressions from the Arabic language are adopted into Urdu, at times the book posed some intractable problems for the translator, particularly where certain stylistic features and expressions unique to the Arabic language were concerned. Nevertheless, I have tried best to retain majority of the features of the text and for each original ST sentence there exists a translated sentence in the TL with minimum alterations and the ST is rendered into Urdu without major unacceptable losses.

Moreover, slight linguistic features and variations have been purposefully retained and introduced into the resulting target text in an attempt to reinforce the textual elements and the meaning they depict. Consequently, the translational output is the fine blend of translator's choices made in the light of the original text, its context and subtext.

Finally, the language used for the rendition of the book is fairly simple and comprehensible with the occasional use of idiomatic phrases easily understandable by the speakers of Modern Urdu.

## **Chapter 1**

### **Sub-Chapter I: Concept of Translation & Annotation**

This chapter, titled "The Concept of Translation and Annotation," is divided into three sub-sections each dealing with a separate aspect of the chapter. The first section defines 'translation' both literally and terminologically in all three languages i.e. English, Arabic and Urdu respectively while the second deals with 'annotation' in the same manner. The last section discusses the significance of providing annotation of a translated text in the field of translation studies and the benefits that can be raked in by an increase in such studies.

## Concept of Translation & Annotation

### a) Concept of Translation

The concept of translation is perceived differently by various dictionaries and scholars; however, the degree of variation is not immense in lexicons regardless of the language they belong to as compared to the descriptions provided by the numerous academics and researchers specializing in this field who rely upon their experience and practice to define the concept of translation. Some of these descriptions are enumerated below:

#### 1. Literal Meaning of Translation:

##### a. In Chamber's Etymological Dictionary of the English Language:

The word translation comes from the Latin word 'translatum' where 'trans' means 'over' and 'latum' means 'to carry'; thus, the Latin word literally translates as 'to carry over'. According to Chamber's Etymological Dictionary of the English Language (Donald. 1872. 528) 'translation' is a noun referring to the act of translation meaning 'removal to another place', 'the rendering into another language' or 'version'. Translation being a deverbal noun is derived from the verb 'translate' which is also defined as 'to carry over', 'to remove to another place', 'to render into another language', and in addition to this 'to explain'.

##### b. In Oxford Dictionary

Furthermore, Oxford Advance Learner's Dictionary of Current English (Hornby. 2000. 1382) states that the word 'translation' is a noun derived from the verb 'translate' which means 'to express the meaning of speech and writing in different language', 'to change from one language to another', 'to change something or to be changed into a different form' or 'to understand something in a particular way and give something a particular meaning'.

##### c. In Cambridge Dictionary

Cambridge Dictionary ([dictionary.cambridge.org](http://dictionary.cambridge.org)) views 'translation' as a process and a product of the process while highlighting the essence of the word i.e. 'from one language to another' or 'to switch into your own language' and 'not in the original'. The dictionary further depicts that it is 'a piece of writing or speech' that has been rendered into another language, but the words rendered have the 'same meaning'. However, translation being



related to and utilized in various fields of science can simply be described as 'an activity that alters something in form' but not in meaning.

#### **d. In Marriam Webster**

Marriam Webster (Merriam-Webster) also views the word 'translation' as a product and a process and highlights the core concept behind the broad term of translation as 'change of form and appearance'. The word 'translate' -root form of translation- is described as 'turning into one's own or another language' as opposed to various other dictionaries which entail the rendition to be in one's mother tongue only and forsake the second language completely. Translation is also described in terms of 'interpretation' i.e. 'expression in more comprehensible terms' which in reality is a completely different concept that follows its own set of rules and regulations.

## **2. Terminological Meaning of Translation:**

As determined by the various literal meanings of the word translation, the simplest definition (dictionary.com) of the word is 'rendering a word or text from one language to another' where 'a word' represents the oral form i.e. 'interpretation' and 'text' indicates the written form i.e. 'translation'; nevertheless, translation is an umbrella term with a variety of definitions according to the understanding of various translation studies experts based on the main characteristic features and its distinct nature as general subject area, a process, or a product as they appear in relation to the theme in question.

### **a. Roman Jakobson<sup>(1)</sup>'s Point of View**

Moreover, with the rapid advancements in the field of translation studies it is observed that the translation is being defined in light of its various types and forms that are not linked solely with the field of translation studies but come under the paradigm of various other disciplines as well; however, 'translation proper' as discussed by Roman Jakobson (cited Munday. 2007. 5) remains 'interlingual' in nature which entails the use of two different natural languages and interpretation of linguistic signs by means of the second language i.e. the target language.

### **b. Catford<sup>(2)</sup>'s Point of View**

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<sup>1</sup> Roman Osipovich Jakobson (1896-1982) is a Russian born American linguist and Slavic-language scholar whose love for language and literature are undisputable. He is known for his essay 'On Linguistic Aspects of Translation' (1959) where he argues about the difference between languages being 'what they must not what they may convey'. (The Editors of Encyclopedia Britannica. "Roman Jakobson | American linguist". *Encyclopedia Britannica*. 7 October 2021. Web. Online. 28 November 2021. Available: <https://www.britannica.com/biography/Roman-Jakobson> )

<sup>2</sup> John C. 'Ian' Catford (1917-2009) was an emeritus professor of linguistics whose publication amount to 60 articles and 3 books covering a wide range of topics such as phonetics, phonology, dialectology, Caucasian studies, comparative linguistics, second language teaching, and translation theory. His major contribution to the field of translation studies is the 'theory of shift'. ("John C. (Ian)

Likewise, Catford (1965. 1) considers translation as an "operation performed on languages" whereby he reinforces the linguistic aspects of translation and forsakes the cultural, social, political, geographical aspects involved in the process of translation. Nonetheless, this can be considered an overly simple definition of the term as an action. Furthermore, Catford (1965. 20) provides another definition based on what he perceives to happen during the process i.e. "replacement of textual material in one language (SL) by equivalent textual material in another language (TL)".

#### c. Werner Koller<sup>(1)</sup>'s Point of View

Werner Koller (1995. 196; Nord. 2007. 111) considers translation to be 'the result of a text-processing activity' -rather than a linguistic operation as stated by Catford previously- through which the ST is transposed in the TT which leads to the creation of a relationship between the two texts i.e. the original and the target that can be termed as a 'translational, or equivalence relationship'. Koller uses the word 'transposed' in an attempt to further clarify the kind of transfer taking place during translation i.e. the transfer of meaning in accordance with the semantic, syntactic, stylistic, and cultural requirements of the second language which calls for a rearrangement and alteration of word order and expressions to create the same meaning which justifies the relation of translational equivalence.

#### d. Nida<sup>(2)</sup>'s Point of View

Nida (1969. 12) in contrast to the mere transference of data from one language to another proposes that "translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style".

#### e. Newmark<sup>(3)</sup>'s Point of View

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Catford | U-M LSA Linguistics". *Linguistics University of Michigan*. Web. Online. November 28, 2021. Available: <https://lsa.umich.edu/linguistics/people/in-memoriam/john-catford.html>

<sup>1</sup> Werner Koller teaches German Linguistic and is the professor emeritus at the 'Department of Foreign Affairs University of Bergen Norway'. His publications encompass a variety of subjects. In the field of Translation Studies he is known for his clarification of the concept of equivalence. ("Werner Koller". *University of Bergen*. Web. Online. November 28, 2021. Available: <https://www.uib.no/en/persons/Werner.Koller#uib-tabs-publications> )

<sup>2</sup> Eugene Nida (1914-2011) is known for the translation of Bible upon which he based his theory of formal and dynamic equivalence. His most renowned publications are 'Towards a Science of Translating' (1964) and 'The Theory and Practice of Translation' (1969). (Stine, P. C. "Eugene A. Nida: Theoretician of Translation". *International Bulletin of Missionary Research*. 3 January 2012. Web. Online. 28 November 2021. Available: <http://www.internationalbulletin.org/issues/2012-01/2012-01-038-stine.html>)

<sup>3</sup> Peter Newmark (1916-2011) was a teacher and an author famous for his work in making translation studies an academic field. He described translation as both a science and an art and is known for his book 'Approaches to Translation' (1981) as well as 'Linguistic Theories of Translation' (2009) published in Routledge Encyclopedia of Translation Studies. (Reporter, G. S. "Peter Newmark

Peter Newmark (1988. 5) suggests that translation implies rendering of the text's meaning into another language in the manner which complies with the author's intentions for the text. Newmark's notion of translation coincides with Nida's perception of the concept of translation and seems to be a fairly simple and straightforward version of Nida's rendition.

#### f. Larson<sup>(1)</sup>'s Point of View

Larson (1984. 3) indicates that translation includes studying the vocabulary, grammatical construct as well as communicative and cultural context of the original text while analyzing its meaning, and then restoring the same meaning using vocabulary and grammatical construct linguistically and culturally suitable for the target audience and language.

#### g. Roger Bell<sup>(2)</sup>'s Point of View

Roger Bell's (1991. 13) perceptions of translation as a process and a product provides two distinct but very straightforward descriptions of the same word i.e. 'the activity of translation rather than a tangible object' and 'the translated-text produced as a result of the process' respectively. As a result, translation can be considered as an abstract notion as it includes both the process of translating and the product of that process.

#### h. Christiane Nord<sup>(3)</sup>'s Point of View

Christiane Nord (2007. 6) also relates the process of translation to the significance of the two texts remaining invariant and portrays translation as the process where the linguistic signs of ST are converted into the linguistic signs of equal significance in the TT. This highlights the key difficulty of translation i.e. keeping meaning unchanged rather than the linguistic invariance alone.

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obituary". *The Guardian*. 1 December 2021. Web. Online. 28 November 2021. Available: <https://www.theguardian.com/education/2011/sep/28/peter-newmark-obituary> )

<sup>1</sup> Mildred Larson (1925-2014) started her career with Wycliffe Bible Translators and is the author of 'Meaning-based translation: A guide to cross-language equivalence' as well as 'Translation: theory and practice, tension and interdependence'. ("Obituaries from the Bemidji area". *Bemidjipioneer*. 12 April 2014. Web. Online. November 28, 2021. Available: <https://www.bemidjipioneer.com/obituaries/mildred-l-larson-phd> )

<sup>2</sup> Roger Thomas Bell is a prominent translation studies scholar whose most prominent work in the field of translation studies is his publication titled 'Translation & Translating: Theory and Practice' (1991). (Sanchez, O. A. R. 'Roger T. Bell'. *Slideshare*. Web. Online. November 28, 2021. Available: <https://www.slideshare.net/omaraalejandrorey/roger-t-bell-14498274> )

<sup>3</sup> Christiane Nord (born 1943) is a professional translator and a German Translation Studies scholar specialized in translation pedagogy who is one of the major proponents of functionalism . ("Curriculum vitae - Homepage von Christiane Nord". Web. Online. November 28, 2021. Available: [http://www.christiane-nord.de/?de\\_curriculum-vitae.44](http://www.christiane-nord.de/?de_curriculum-vitae.44) )

**Literal Meaning of Translation in Arabic:****a. In Modern Arabic Language Dictionary (معجم اللغة العربية المعاصرة)**

The Arabic synonym of the word 'translation' is التَرْجَمَةُ (Plural: تَرْجَمَاتٌ and تَرَاجِمٌ) which is the noun form (مصدر) of the verb تَرَجَّمَ. According to the dictionary of Modern Arabic Language (Umar. 2008. 288-289) the word تَرَجَّمَ has several meanings which are derived from the context the verb is used in. Some of the most common meanings (Umar. 2008. 288) are بَيَّنَّهُ نَفَّذَهُ أَوْ نَقَّلَهُ إِلَى مَسْتَوَى التَّطْبِيقِ, (lit. to explain, clarify and interpret), (trans. to implement or bring into effect) and أَبَانَهَا وَعَبَّرَ عَنْهَا (lit. to express); however, in accordance with translation studies, the word التَرْجَمَةُ (Umar. 2008. 288) means النِّقْلَ مِنْ لُغَةٍ إِلَى أُخْرَى (lit. transfer from one language to another).

**b. In Lisan Al-Arab (لسان العرب)**

The Arabic equivalent of 'translation' i.e. التَرْجَمَةُ (nominal form) appears (Ibn-Manzoor. 1981. 426) under the head of تَرَجَّمَ (verbal form) and (Ibn-Manzoor. 1981. 1603) under the head of 'التَّرْجُمَانُ وَالتَّرْجُمانُ' (lit. translator) under رَجَمَ as well. Lisan-al-Arab (Ibn-Manzoor. 1981. 426) integrates the words التَّرْجُمَانُ and تَرَجَّمَ together to portray the meaning of translation i.e. التَّرْجَمَةُ indirectly and defines word التَّرْجُمَانُ firstly as 'المُفَسِّرُ لِللِّسَانِ' (lit. explainer of language, trans. interpreter) which is further explained in terms of the core concept behind the process as 'هو الذي يُتَرَجَّمُ الكَلَامَ أَوْ يَنْقُلُهُ مِنْ لُغَةٍ إِلَى لُغَةٍ أُخْرَى' (trans. someone who translates discourse<sup>1</sup>) i.e. renders it from one language into another). Likewise, تَرْجَمَةَ كَلَامٍ (Ibn-Manzoor. 1981. 1603) is defined simply as فَسَّرَهُ بِلُغَانٍ أُخْرَى (trans. described it in another language). Moreover as compared to other Arabic Lexicons, Ibn Manzoor (1981. 426/1630) list only one plural form التَّرْجَمَاتُ which serves as a plural for both التَّرْجُمَانُ and التَّرْجَمَةُ.

**c. In Qamoos Al-Muheet (القاموس المحيط)**

Similarly, in Qamoos al-Muheet (Al-Firouzabadi. 2005. 1082) the Arabic equivalent of the word 'translation' does not appear separately as التَّرْجَمَةُ in its nominal form or as تَرَجَّمَ in its verbal form, rather it is expressed indirectly under التَّرْجُمَانُ which is described as 'المُفَسِّرُ لِللِّسَانِ' (lit. explainer of language, trans. interpreter). However, Al-Firouzabadi (2005. 1111) clarifies that the word should be cited under رَجَمَ which indicates the root form of the verb.

**d. In Mujam Al-Waseet (المعجم الوسيط)**

Mujam Al-Waseet (Ibrahim Mustafa et al. 2004. 83) mentions the Arabic equivalent of translation in its verbal form i.e. تَرَجَّمَ which is expressed firstly in its simplest form for any discourse i.e. بَيَّنَّهُ وَوَضَّحَهُ (lit. to explain

<sup>1</sup> Discourse is identified as an extended expression of thought pertaining to a serious topic or subject which can be both written and spoken in nature (*Cambridge Dictionary*. Cambridge University Press 1995. UK. Online. September 8, 2021)

and clarify) and secondly in accordance with translation studies as نقله من لغة إلى أخرى (trans. rendered from one language to another). Moreover, the dictionary also lists other entries associated the word (Ibrahim Mustafa et al. 2004. 83) such as 'biography' (Arabic: سيرته وحياته ; lit. his biography and his life) and 'translator' i.e. someone who performs the act of translation (Arabic: المُترجم: التُّرْجَمَانُ) the plural form of which -in this case- is تَرَاجِمٌ and تراجمة .

### Terminological Meaning of Translation in Arabic:

The concept of translation is as widely discussed in Arabic language as it is in English language even though it remains a debatable notion according to some as a certain portion of the work in Arabic is the translation of the original English work in the field of translation. Regardless of this some definitions of 'translation' as provided by translation scholars -both Arab and Non-Arab- in Arabic are enumerated below with translations by the researcher herself.

#### a. Safa Khulusi's Point of View

Safa Khulusi<sup>(1)</sup> (1982. 14) in his book 'فن الترجمة في ضوء الدراسات المقارنة' (lit. The Art of Translation in Light of Comparative Studies) explains the concept of translation as:

"الترجمة فن جميل يعني بنقل ألفاظٍ ومعانٍ وأساليب من لغة إلى أخرى بحيث أن المتكلم باللغة المترجم إليها يتبين النصوص بوضوح يشعر بها بقوة كما يتبينها ويشعر بها المتكلم باللغة الأصلية"

"Translation is a fine art that entails transfer of words, meaning and diction from one language to another in such a manner that the target language receiver not only comprehends the text clearly but also has a deep and lasting impression (of what has been said) just like the speaker of the original language."

#### b. Muhammad Ajghif's Point of View

<sup>1</sup> Safa Khulusi -born 1917, died 1995- was an Iraqi who worked as a historian, novelist, poet, journalist as well as a broadcaster; however, he is best known as a mediator between the cultures of English and Arabic Languages. Moreover, he is also considered a leading figure in Iraqi Literature. ("Safa Khulusi". *DBpedia*. Web. Online. 10 September 2021. [https://dbpedia.org/page/Safa\\_Khulusi](https://dbpedia.org/page/Safa_Khulusi))

Muhammad Ajghif<sup>(1)</sup> (2019. 8) in his book 'مدخل إلى الترجمة من اللغة التركية إلى اللغة العربية' (lit. The Art of Translation in Light of Comparative Studies) explains the concept of translation as:

"فإن الترجمة فن نقل الكلام من لغة إلى أخرى، وهي فن قديم قدم الحضارة الإنسانية، وهي الوسيلة الوحيدة لتبادل ما عند الأمم من أفكار ومعارف وآراء في شتى المجالات، بل إنها الوسيلة لمواجهة التحديات لا سيما إن كانت بين لغتين لشعبيين يجمع بينهما الدين والتاريخ والجغرافية والمصير المشترك كالعرب والأتراك"

'Translation is the art of transferring (written or spoken) discourse from one language to another which is as old as the human civilization. It is the only way to exchange ideas, knowledge and views possessed by the nations in various fields. Rather, it is the mean to overcome challenges especially between the (two) languages of (two) nations united by religion, history, geography and a common destiny like Turks and Arabs.

#### c. Al-Zarqani's Point of View

Shaikh Muhammad Abd Al-Azim Al-Zarqani<sup>(2)</sup> (1995. 91) in his book 'مناهل العرفان في علوم القرآن' (trans. Fountains of Sufism in the Sciences of the Holy Qur'an) explains the concept of translation very briefly as:

"هي التعبير عن معنى الكلام في لغة بكلام آخر من لغة أخرى مع الوفاء بجميع معانيه ومقاصده كأنك نقلت الكلام نفسه من لغته الأولى إلى اللغة الثانية."

'It is the expression of the meaning of the discourse in one language in a discourse in another language while being loyal to all its meanings and intentions as if you have transferred the same discourse from its first language to the second language.'

#### d. Muhammad Didavi's Point of View

<sup>1</sup> Muhammad Ajghif is a lecturer of Arabic Language in the Faculty of Arts and Sciences Department of Eastern Languages and Literature (Arabic Language and Literature) University of Kilis 7 Aralık Turkey. ("Academic Staff". *Kilis*. Web. Online. 10 September 2021. <http://fef.kilis.edu.tr/bolum/797920/sayfa/4512/academic-staff>)

<sup>2</sup> Shaikh Muhammad Abd Al-Azim Al-Zarqani is among the scholars of Al-Azhar University Cairo Egypt who graduated from the faculty of Usual-al-Din and worked there teaching Quran and Hadith Sciences. ("محمد عبد العظيم الزرقاني". *eKtab*. Web. Online. 12 September 2021.)

Muhammad Didavi<sup>(1)</sup> (1992. 15-16) in his book 'علم الترجمة بين النظرية والتطبيق' (lit. Translation Studies: (between) Theory and Practice) explains the concept of translation in the following words:

"إيصال فكرة أو إبلاغ أو قل هي التبليغ، أو تحويل ذلك البلاغ إلى لغة أخرى، وإعطاؤها شكلا مكتوبا أو مسموعا، أو وضع صيغة مطابقة في لغة الأصل، والترجمة الحقة هي التي لا تبدوا بأنها ترجمة."

"Transfer of a notion or narrative or rather an intimation or a modification of said narrative in another language, giving it an oral or written form or formulation of a version equivalent to the one in the original language for the true translation does not gives the appearance of a translation.'

### Literal Meaning of Translation in Urdu:

#### a. In Feroz-Ul-Lughat

Similarly, the Urdu equivalent of the word 'translation' is 'ترجمہ' plural 'ترجمات' (lit. translations). According to Feroz-ul-Lughat (Feroz-ud-Din. 2010. 354), it is a masculine noun that originally belongs to the Arabic language and has been adopted into Urdu which is a simple and precise rendition of the core concept behind the complex process of translation i.e. 'ایک زبان سے دوسری' (lit. expressed from one language to another).

#### b. In Illmi Urdu Lughat

According to Illmi Urdu Lughat (Waris Sarhindi. 1976. 444) the word 'ترجمہ' is an Arabic word with two distinct meanings i.e. 'ایک زبان سے دوسری زبان' (lit. a phrase rendered from one language to another language) and 'کسی کی زندگی کا مرفع یا خاکہ' (trans. biography). Furthermore, Illmi Urdu Lughat (Waris Sarhindi. 1976. 444) also provides the concept of 'ترجمانی' (lit. to perform translation or simply translation) which is a stylistically different way of expressing the same meaning as depicted by the phrase 'فن ترجمہ' (lit. the art of translation) but is gaining more popularity steadily and 'ترجمان' (lit. translator/interpreter/ambassador) which depict the process of translation and the individual involved in performing it respectively.

#### c. In Naseem-Ul-Lughat

<sup>1</sup> Muhammad Al-Didavi is a translation scholar who worked in the department of Arabic translation in the UNO and has written multiple books based on his 28-year long experience garnered in the field of Arabic Translation. ("محمد الديو". *MaktabaNoor*. Web. Online. 12 September 2021.)

Furthermore, Naseem-ul-Lughat (Fazil Lakhnawi et al. 1981. 269) presents a simple notion of 'ایک زبان سے دوسری زبان میں بیان کیا ہوا' (lit. expressed from one language to another). However, besides this the plural form of the word 'ترجمہ' i.e. 'تراجم' (Fazil Lakhnawi et al. 1981. 268) appears separately which is defined as 'ایک زبان سے دوسری زبان میں لائے ہوئے خیالات' (lit. views changed from one language to another) and supplemented with another plural form 'ترجمے'. The dictionary also provides (Fazil Lakhnawi et al. 1981. 269) the concept of 'ترجمان' which in addition to 'translator or interpreter' is also depicted as an 'ambassador'.

#### d. In Noor-Ul-Lughat

Moreover Noor-ul-Lughat (Nur-ul-Hassan Nayyar. 1998. 242:02) also presents a very brief and simple concept of the word 'ترجمہ' -the plural form of which i.e. 'تراجم' (Nur-ul-Hassan Nayyar. 1998. 239:02) appears as a separate entry in the dictionary- as 'ایک زبان سے دوسری زبان میں بیان کیا ہوا' (lit. expressed from one language to another) or 'ایک زبان کی لغت کو دوسری' (lit. to render lexical items of one language to another language). The dictionary also provides the concept of 'ترجمانی' (lit. to perform translation) and 'ترجمان' (lit. translator/interpreter).

### Terminological Meaning of Translation in Urdu:

#### a. Shahbaz Hussain's Point of View

Shahbaz Hussain<sup>(1)</sup> (1976. 187) in his work 'ترجمہ کی اہمیت' (lit. Importance of Translation) explains the concept of translation in the following manner:

"ترجمہ ایک بڑا مشکل کام ہے۔ یہ نگینہ جڑنے کا فن ہے جو بڑی مہارت اور ریاضت چاہتا ہے۔ ایک زبان کے معانی اور مطلب کو دوسری زبان میں اس طرح منتقل کرنے کے لیے کہ اصل عبارت کی خوبی اور مطلب جوں کا توں باقی رہے دونوں زبانوں پر یکساں قدرت کی ضرورت ہوتی ہے جو عام طور پر کمیاب ہوتی ہے۔"

'Translation is a difficult task. This (resembles) the art of jewelry making and requires great skill and patience. The transfer of meaning and intentions from one language to another while keeping the aesthetics and intended

<sup>1</sup> Shahbaz Hussain is a writer from India. ("Shahbaz Hussain". *Rekhta*. Web. Online. 12 September 2021. Available: <http://www.rekhta.org/poets/shahbaz-hussain/profile?lan=ur>)



meaning of the original text intact requires a command on both languages, which is generally rarely present.'

### b. Dr. Nasir Abbas Nayyar's Point of View

Dr. Nasir Abbas Nayyar<sup>(1)</sup> (Fakhara Noureen. 2014. 8) in his foreword for Dr. Fakhara Noureen's book 'ترجمہ کاری' (lit. Translation) explains the concept of translation like so:

" ترجمہ محض ایک لسانی عمل نہیں ہے، اسے تخلیقی اور ثقافتی عمل بھی کہا جانا چاہیے۔ ترجمے کے ذریعے صرف ایک زبان دوسری زبان میں اپنے متبادلات تلاش نہیں کرتی بلکہ دو ثقافتیں ایک دوسرے سے ہم کلام ہوتی ہیں؛ نیز ایک دوسرے کے عقلی اور تخلیقی منطقوں سے آشنا ہوتی ہیں اور حقیقی معنوں میں آفاقی نقطہء نظر کی تخلیق میں ایک دوسرے کا دست و بازو بنتی ہیں۔"

'Translation is not only a linguistic process, it should also be termed as a cultural and creative process for through translation one language does not look for its alternative equivalents in another rather two cultures converse with each other; get acquainted with each other's rational and creative logic and become instrumental in creating a truly universal perspective.'

### c. Mirza Hamid Baig's Point of View

Dr. Mirza Hamid Baig<sup>(2)</sup> (1988. 14) in his book 'مغرب سے نثری تراجم' (lit. Translation of Prose from the West) explains the concept of translation in a unique manner like so:

<sup>1</sup> Dr. Nasir Abbas Nayyar is a Pakistani writer and scholar who has written several award-winning books such as 'New Formulation of Urdu Literature' and served as Director General of the Urdu Science Board Lahore. ("Dr. Nasir Abbas". *Lums*. Web. Online. 12 September 2021. Available: [http://lums.edu.pk/lums\\_employee/5842](http://lums.edu.pk/lums_employee/5842))

<sup>2</sup> Dr. Mirza Hamid Baig is a renowned Pakistani writer and critic with about 35 published works who has been given Tamgha-e-Imtiaz in 2010. ("Mirza Hamid Baig". Web. Online. 13 September 2021. Available: <http://www.mirzahamidbaig.com/bio-data/>)

" ایک برتن سے دوسرے برتن میں انڈیلنا ایک پرانی شراب  
کو نئی بوتل فراہم کرنا۔"

'(Translation is) to pour from one utensil to another  
utensil or to provide a new bottle to an old wine.'

#### d. Professor Zahoor Al-Din's Point of View

Professor Zahoor Al-Din<sup>(1)</sup> (2006. 7) in his book 'فن ترجمہ نگاری' (lit. The Art of Translation) explains the concept of translation in the following words:

" ترجمہ ایک ایسا فن ہے جس کی وساطت سے کسی ایک  
زبان کے فن پارے کو دوسری زبان میں منتقل کر کے اس  
زبان کے قارئین کو اس تک پہنچنے کے موقعے فراہم کیے  
جاتے ہیں۔ اسے ایک ایسی کھڑکی قرار دیا جا سکتا ہے جس  
کے کھل جانے سے ایک ایسی دنیا کے دروازے ہم پر وا ہوتے  
ہیں جس سے ہم اس سے قبل واقف نہیں ہوتے۔ اس سے ہم نہ  
صرف متعلقہ فن پارے کی لسانی خصوصیات سے مستفید  
ہوتے ہیں بلکہ جس تمدن، قوم اور ملک کی وہ پیداوار ہوتا ہے  
اس تک بھی پہنچتے ہیں، ان احساسات و مدرکات سے متعارف  
ہوتے ہیں جو اس مخصوص قوم کا سرچشمہ حیات ہوتے ہیں۔"

'Translation is the art of rendering literature from one  
language into another in order to provide its readers with  
the opportunity to access the other language's literature.  
It can be termed as a window, the opening of which leads  
to a world we did not know before. Through (translation)  
we not only benefit from the linguistic features of the  
relevant literature, but also get to know the culture, the  
nation, and the country of its origin, as well as the  
feelings and perceptions that are the lifeblood of that  
particular nation.'

<sup>1</sup> Professor Zahoor Al-Din was a poet, fiction writer, critic and trustworthy translator of Urdu language who wrote on a number of topics concerning Urdu which have benefited millions of students. He was elected the head of Urdu Department of Jammu University twice and worked to promote Urdu language and literature. ("آہ! استاد محترم پروفیسر ظہور الدین") 11 March 2019. Web. Online. 13 September 2021. Available: <https://www.kashmiruzma.net/NewsDetail?action=view&ID=50834>

In sum, the word 'translation', firstly in accordance with the plethora of literal definitions provided by various lexicons in multiple languages and secondly as per the perceptions of eminent scholars, is a complex term that is difficult to comprehend because of the different notions it encompasses. Nonetheless, a fusion of all these literal and terminological definitions whether they be in Arabic, Urdu or English encompasses the core concept of the word 'translation' in relation to the field of translation studies and can serve as a steppingstone or guideline for those trying to benefit from the experience of their predecessors.

## **b) Concept of Annotated Translation**

Similar to 'translation', the word 'annotation' is also an intricate term; however, the concept signified seems to be similar across the literal and terminological meanings of the term. Some key literal and terminological concepts associated with the term in all three languages i.e. English, Arabic and Urdu respectively are enumerated below.

### **1. Literal Meaning of Annotation**

#### **a. In Chamber's Etymological Dictionary of the English Language:**

According to Chamber's Etymological Dictionary of the English Language the English word 'annotation' (Donald. 1872. 16) -from the Latin word 'annoto' which in turn is originates from two basic words 'ad' meaning 'to' and 'noto' meaning 'to mark'- is derived from the verb 'annotate' that literally means 'to note down', 'to comment or make note'. Hence the noun 'annotation' simply means 'a remark or comment' in its denotative sense.

#### **b. In Oxford Dictionary**

Oxford Dictionary (Hornby. 2000. 41) states that the word 'annotation' comes from the verb 'annotate' which stands for the act of 'addition of notes to a book or text giving explanations or comments'. According to both dictionaries, the words 'annotate' and 'comment' are used interchangeable in general and are mostly considered synonymous.

#### **c. In Cambridge Dictionary**

Cambridge Dictionary (Dictionary.Cambridge.org) views 'annotation' as a process of 'adding short explanations or notes to a text or image' as compared to other lexicons that highlight the 'addition of notes' aspect of the word but don't provide the distinction of text or image as in the case of Cambridge Dictionary. The dictionary further depicts that the verb 'annotate' -root form of annotation- stands for 'additional notes or remarks on a piece of writing' which not only provide additional information regarding a certain textual element but can also be opinionated in nature that can help the readers understand the textual element being emphasized.

**d. In Merriam Webster**

Merriam Webster (Merriam-Webster) also views the word 'annotation' as a helpful 'addition of explanatory notes or comments' which highlights the core concept behind the term in the field of translation studies in particular; furthermore, the word 'annotate' -root form of annotation- is defined as 'to make or furnish critical or explanatory notes or comments' which is similar to the descriptions provided by various other dictionaries for the same word. However, the dictionary provides one distinction (Merriam-Webster) that these explanatory notes can be for a 'literary work' in particular or for a text related to any subject matter in general which is of high interest as annotated translation is mostly performed for literary works in the field of translation studies.

**2. Terminological Meaning of Annotation**

In contrast to the plethora of definitions available for the term 'translation' the word 'annotation' has very few terminological descriptions stated by the scholars of the field available. The field of annotated translation lacks a verity of distinct scholarly definitions as compared to all other aspects associated with the field of translation studies

**a. William<sup>(1)</sup> & Chesterman<sup>(2)</sup>'s Point of View**

The most common and widely consulted definition of 'annotation' is the one depicted by William and Chesterman (2002. 7-8) in relation to the field of translation studies research, where annotation is 'a form of introspective and retrospective research where one translates a text and at the same time writes a commentary about the translation process' adopted. Thus, annotation demands conscious and critical reflection of a translator on his own or someone else's work in real time (while translating) or after the work has completed respectively in light of the various translation strategies and procedures.

Furthermore, it should be considered that William and Chesterman describe the term 'annotated translation' as translation with commentary

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<sup>1</sup> Jenny William is the Professor Emeritus at the Centre for Translation and Textual Studies, Dublin City University Ireland where she teaches and practices translation. Williams has co-authored a book titled 'The Map: A Guide to Doing Research in Translation Studies' with Chesterman. ("Theories of Translation (Palgrave Studies in Translating and Interpreting): 9780230237643: Williams, J. Books". *Amazon.com*. Amazon. Web. Online. November 28, 2021. Available: <https://www.amazon.com/Theories-Translation-Palgrave-Translating-Interpreting/dp/0230237649>).

<sup>2</sup> Andrew Chesterman (born 1968) specializes in English and Translation Theory and retired from the post of professor of multilingual communication. His two most prominent publications are 'Memes of Translation' (1997) and 'The Map: A Guide to Doing Research in Translation Studies' (2002) in the field of translation studies. (Dewallens, Steven. "Andrew Chesterman". *Ku Leuven Center For Translation Studies*. 1 April 2020. Web. Online. 28 November 2021. Available: <https://www.arts.kuleuven.be/cetra/people/andrew-chesterman> )

in its simplest form, and mostly these terms i.e. annotation and commentary are used synonymously; however, there is a slight difference among the two seemingly identical terms.

### b. Ali Almanna<sup>(1)</sup>'s Point of View

According to Almanna (2016. 8) annotation indicates that a translator has provided a critical overview of his own translation regardless of the fact that the translation was performed in real time or in the past or whether the review was introspective or retrospective in nature whereas commentary implies the provision of critical notes in the form of a retrospective assessment on someone else's translation.

Hence there are some key characteristics which must be met for an annotation to be termed as such. These key features are depicted in the figure below:

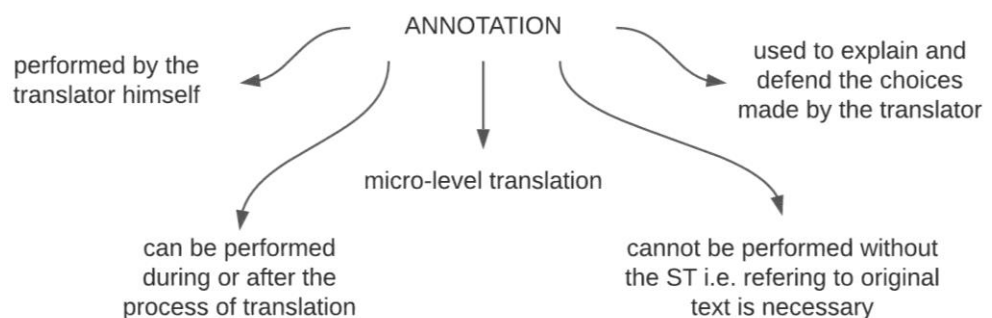


Figure 1 Adapted from Almanna (2016. 13)

Thus, based on all the prominent characteristics and features discussed previously 'annotated translation' can be regarded as ' a form of translational research that holds a distinct ground in the field of translation studies as it draws upon translation theory and criticism as opposed to translation proper in an attempt to explain the translational choices at micro level and reflect on the translation process which can be divided into two categories i.e. annotation proper (where a translation performs the critical analysis of the translation process) and commentary or criticism (where a third party or individual is involved in the critical evaluation and analysis of the translation process)'.<sup>1</sup>

<sup>1</sup> Ali Almanna is an Associate Professor for Translation Studies at the College of Humanities and Social Sciences Hamad Bin Khalifa University. He has several publications the most recent of which is: ' Translation as a Set of Frames' (2021). ("Dr. Ali Almanna", *HBKU*. 13 October 2021. Web. Online. November 28, 2021. Available: <https://www.hbku.edu.qa/en/chss/officials/dr-ali-almanna>)

### c. Holmes<sup>(1)</sup>'s Point of View

Furthermore, annotated translation focuses on aspects such as critical analysis such as reviewing, assessing, and evaluating a translation product which according to Holmes's map of translation studies is considered as a part of translation criticism under the paradigm of applied translation studies. Additionally, translation criticism -also relatively new just like annotation- in all three forms i.e. revision, evaluation and review are retrospective in nature, which is one of the distinguishing features of annotation; even though annotation -as discussed above in the case of commentary- varies slightly from criticism in light of who provides a review i.e. the translator himself, a second translator, or a critic.

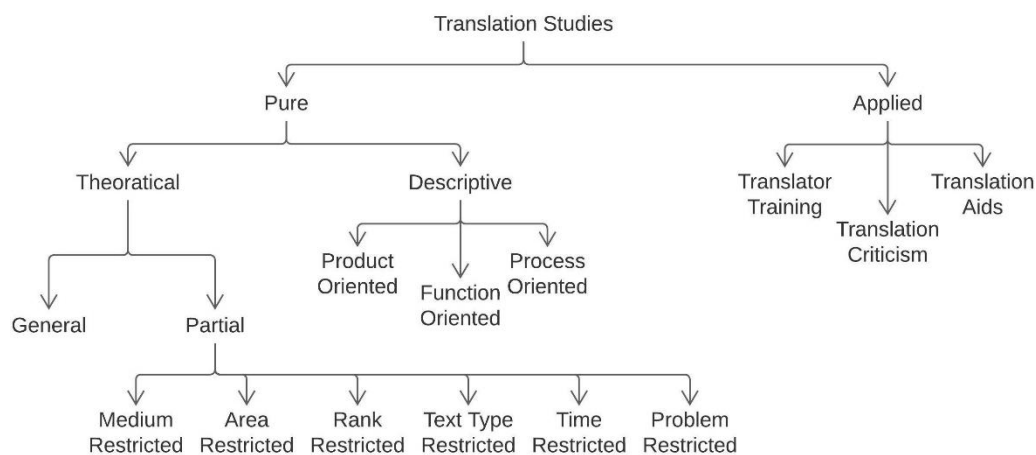


Figure 2 Holmes's Translation Studies Map (from Munday. 2016. 17)

### Literal Meaning of Annotation in Arabic:

#### a. In Modern Arabic Language Dictionary (معجم اللغة العربية المعاصرة)

On the other hand, the Arabic equivalent of the word annotation is تَعْلِيْق (plural: تَعْلِيْقَات and تَعَالِيْق) which is derived from the verb عَلَّقَ having several meanings as per the context it is used in. According to the dictionary of Modern Arabic Language (Umar. 2008. 1537-1538) the word عَلَّقَ means أَجَلَ الْبِتِّ فِيهِ إِلَى وَقْتٍ غَيْرِ (trans. delayed the final judgement till further notice), أَوْقَفَ تَنْفِيْذَهَا (lit. to halt its implementation), وَضَعَهُ عَلَيْهِ (lit. to hang), رَتَبَهُ عَلَيْهِ (trans. to base upon

<sup>1</sup> James Stratton Holmes (1924-1986) was an American translation theorist who mapped the field of translation studies in a comprehensive manner. His major contribution is his essay "The Name and Nature of Translation Studies" (1972) where he outlined the scope of the relatively young area of translation studies.

("Early Translation Theorists. James Holmes. Objectives\_template". NPTEL. Web. Online. November 28, 2021. [https://nptel.ac.in/content/storage2/courses/109104050/lecture9/9\\_6.html](https://nptel.ac.in/content/storage2/courses/109104050/lecture9/9_6.html))

something) etc. The word is also used to highlight the importance and discuss the merits and demerits of things. However, the word تَعْلِيْق is used to indicate an explanatory or in-depth discussion of a news or research in the form of commentary that is discussed in the footnotes (تعقيب). Similarly, there is another Arabic word (Umar. 2008. 1538) تَعْلِيْفَة which stands for حاشية تفسيرية صغيرة i.e. a small explanatory note or commentary that is added to a part of the text and written in the margins or borders of the book.

#### b. In Lisan Al-Arab (لسان العرب)

The Arabic equivalent of 'annotation' i.e. التعلیق (nominal form) should appear under the base form of عَلَّقَ (Ibn-Manzoor. 1981. 3071-3077), however; an exact mention of the word تعلیق in accordance with subject concerned is not found. Lisan-al-Arab (Ibn-Manzoor. 1981. 3071) presents a brief mention of the word تعلیق in a simple sense as تعليق الباب which means نَصَبُهُ وَتَرْكِيْبُهُ (lit. setting up and fixing it).

#### c. In Mujam Al-Raid (معجم الرائد)

Moreover, according to Mujam Al-Raid (Masud Jubran. 1992. 223) the word 'حديث أو مقال تُعرض فيه قضايا معينة وتناقش' comes from the verb عَلَّقَ and means 'trans. written or oral discourse in which specific issues are presented and discussed) whereas التعلیْفَة stands for 'ما عَلَّقَ على حاشية الكتاب من شرح ونحوه' (trans. something which is written in the margins of a book for explanation etc.) and its plural form is تَعْلِيْقَات.

#### d. In Mujam Al-Waseet (المعجم الوسيط)

Mujam Al-Waseet mentions the Arabic equivalent of the word 'annotation' in accordance with the domain concerned and defines its base form عَلَّقَ as 'to follow up a discourse critically in order to explain, complete, correct or extrapolate' (Arabic: تَعَقُّبُهُ بِنَقْدٍ أو بَيَانٍ أو تَكْمِيلٍ أو تَصْحِيْحٍ أو اسْتِنْبَاطٍ). Moreover, the word تعلیق is not present rather التعلیْفَة appears instead which (Ibrahim Mustafa et al. 2004. 622) depicts 'something mentioned in the footnotes of a book explaining certain elements of text and the ongoing developments' (Arabic: ما يذكر في حاشية (الكتاب من شرح لبعض نصّه وما يجري هذا المجرى).

### Terminological Meaning of Annotation in Arabic:

#### a. Muhammad Najuib's Point of View

Ezzeidin Muhammad Najuib<sup>(1)</sup> in his book 'أسس الترجمة من الإنجليزية إلى العربية' (Basics of Translation from English to Arabic and Vice-versa) presents

<sup>1</sup> Ezzeidin Muhammad Najuib is an Arab writer with multiple publications, the most notable of which is 'أسس الترجمة من الإنجليزية إلى العربية والعكس'. His other publications are 'الفراسة طريقك إلى النجاح' and 'مدخلك إلى الشعر الانجليزي' etc.

"أسس الترجمة". Goodreads. Web. 30 March 2022. <https://www.goodreads.com/book/show/10071202>

an overview of 'annotated translation' under 'translation types and levels'; however, he terms it as الترجمة التعليلية أو التفسيرية rather than الترجمة التعليلية specifically. He (Muhammad Najuib. 2005. 20) depicts it as a type of translation where:

"وفيها يضيف المترجم بعض الألفاظ أو العبارات التي يشرح فيها غوامض النص الأصلي. وقد تكون هذه الإضافة في متن النص أو يفضل أن تكون في الهوامش. ومثل هذا النمط من الترجمة نحتاج إليه في ترجمة النصوص العلمية حيث تكون معاني بعض المصطلحات غامضة أو غير معروفة، وكذلك في بعض الترجمات الأدبية لإيضاح بعض الغوامض التي تتبع من إشارات الكاتب إلى موضوعات أو شخصيات ثقافية غير مألوفة للقارئ العادي."

'The translator adds some words or statement that explain the ambiguities of the original text. This addition may be within the text or preferably in the footnotes. This type of translation is needed during the translation of scientific texts where the meaning of some terminologies may be ambiguous or unknown, as well as in some literary translations in order to clarify some ambiguities due to author's indication of cultural topics or personalities unknown to an average reader.'

#### b. Muhammad Ajghif's Point of View

Muhammad Ajghif<sup>(1)</sup> (2019. 13) in his book 'مدخل إلى الترجمة من اللغة التركية إلى اللغة العربية' (lit. The Art of Translation in Light of Comparative Studies) explains the concept of annotation under the head of الترجمة التفسيرية rather than الترجمة التعليلية specifically as the type where:

"يتدخل فيها المترجم بتفسير وشرح بعض الألفاظ الغامضة والعبارات التي ترد في النص الأصلي، ويفضل أن يكون ذلك في الهوامش."

'The translator interjects an explanation or clarification of some ambiguous terms or statements present in the original text, preferably in the footnotes.'

#### Literal Meaning of Annotation in Urdu:

##### e. In Feroz-Ul-Lughat

Furthermore, Urdu language has also adopted the Arabic word تعلق which is considered a feminine noun in Urdu according to Feroz-ul-Lughat (Feroz-

<sup>1</sup> See page 23



ud-Din. 2010. 365) and means 'مشابہت' (lit. similarity) in its old sense; however, some of the more contemporary meanings of the word are 'ایک ' (lit. order one thing according to another), 'دیر ' (lit. to postpone or delay) or a type of writing style. Moreover, the Urdu language also uses the words شرح and تفسیر (lit. explanation) which represent the concept of 'commentary or annotation' in Arabic and to a certain extent in Urdu; however, the most apt equivalent is حاشیہ which as per Feroz-ul-Lughat (Feroz-ud-Din. 2010. 560) is a masculine noun derived from Arabic that means corner (کنارہ), empty space on the four sides of a page ( کتاب یا ورق کے چاروں طرف کا خالی حصہ ) or commentary or explanation written on the outskirts of the original text of the book ( شرح یا یادداشت جو کسی کتاب کے متن سے باہر لکھی جائے ). Nonetheless, these terms are at time used interchangeably to denote the notion of annotation in the sense of commentary written to explain or critically review a text.

#### f. In Al-Munjid

The word تعلیق does not appear in Al-Munjid; however, the word تعلیقة (Maaluf. 1962. 581) is present and it signifies 'the four empty corners of the book' ( کتاب کا حاشیہ ) in Urdu language due to the fact that commentary or explanatory notes written on a book often surrounds the original text from all four marginal sides <sup>(1)</sup>.

#### g. In Illmi Urdu Lughat

According to Illmi Urdu Lughat (Waris Sarhindi. 1976. 455) the word تعلیق is an Arabic word with multiple meanings such as لٹکانا (lit. to hang or suspend), کسی چیز کو دوسری سے متعلق کرنا (lit. to order one thing as per another), موقوف کرنا (lit. to stop), ملتوی کرنا (lit. to postpone) and خط کی ایک قسم جسے خواجہ تاج اصفہانی نے ایجاد کیا (lit. a type of writing style devised by Khawaja Taj Esfahani). Furthermore, Illmi Urdu Lughat (Waris Sarhindi. 1976. 455) presents dual meaning of word تعلیقة i.e. مال واسباب کی ضبطی (lit. seizure of money and property) which aligns with the concept provided by Feroz-ul-Lughat<sup>(2)</sup> as well as the concept of کتاب کا ضمیمہ (lit. additions in a book) or حاشیے پر ظاہر کی گئی رائے (trans. opinions provided in a book's footnotes) which aligns with the concept provided in Al-Munjid as discussed previously in point 'f'.

#### h. In Naseem-Ul-Lughat

Furthermore, Naseem-ul-Lughat (Fazil Lakhnawi et al. 1981. 277) also presents a similar notion of تعلیق with meanings such as لٹکانا (lit. to hang or

<sup>1</sup> However as opposed to this Feroz-ul-Lughat (Feroz-ud-Din. 2010. 365) does not present this notion of the word تعلیقة rather it depicts the meaning to be 'forceful possession and seizure of property' (فرقی).

<sup>2</sup> Feroz-ud-Din. 2010. 365

suspend), کسی چیز کو دوسری چیز پر معلق اور موقوف کرنا (trans. to rest one thing on another) and خط کی ایک قسم جسے خواجہ تاج اصفہانی نے وضع کیا (lit. a type of writing style devised by Khawaja Taj Esfahani). However, Naseem-ul-Lughat (Fazil Lakhnawi et al. 1981. 277) sides with Feroz-ul-Lughat<sup>(1)</sup> (Feroz-ud-Din. 2010. 365) and depicts مال واسباب کی ضبطی اور قرقی to be تعلیقہ (lit. forceful seizure of money and property).

### i. In Noor-Ul-Lughat

Moreover Noor-ul-Lughat (Nur-ul-Hassan Nayyar. 1998. 258:02) presents a very brief and simple concept of the word تعلیق -which it depicts to be originally Arabic in nature- as لٹکانا (lit. to hang or suspend) and کسی چیز کو (lit. to order one thing as per another). Likewise, Noor-ul-Lughat (Nur-ul-Hassan Nayyar. 1998. 258:02) also presents the meaning of مال واسباب کی ضبطی to be تعلیقہ (lit. seizure of money and property) which is analogous to the concept provided by Feroz-ul-Lughat<sup>(2)</sup> and Naseem-ul-Lughat<sup>(3)</sup>.

## Terminological Meaning of Annotation in Urdu:

### a. Muhammad Shadab Shamim's Point of View

Muhammad Shadab Shamim<sup>(4)</sup> (Qindeelonline) in his article published online titled "مکاتیب سرسید کے حواشی و تعلیقات : اہمیت، ضرورت اور معنویت" (Trans. Annotations of Sir Sayyed's Letters: Importance, Need & Meaning) explains the concept of annotation (تعلیق) while differentiating it from footnotes (حاشیہ) by indicating that:

"حاشیہ ایسی شرح کا نام ہے جس میں متن کے بیان کی وضاحت، متن کے اغلاط کی تصحیح، متن سے متعلق مزید اضافی معلومات پیش کی جاتی ہیں۔۔۔تعلیق متن سے متعلق ایسی تفصیلات کو کہتے ہیں جس کے ذریعے متن کے متعلق اضافی معلومات حاصل ہوں البتہ وہ ناگزیر نہ ہوں۔"

'Haashiya (footnotes) is such an explanation which clarifies a text, corrects the mistakes present in it and provides additional information about it...Taleeq (annotation) are those details about

<sup>1</sup> Feroz-ud-Din. 2010. 365

<sup>2</sup> Feroz-ud-Din. 2010. 365

<sup>3</sup> Fazil Lakhnawiet al. 1981. 277

<sup>4</sup> Muhammad Shadab Shamim was a research scholar in the department of Urdu Delhi University ("Muhammad Shadab Shamim". *Qindeel Online*. Web. Online. September 15, 2021. Available: <https://qindeelonline.com/678/>)

a text which provide additional information about it but are not crucial or fundamental.'

Thus, annotations are secondary or supplementary additions made in any text for the purpose of research or criticism.

#### b. Dr. Nazir Ahmad's Point of View

Dr. Nazir Ahmad<sup>(1)</sup> (2000. 53-54) in his book 'تصحیح و تحقیق متن' (lit. Research and Correction of Text) explains the concept of annotation while differentiating between the two Urdu terms i.e. تعلیق and حاشیہ stating that:

"حاشیہ اور تعلیقہ بہ اعتبار معنی و مفہوم یکساں ہیں، لیکن استعمال کے لحاظ سے ان میں کچھ فرق ہے۔ تعلیقہ معقولات اور فلسفے کی کتابوں کے حاشیے کو کہتے ہیں۔ اور دوسرے فنون کی کتابوں میں تعلیقہ یا تعلیقات حاشیہ یا حواشی کہلاتے ہیں۔۔۔ جدید دور میں تعلیقات و حواشی الگ رسالے کی شکل میں نہیں لکھے جاتے کتاب ہی کے ساتھ شامل ہوتے ہیں۔ آج کل تحقیق کی اصطلاح میں تعلیقات و حواشی وہ یاداشتیں ہیں جو بطور ضمیمہ کتاب درج کیے جاتے ہیں۔ ان مندرجات کے امور تاریخی ادبی لغوی اور فرہنگی ہوتے ہیں۔"

' Taleeqah (annotation) and Haashiya (footnotes) both terms are similar as per their meaning; however, there is a slight difference between the two according to their usage. Taleeqah (annotation) is used to refer to the footnotes of works on philosophy and logic, whereas the annotations for books on other subjects are termed as Haashiya (footnotes)...In modern times they are not written separately as periodicals but as part of the book. Nowadays in term of research they are the notes which are written in the form of endnotes in a book and deal historic, lexical, literary matters and glossary entries.'

#### c. Dr. Muhammad Akmal's Point of View

Dr. Muhammad Akmal<sup>(2)</sup> (2013. 192-196) in his book 'آزادی سے قبل اردو تحقیق' (lit. Urdu Research Before the Partition) explains the concept of annotation

<sup>1</sup> Dr. Nazir Ahmad is the Professor Emeritus and former Chairperson of the Department of Persian Language Muslim University Aligarh. ("Tasheeh-o-Tahqeeq-e-Matn-Prof-Nazeer-Ahmad-EBooks" *Rekhta*. Web. Online. September 15, 2021. <https://www.rekhta.org/ebooks/tasheeh-o-tahqeeq-e-matn-prof-nazeer-ahmad-ebooks?lang=ur>)

<sup>2</sup> Dr. Muhammad Akmal is an Assistant Professor and a member of the Department of Urdu Khwaja Moinuddin Chishti Urdu, Arabic, Farsi University Lucknow. (*Khwaja Moinuddin Chishti Urdu And*

under the head of حاشیہ نگاری and تعليقات نویسی in detail, both of which are used interchangeable at times by writers regardless of minute differences that exist between the two terms. He (Muhammad Akmal. 2013. 192-193) explains حاشیہ نگاری or footnotes as:

"...متن کے کسی اندراج پر قاری کے علم میں اضافہ کرنے کے لیے تبصرہ یا مزید معلومات پیش کرنے کو حاشیہ کہیں گے۔۔۔ حواشی کا استعمال ماخذ کا پتہ دیتا ہے۔۔۔متن کے بیان کی وضاحت، متن کے اغلاط کی تصحیح،۔۔۔ متن سے متعلق مختلف نقطہ نظر پیش کیے جاتے ہیں۔ اس کے علاوہ اگر متن میں کسی دوسری زبان کے مواد کا ترجمہ پیش کیا گیا ہے تو حواشی میں اصل زبان کے الفاظ دیئے جانے چاہیے۔ متن میں ذکر کیے گئے افراد مقامات کتب و رسائل کی وضاحت حواشی میں پیش کی جاتی ہے۔"

'an addition which occurs during research and compilation of a text in an attempt to increase the knowledge of a reader regarding an element of the text by providing additional information or commentary... Footnotes indicate (original) sources... and presents an explanation of the text, correction of the errors prevalent in a text... and different perspectives regarding it. Apart from this, if the text contains translated material of another language then the words of the original language must be indicated in the footnotes. People, places, books, and magazines mentioned in the text are expounded in the footnotes.'

Moreover, in addition to this he (Muhammad Akmal. 2013. 196) also describes تعليقات نویسی or annotation as:

"تعلیقات میں جملوں اور عبارتوں کی وضاحت، شخصیات و مقامات اور غیر معروف تلمیحات وغیرہ پر روشنی ڈالی جاتی ہے۔ قاری یا محقق کی توجہ متن سے ہٹنے نہ پائے اس لیے تعلیقات کو ضمیمے کی شکل میں کتاب کے آخر میں رکھتے ہیں۔"

an addition in the original text that 'explains sentences or phrases, people and places and other unknown references etc. (present in the text). Moreover, these annotations are kept at the end of the

*Farsi University Lucknow*. February 2020. Online. Web. 15 September 2021. Available: <https://uafulucknow.ac.in/wp-content/uploads/2020/03/BOS-1-February-2020-17-Mar-2020-13-59-06.pdf> )

text in the form of endnotes in order to make sure that the readers or researchers' attention does not deviate from the text.'

In sum, the word 'annotation', firstly in accordance with the literal definitions provided by various lexicons in multiple languages and secondly as per the perceptions of eminent scholars with various linguistic backgrounds, is a complex term that should not be confused with the concept of footnotes and endnotes even though it may utilize both in the end and some languages tend to use these words interchangeably. Annotation is much more than mere footnotes, endnotes, or comments in the field of translation studies; it is a series of critical reflective notes or comments on one's own translation.

### c) Importance of Annotated Translation

Annotated translation presents a synergy between the notion of translation proper and translation studies i.e. the practice and theory of translation where one draws upon the other for its progress and development. The recent years have seen a considerable progress not only in the field of translation generally but in the field of annotation as well due to the efforts of academics and intellectuals alike. Similarly, due to the increasing trend of adopting translation studies as a profession and doing translational research the field of annotated translation has garnered significant importance due to its dual nature and is preferred by theorists and professionals alike as well as a considerable number of translation studies students who are now choosing to annotate their own translations as compared to other forms of research in the field of translation based on a verity of translation theories and strategies available.

According to Ali Almanna (2016. 9) annotation is considered crucial 'when translating a segment leaves a translator with more than one option to follow. In this case, the translator analyzes the ST, highlights the elements to be reflected in the TT and prioritizes among the competing elements. Thus, annotation is needed to persuade the readers that the translator was aware of other options as well, but he opted for this particular strategy or a combination of many strategies while rendering the text at hand into the TL for a particular reason'. This adds to the credibility of the translation and convinces the audience of the choices made by the translator. Furthermore, (Almanna. 2016. 8) in case of multiple translated versions of a single text the annotations can quote examples from these versions in an attempt to justify the action taken which can also serve as a critical evaluation of multiple TL versions of the ST and raise the awareness of the readership.

Nevertheless, annotated translations are significant for the translators, professors, and students alike as they are based on the translator's notes and observations made throughout the translation process, with a focus on troublesome parts or passages with intriguing features related to the theme of the project with the resulting log of translated passages next studied in a descriptive manner underpinned by theoretical and practical observations by well-known translators and linguists.

This hefty academic exercise enables the translators to analyze the linguistic relation between the source and target language and the problems of translating

between the two while envisioning the strategies to solve the problems as they arise whereby improving translational skills and providing definitive solutions for any future translational problems similar to those which have been analyzed by the translator. Moreover, this serves as a guide for the academics to teach translation problems and strategies through the discussed solutions and as a reference for students to enhance their translational knowledge without referring back to the original text or perform their own academic research in the same or related field.

Likewise, annotation has been utilized as a tool for providing extra and crucial information necessary for the complete comprehension of any text since ancient times and due to the increasing need to grasp the very core of any text precisely annotations are becoming increasingly important. Dr. Nazir Ahmad (2000. 54-55) in his book 'تصحیح و تحقیق متن' (lit. Research and Correction of Text) enumerates the importance of 'annotation' which have been summarized below:

1. تعلیقات سے متن زیادہ انتقادی اور پر از معلومات قرار پاتا ہے۔ بعض اوقات اصل کتاب سے اتنا فائدہ نہیں ہوتا جتنا حواشی اور تعلیقات سے۔
2. مطالب کتاب کی تنقید و تفہیم میں ان سے بڑی مدد ملتی ہے اور کتاب کی غرض و غایت کما حقہ پوری ہوتی ہے۔
3. ان سے کتاب کی تاریخی ادبی فنی اور فرہنگی اہمیت کا صحیح اندازہ کیا جا سکتا ہے۔ گویا یہ کتاب کے معیار کو جانچنے کا ایک آلہ کار یا پرکھ کا پیمانہ۔
4. حواشی اور تعلیقات اپنی وسعت معلومات اور تنوع مضامین کے اعتبار سے الگ تصنیف کے خواص کے حامل ہوتے ہیں۔
5. تعلیقات تنوع و وسعت معلومات کے اعتبار سے اصل کتاب سے زیادہ مفید ہوتے ہیں۔ کوئی کتاب اتنے متنوع مضامین کی حامل نہیں ہوتی جو حواشی نگاری کی حدود میں شامل ہیں۔ یہی وجہ ہے کہ تعلیقات نویس زیادہ وسیع معلومات ہوتا ہے۔
6. تعلیقات نویسی زیادہ مشکل فن ہے۔ تعلیق نویس ذو الفنون ہوتا ہے۔ علوم وفنون پر غیر معمولی دست گاہ کے بغیر محقق اس لحاظ سے کامیاب نہیں ہوتا۔ یہ فن علوم پر غیر معمولی دست رس کی متقاضی ہے اور اس سے صحیح طرح وہی استفادہ کر سکتا ہے جس کو علوم میں کسی قدر درک حاصل ہو۔
7. تعلیقات مصنف کے علم و فضل کے لیے مقیاس کا کام کرتے ہیں۔

8. تعلیقات نویسی مصنف کی کوتاہیوں کی بھی نشاندہی کرتی ہے۔ اگر یہ نہ لکھے جائیں تو مدتوں غلطیوں کا شمار علم کے درجے میں ہوتا رہے۔ گویا یہ حواشی علم و جہل کے درمیان حد مقیاس قائم کرتے ہیں۔

1. Annotations supplement the critical nature of the text, serve to enhance the information already provided and are sometimes even more beneficial than the book itself.
2. It helps in the understanding and the critical analysis of the content of the book and rightful completion of its true intentions.
3. It helps to determine the historic, literary, technical, and artistic or creative nature of the book which in turn help determine the true worth or quality of the book.
4. Due to the depth of information provided and the variation of topics discussed, annotations have the capacity to be considered as separate publications -which was the case in the past- however, modern world regards them as part and parcel of the book which they have been added to.
5. Similarly, due to this in-depth and detailed information as well as the assortment of topics they are more beneficial than any book for a book can never encompass such a wide verity of topics in a detailed and comprehensive manner.
6. The art of writing annotations is complex and difficult and is linked to multiple other arts due to which it demands a profound knowledge of arts and sciences on the part of the researcher for its successful completion as well as the reader in order to comprehend what has been written and benefit accordingly.
7. Annotations serve as a benchmark to determine the knowledge and wisdom of the author.
8. Annotations also function as a means to pinpoint the mistakes of the author. If not for them the mistakes may remain unidentified for ages. Thus, they serve as a benchmark between knowledge and ignorance.

Moreover, Muhammad Shadab Shamim (Qindeelonline) in his article published online titled "مکاتیب سرسید کے حواشی و تعلیقات : اہمیت، ضرورت اور معنویت" (Trans. Annotations of Sir Sayyed's Letters: Importance, Need & Meaning) describes the importance of Haashiya (footnotes) and Taleeq (annotation) in the following words:

" حاشیہ کی اہمیت و افادیت صرف موجودہ زمانہ میں نہیں ہے بلکہ قدیم زمانہ سے اس کا رواج رہا ہے۔ اہل علم حضرات نے مختلف علوم و فنون اور اصطلاحات کو سمجھانے اور بیان کرنے کے لیے اس کا استعمال کیا ہے البتہ اس دور میں چونکہ زبان و بیان میں کافی تبدیلی آئی ہے اور وہ الفاظ و اصطلاحات جو کبھی زبان زد عام و خاص ہوتے تھے آج کتابوں تک ہی سمٹ کر رہ گئے ہیں اس لیے اس دور میں اس کی اہمیت مزید دوہرا ہو گئی ہے، حاشیہ نگاری کا عمل ایک سنجیدہ کام ہے جسے نہ صرف یہ کہ ترتیب متن اور ماخذ کی نشاندہی

میں استعمال کیا جاتا ہے؛ بلکہ اس کے ذریعہ نکات کی توضیح و تشریح بھی کی جاتی ہے یہی وجہ ہے کہ اسے ترتیب متن کا لازمی حصہ سمجھا جاتا ہے اور بہت سے ایسے اہم اور نادر معلومات حاشیے میں بیان کر دیے جاتے ہیں جنہیں متن کا حصہ نہیں بنایا جا سکتا، اس کے علاوہ حاشیہ میں قرائنوں کی بھی نشاندہی کی جاتی ہے ورنہ بہت سے حضرات متن پڑھ کر اس کے مفہوم تک نہیں پہنچ سکتے، اس لیے کوئی بھی تحقیقی کام تحقیقی و تنقیدی حواشی کے بغیر مستند نہیں سمجھا جاتا... جس طرح حاشیہ نگاری کی اہمیت اپنی جگہ مسلم ہے اسی طرح تعلق نگاری کی بھی اپنی اہمیت ہے۔ بہت سے حضرات دونوں کو ایک ہی مفہوم میں بھی استعمال کرتے ہیں، تعلق نگاری ایک مشکل اور اہم فن ہے اس لیے تعلق نگار کا ذوالفنون ہونا نہایت ضروری ہے، چون کہ تعلیقات تنوع اور کثرت معلومات کی وجہ سے بسا اوقات اصل کتاب اور متن سے بھی زیادہ اہم ہو جاتے ہیں اسی سے اس کی اہمیت کا اندازہ لگایا جا سکتا ہے اس کی مثال زیادہ تر ہمیں درسی کتب میں دیکھنے کو ملتی ہے اس کے علاوہ تعلق نویسی کے ذریعہ مصنف، مدون یا تخلیق کار کی کوتاہیوں کی بھی گرفت اور نشاندہی کی جاتی ہے، اگر تعلق نگاری کا فن نہیں ہوتا تو بہت سی غلطیاں علم بن کر لوگوں کے ذہنوں میں قدیم زمانہ تک رچی بسی رہتی۔"

'Haashiya (footnotes) have been practiced and deemed important since ancient times. Scholars have used it to explain various sciences, arts, and terminologies. However, since language and expression have changed considerably in this era and the words and terms that were once common have been now confined to the books, its importance has doubled in this era. This is an intense activity which is not only used in identifying the text and its source but also in explaining various points, which is why it is considered an integral part of the text, and many vital and rare pieces of information -that cannot be made part of the text- are stated in the margins. Additionally, references are also pointed out in the footnotes, otherwise many people will not be able to read the text and comprehend its intended meaning. Therefore, no research work is considered authentic without investigative and critical footnotes... Just like Haashiya (footnotes) Taleeq (annotation) has its own significance; even though many people use them interchangeably. Commentary is a vital and arduous art, so it is very important for a commentator to be a Zulfunoon (lit. master of multiple arts) for the diversity and richness of the commentary sometimes deems it more important than the original book and the text itself which is often seen in the case of textbooks.



Commentary also captures and identifies the shortcomings of the author or the editor and without it many mistakes would have lingered in people's minds since ancient times.'

Furthermore, Mr. Gyan Chand<sup>(1)</sup> (2008. 486-491) in his book 'تحقیق کا فن' (lit. Art of Research) stresses on the differentiation between the concepts of Haashiya (footnotes) and Taleeq (annotation) even though they are used interchangeably by multiple scholars. He states that reading the text may ignite a desire to know more in the heart of the reader and all such matters are to be discussed in footnotes. He further lists various matters to be discussed in footnotes (Gyan Chand· 2008. 487-491) -highlighting that not everything is to be included here especially the common and well-known features are to be avoided- which have been summarized below:

متن کو پڑھتے وقت قارئ کے ذہن میں بعض امور کے متعلق جو مزید جاننے کی خواہش ابھرتی ہے، مدون اپنے حواشی میں وہ جانکاری فراہم کر دیتا ہے۔ حواشی کے کچھ مطالب یہ ہو سکتے ہیں:

1- ا۔ متن میں مذکورہ افراد کا تعارف

ب۔ متن میں مذکورہ مقامات کی صراحت

ت۔ مذکورہ کتابوں اور رسالوں کی صراحت

2- تخریج

ا۔ مقتبس اشعار یا نثرپاروں کے ماخذ کا پتہ لگانا

ب۔ نثری مضمون میں شامل اشعار کے مصنفوں کی صحیح نشاندہی

ت۔ متن میں مقتبس اشعار یا نثرپاروں کے متن کی تصحیح

3- متن میں کوئی مصرع غیر موضوع درج ہے تو اس کی طرف اشارہ کرنا اور

اس کی قیاسی تصحیح ضروری ہے۔

'Annotations provide information about matters which the reader might wish to know more about, in this regard 'annotations' might stand for:

1. Introduction or description of what is mentioned in the text
  - a. people
  - b. places
  - c. various magazines and books
2. Indications of various quotes and references present in a text

<sup>1</sup> He is a renowned scholar and researcher of Urdu language with a special interest in linguistics and history of Urdu literature from India. He has worked for the promotion of Urdu language and has co-authored the 'History of Deccan's Literature'. ("Tahqeeq-Ka-Fan-Gyan-Chand-Jain-EBooks". *Rekhta*. Web. Online. 1<sup>st</sup> November 2021. Available: <https://www.rekhta.org/ebook-detail/tahqeeq-ka-fan-gyan-chand-jain-ebooks?lang=ur>)

3. Corrections of what has been quoted in a text
4. Explanations of various hidden references
5. Indications of various artistic mistakes'

Therefore, the provision of such details not only enhances the value of the text but also renders it more authentic along with the fact that addition of such aspects in a text lead to a deep understanding of a text and its features whereby enhancing readers knowledge of a text and language. However, what might be common for speakers of one language may not be common for another thus such information aids language learners and researchers alike. Moreover, translators can also benefit from it greatly especially in determining the right course of action for translating the challenging features of a language such as idioms, proverbs etc. that can be explained in the ST as well as the TT.

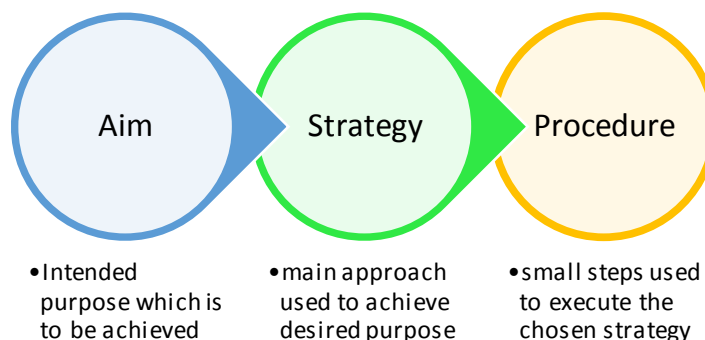
In sum, annotated translation despite its lengthy and difficult nature is a significant and vital form of academic research due to the benefit it entails for all associated with the field of translation studies one way or another. Nonetheless, it has remained quite an under-discussed field and doesn't appear as frequently or fervently as it should in research and scholarly discussions. The extent of inattention can be realized from the fact that Routledge Encyclopedia of Translation Studies (Baker & Saldanha. 1998/2009/2011/2019) which is an esteemed comprehensive guide for the field of translation studies in all aspects and is often updated to add new and prevailing concepts there appears no separate head for 'annotated translation' or 'translation criticism' which serves as a huge shock as both areas are interrelated and immensely important for rapid future developments in the field of translation.

## **Sub-Chapter II: Translation Strategies and Procedures**

This chapter, titled "Translation Strategies and Procedures", is divided into two sub-sections each dealing with a separate aspect of the chapter. The first section briefly describes 'translation strategies' presented by various leading scholars of the field while the second deals with 'translation procedures' as discussed by some prominent researchers and scholars in translation studies. The chapter also briefly discusses the difference between translation strategies and procedures separately before the beginning of each relevant section.

### **Translation Strategies and Procedures**

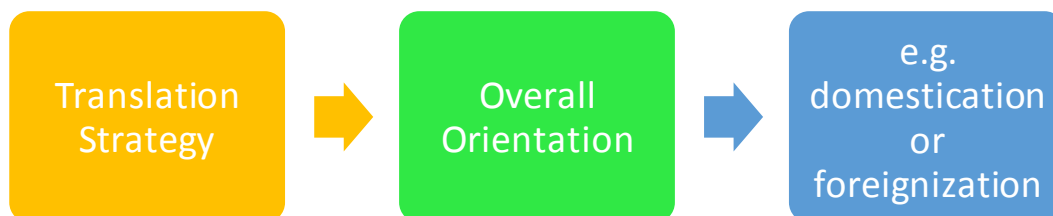
Translation strategies and procedures constitute an integral part of the translation process and even though the two terms are mostly used interchangeably to portray essentially the same concept they depict two very different and distinct entities in reality due to the difference between 'strategy' and 'procedure'. According to Oxford Dictionary the word strategy (Hornby. 2000. 1284) depicts 'a plan that is intended to achieve a particular purpose' whereas the word procedure (Hornby. 2000. 1008) generally depicts 'the usual and correct way of doing something' i.e. in order to achieve a goal successfully a plan (strategy) is required which in turn ought to be supported by several smaller steps (procedures).



Thus, strategy is wider outlook consisting dynamic collection of procedures while a procedure is smaller set of actions used as per the situation or prevalent circumstances to achieve the broader or wider outlook and gives different outcomes if the situation varies.

#### a. Translation Strategies

The term 'translation strategies' presents a very clear categorization of the numerous translation practices prevalent in the field and depicts the comprehensive of an overall approach to translation i.e. at macro level, selected based on the translators objectives and determine the overall direction of the translation process and the decisions to be made later on; even though the words such as translation strategies, methods, procedures, and techniques are often used interchangeably by various translation scholars.



Some basic yet popular and frequently employed translation strategies as depicted by various eminent translation scholars such as Nida, Catford, Newmark etc. have been enumerated herein:

##### i. Eugene Nida's point of view

Nida's strategy of formal and dynamic equivalence stems from his practical work in the field of translation studies. According to Nida (1964. 159) **formal equivalence** as the name suggests draws attention to the message in both form and content where the target text elements match the source text elements as closely as possible. Hence, formal equivalence is source text oriented in nature and results mostly in the production of 'gloss translations' with academic footnotes that allows close access to SL its culture and customs. Furthermore, **dynamic or functional equivalence** (Nida. 1964. 166) based on the 'principle of equivalent effect' entails the relation between the TT and recipient must be same as ST and original recipient. Dynamic equivalence demands complete naturalness of expression while using the closest natural equivalent of ST in an effort to minimize the SL interference and the feeling of weirdness in TT.

Lastly, Nida outlines four fundamental requirements for the success of any translation product i.e. making sense, conveying the spirit of the original, using natural and simple expression and eliciting a similar response to the original whereby he gives priority to meaning as compared to style and form.

## ii. Peter Newmark's point of view

As opposed to Nida's formal and dynamic equivalence strategy, Newmark feels the need to narrow the gap between translation theory and practice which has germinated due to translation strategies and their devotion to one of the two texts either source or target, and the solution he suggests is fairly simple in the form of semantic and communicative strategy of translation. According to Newmark (1981. 39) **communicative translation** tries to produce an effect almost similar to that of the original on the intended audience while **semantic translation** attempts to produce the exact contextual meaning of the original text as precisely as the semantic and syntactic structures of the second language allow.

Moreover, it is worth mentioning that even though communicative translation resembles Nida's functional equivalence there is a stark difference between the two as functional equivalence works on the principle of equivalent effect whereas communicative translation strategy distances itself from this basic principle proposed by Nida as the effect is rendered ineffective when a certain amount of time has passed or if there is a significant geographical difference between the original and translated text. Newmark (1981. 63-69) defends the uniqueness of his strategies as compared to word-for-word and literal translation as well as dynamic equivalence which has been previously discussed.

## iii. Vinay & Darbelnet's point of view

Jean Paul Vinay and Jean Darbelnet (2004. 128-137) identify two main strategies in their translation modal i.e. direct and oblique translation based on the linguistic similarities and differences between two natural languages which may straight or indirect transference of meaning from original to target text. **Direct translation** strategy is based on the linguistic and cultural similarity between two natural languages and proposes a literal transfer of meaning

between the two due to the similar use of expressions or words. Contrary to this, **oblique translation** strategy is used when direct transfer is not possible as no parallel expression occurs in the TL for the original or due to structural and linguistic differences, and translator has to find other means to render the text effectively. This allows more freedom to the translator and mostly results in various translational shifts where the target text is concerned.

The direct and oblique translation strategy further covers seven translation procedures as enumerated by Vinay and Darbelnet which shall be discussed in the second half of this chapter.

#### iv. Lawrence Venuti's point of view

L. Venuti presented the strategy of 'domestication' and 'foreignization' in translation the roots of which are often traced back to Friedrich Schleiermacher's "naturalization" and "alienation" of a text. The two translation strategies presented by Venuti lie on the two ends of the translation spectrum based on the position of the text as compared to target language and culture. According to Venuti (1995. 20) **domestication** entails the adaption of the original to the linguistic and cultural values of the target language and as per the expectations of the audience so as to minimize the feeling of foreignness of the text, whereas **foreignization** -the extreme opposite of domestication- entails keeping the ST's foreign cultural intact so the reader gets to feel and taste the essence of the original.

The stark difference between both domestication and foreignization also lies in the tendency of the translator to be visible or not i.e. the former entails invisibility on the part of the translator while the latter marks a visible identity for the translator due to the distinct foreign identity of the text.

#### v. Catford's point of view

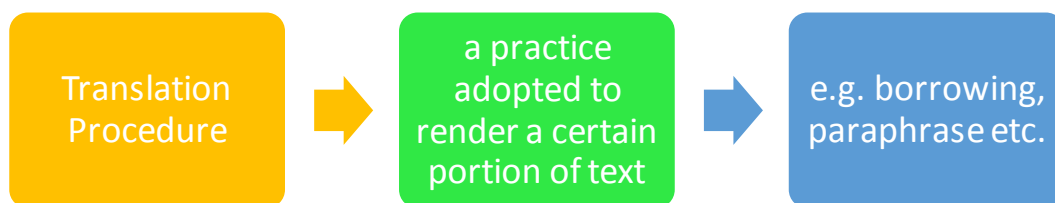
Catford (1965. 27-30) in his book 'A Linguistic Theory of Translation' presents the concept of formal correspondence and textual equivalence between the original and target text belonging to two different natural languages which later develops further to expound the concept of **translational shift** (Catford. 1965. 73) a strategy favored by translators, academics, and researchers alike. Catford (1965. 27) states that **formal correspondent** is 'any TL category (unit, class, element of structure, etc.) which can be said to occupy, as nearly as possible, the "same" place in the "economy" of the TL as the given SL category occupies in the SL' whereas **textual equivalent** (cited Munday. 2008. 60) is 'any TL text or portion of text which is observed on a particular occasion . . . to be the equivalent of a given SL text or portion of text' and the divergence of the two concepts leads to the production of 'translational shifts'.

Although the notion of shift is often considered a theory, it constitutes an overall tactic ideal for the production of a successful translation as no two languages are fundamentally alike and the dissimilarities frequently force the translator to be creative and adopt various procedures belonging to the two main categories

of 'level and category shift' (Catford. 1965. 73/75) in an attempt to the convey the message of the ST while maintaining the integrity of the TT. These two types i.e. level and category shift along with some translation procedures which fall under these are discussed in the second half of the chapter.

**b. Translation Procedures**

In light of translation studies, the term 'translation procedures' represents all the choices made by the translator determined by the strategy or overall approach to translation. Translation procedures depict a micro level approach in translation process, consist of the technical devices used in meaning transference and deal with sentences or smaller language units within a text or segments of texts when translating between two natural languages. technique



Some basic yet popular and frequently employed translation procedures as depicted by some renowned translation scholars such as Newmark, Catford, Chesterman, Vinay and Darbelnet etc. have been detailed below:

**i. Peter Newmark's Point of View**

Newmark (2001. 75-77) puts forth fourteen translation procedures and some general reference criteria which he proposes for tackling terminology but can be generalized for all translation genera in an attempt to help translators navigate through the arduous task of translation. These procedures are enumerated in figure(3):

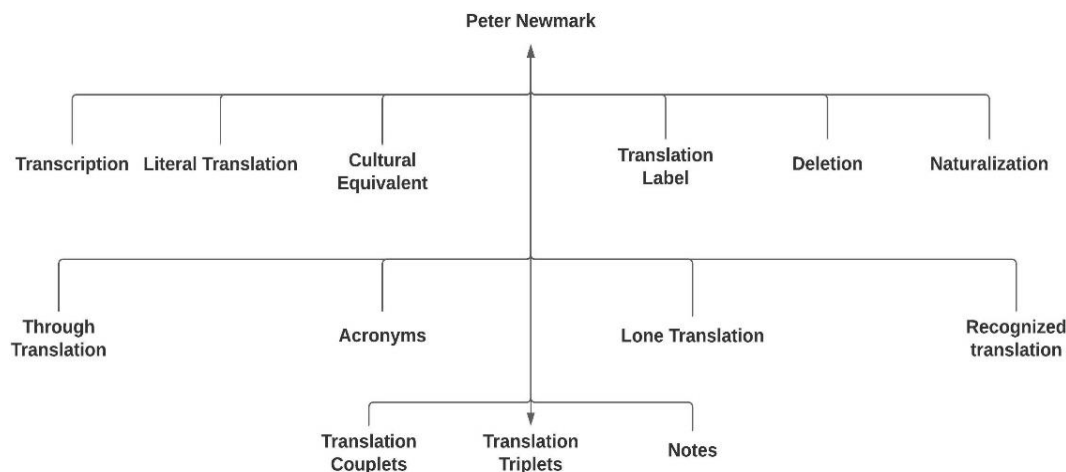


Figure 3 Peter Newmark's Translation Procedures

**i. Transcription**

According to Newmark (2001. 75) the most straightforward and basic procedure of translation is 'transcription' which is used to create a TL rendition of the original text. Furthermore, the procedure also includes the notion of 'transference' of content, 'adoption' of original texts expression and 'lone-words' i.e. borrowing of original word in an attempt to simply trans-create the original content and meaning.

#### **ii. Literal Translation**

As per Newmark (2001. 75) this is considered a 'coincidental' procedure i.e. it is not possible to use it deliberately and consciously because not all words and phrases of the original may be in standardized language or style nor will all of them possess a direct corresponding semantic equivalent as clear as the original; thus, the very use of this procedure is left to spontaneous and unpredictable similarities between the two natural languages.

#### **iii. Through-Translation**

Through Translation appears twice in the list of translational procedures as described by Newmark (2001. 76) which may be a coincidence; however, he makes a slight distinction between the two entries although the same nomenclature is used. The first entry on the very top of the page talks about keeping the terms as they appear in the original while the second demands a literal translation of the original into which also creates a distinction between calque and lone translation i.e. every calque can be a loan translation whereas every lone translation can't be a calque. Furthermore, for the second entry Newmark also highlights the feature of 'transparency' of certain words which entails that the meaning of the word is unmistakably clear and obvious such as *Assemblée Nationale* for National Assembly

#### **iv. Recognized Translation**

According to Newmark (2001. 76) 'recognized translation' refers to the official translations of legal and administrative terms and texts which tend to follow a strict pattern of rules and regulations for the production of a successful translation and an acceptable text. Moreover, the translator needs to adhere to the rules and regulations of the TL and its political and administrative standards for the most part; however, in case the translator disagrees with the officially recognized equivalent then the proposed translation needs to be justified and validated in the footnotes.

#### **v. Cultural Equivalent**

Culture and language deeply influence one another, and certain terms hold different connotations in different cultures for instance the word 'chips' present in all versions of English language draws upon culture for meaning and can refer to either 'french-fries' or 'crisps' or both. According to Newmark (2001. 76) cultural equivalents depend upon level of correspondence between the two languages and are occasionally abused and mishandled due to lack of cultural correspondence which at times leads to manipulation of terminologies in an attempt to bridge the gap between the two languages.



**vi. Translation Label**

According to Newmark (2001. 76) a translation label is 'an approximate equivalent or a new term -usually a collocation- for a feature peculiar to the SL culture'. Moreover, Newmark proposes the new term to be put in comas in an attempt to highlight its peculiar and unique nature which are to be dropped later on from the target text when they become prevent in the TL and culture i.e. when they are adopted by the target society and understood widely.

**vii. Translation Couplets**

Translation couplets consist of following two translation procedures at the same time. According to Newmark (2001. 76) translation couplets entail transcription of a term or expression followed by its translation using one of the proposed translation procedures in brackets which appears only once i.e. at the very beginning. However, if the TL term is very important in the target literature but is not prevalent, the translation is given preference i.e. it appears first and is followed by the ST's original term quoted in brackets.

**viii. Translation Triplets**

As the name suggest translation triplets uses three translation methods together, however according to Newmark (2001. 76) this procedure is specific only for expressions which have some political meaning. Newmark proposes three procedures i.e. transcription of original, literal translation of the original term and the TL denotation of the original term or expression.

**ix. Deletion**

According to Newmark (2001. 77) terms which are of little importance in the target language culture may be deleted from the target text or translation provided it is marginal i.e. insignificant or trivial as per the text being translated as well and some indication of function it served in the original is obtained from the remainder of the text.

**x. Naturalization**

Newmark (2001. 77) states that naturalization; although, no longer current entails adjusting and modifying SL word primarily according to the pronunciation of TL and then as per its morphology. For instance certain words of French, German or Italian may be pronounced or written as per the English language pronunciation and system due to its importance or prevalence.

**xi. Acronyms**

According to Newmark (2001. 77) it is common to preserve the SL acronyms or abbreviations in the translated text which must be followed by their translations in case they are obscure, and clarification is needed. However, if a recognized translational equivalent exist it must be used rather than a popular translation of the term or expression present in the TC.

**xii. Metaphor**

According to Newmark (2001. 77) certain names and terms may be personified to indicate the other things associated with it in a metaphorical manner for instance the term 'Pentagon' may refer to the institute, the building, the leadership, or the directors of the institute and thus should be dealt with accordingly while translating.

### xiii. Notes

According to Newmark (2001. 77) this entails provision of supplementary information briefly in an unobtrusive manner, so the flow of the text is not interrupted by adding it in the text using brackets or other appropriate punctuation marks, separately in the form of a glossary at the end of the complete translation and as footnotes at the bottom of the page. Footnotes is the best and the most appropriate and widely accepted method of providing this additional information. However, endnotes may also be utilized for this purpose as well.

### ii. Vinay & Darbelnet's Point of View

Vinay and Darbelnet, in their comparative stylistic analysis of French and English (1995), analyzed bilingual texts noting the differences among them as well as identifying two translation strategies i.e. direct and oblique translation and seven translation procedures three of which come under direct translation and four under oblique. These translation procedures are enumerated in the figure(4):

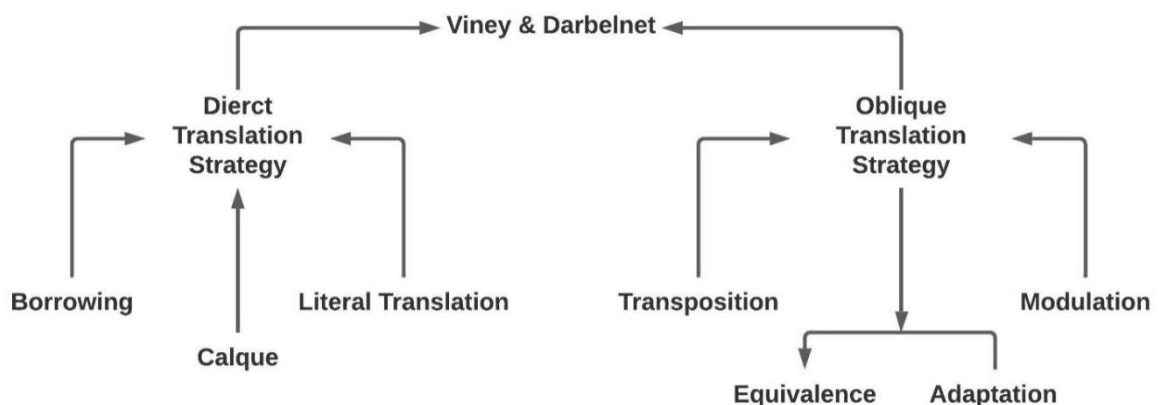


Figure 4 Vinay & Darbelnet's Translation Procedures

The three procedures under 'direct translation' are discussed below:

### xiv. Borrowing

According to Vinay and Darbelnet (1995. 31-32) borrowing forms the simplest and the most uncomplicated translation procedure used to overcome 'lacunae' or lexical gap between the two languages by using the corresponding SL element in an attempt to achieve a similar impression for both texts i.e. the original and the target and impart ST's foreign flavor in TT. However, the word being borrowed depends upon the translation style being used and the message being translated in order to be successfully integrated into translated text adopted by the target audience. Moreover, if borrowing is successful than the element becomes a part of the target language and is not considered foreign at all.

#### **xv. Calque**

Calque as per Vinay and Darbelnet (1995. 32-33) is 'a special kind of borrowing whereby a language borrows an expression form of another but then translates literally each of its elements' which is of two kinds i.e. lexical and structural calque. Lexical calque entails introduction of a new mode of expression while paying heed to the TL syntactic structure while structural calque introduces a completely new construction into the language. Furthermore, calque just like borrowing becomes a part and parcel of the TL after they are successfully accepted by the target audience.

#### **xvi. Literal Translation**

According to Vinay and Darbelnet (1995. 33-35) literal translation -also termed as word for word translation- is 'the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translator's task is limited to observing the adherence to the linguistic servitude of the TL'. Literal translation is a complete and reversible translation procedure that is commonly used when translating between two languages of the same family or culture due to their stark similarities.

The four procedures under 'oblique translation' are discussed below:

#### **xvii. Transposition**

According to Vinay and Darbelnet (1995. 36) transposition constitutes a special translation procedure that is also applicable intra-lingually and entails 'replacing one word class with another without changing the meaning of the message' and can be of two kinds i.e. optional and obligatory in regard to the structural change occurring during the process of translation. Moreover, it must also be noted that the original base expression and the transposed expression both hold different value and the transposed expression -literary in nature- should be used only if it fits into the text and imparts stylistic value to the TT even though it suggests a greater level of command on the TL on the part of the translator.

#### **xviii. Modulation**

According to Vinay and Darbelnet (1995. 36-37) modulation is 'a variation in the form of the message obtained by the change of point of view' used when literal and transposed translation although grammatically accurate is deemed unsuitable, unidiomatic, or simply awkward in the target language; and can be of two kinds i.e. optional and obligatory. Obligatory modulation occurs when a translator picks an expression based on its frequency and acceptance rate in the TL whereas optional modulation is a unique solution to certain translatory problems regarding 'situational equivalence' the success of which depends upon the feeling it imparts to the audience i.e. if it makes the audience believe 'this is exactly what one would say in such a situation' and it would become obligatory in nature if it is deemed the only solution to the problem and is regularly taught. Thus, modulation in essence is the cornerstone of a good and successful translation.

#### **xix. Equivalence**

Vinay and Darbelnet (1995. 38-39) present a very simple and straightforward view of equivalence by suggesting that equivalence is the method by which the same situation is rendered in two texts using methods which are stylistically and structurally completely different. Furthermore, most equivalences are of fixed nature such as the case with idioms, proverbs, clichés and noun or adjective phrases etc. However, Vinay and Darbelnet are of the view that introduction of such equivalences in a language is not the responsibility of the translator -who should only use traditional expressions- but the prominent writers of the language in question for they alone can shoulder the consequences of their success and failure.

#### **xx. Adaptation**

According to Vinay and Darbelnet (1995. 39-40) adaptation lies on extreme end of the translation spectrum used to 'introduce a situational equivalent in the TL for a situation referred in the SL message unknown in the TL culture'. Moreover, the authors claim (Vinay & Darbelnet. 1995. 39) that a refusal to use such adaptation in an otherwise 'perfectly correct' TT 'may still be noticeable by an undefinable tone, something that does not sound quite right' due to altered syntactic structure and a distortion in the development of ideas .

In sum, these seven procedures enumerated by Vinay and Darbelnet not only depict the whole spectrum of translation procedures but also encompass the three planes of expression i.e. the lexis, the syntactic structure, and the message as well.

#### **iii. Andrew Chesterman's Point of View**

Andrew Chesterman in his book 'memes of translation: the spread of ideas in translation' (1997. 87-116) presents translation strategies which he divides into three categories i.e. semantic, syntactic and pragmatic each of which are capable of overlapping and covers a broad range of translation procedures enumerated in the figure below:

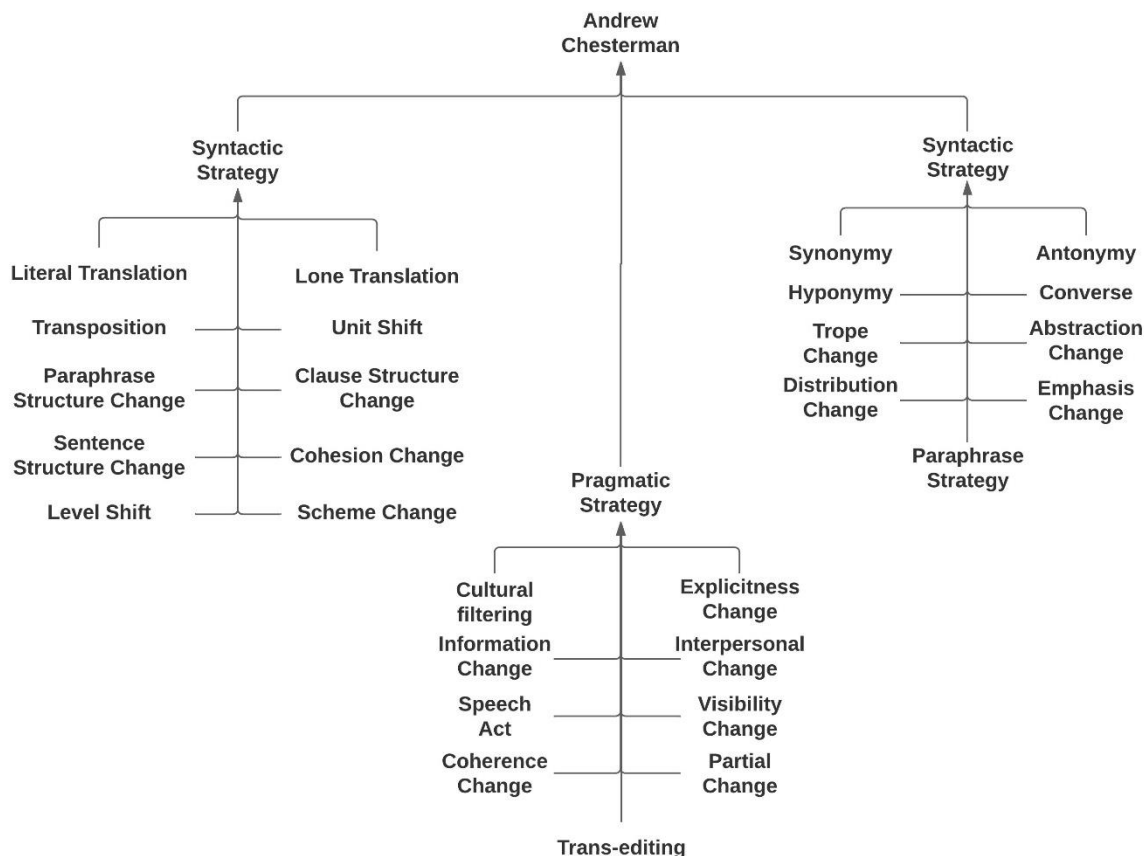


Figure 5 Andrew Chesterman's Translation Procedures

Syntactic strategies cover ten translation procedures which are listed below:

#### xxi. Literal Translation

Chesterman (1997. 94) defines literal translation as a type which 'is maximally close to the SL form but nevertheless grammatically' i.e. close in structure to the original but grammatically as per the TL. This is the default strategy according to many and other strategies are considered only if the strategy of literal translation fails to produce a meaningful and structurally sound text upon translation.

#### xxii. Lone Translation, Calque

Chesterman (1997. 94-95) describes this procedure to cover both the borrowing of an individual item and a linguistic unit both consciously and unconsciously. This results in the addition of a new word in the TL vocabulary that is adopted from the SL.

**xxiii. Transposition**

Chesterman (1997. 95) adopts transposition from the procedures discussed by Vinay and Darbelnet (1995) and describes it to be 'any change of word class i.e. from noun to verb or adjective to adverb'; however, he disassociates structure change from the head of transposition and places them under an isolated category.

**xxiv. Unit Shift**

Chesterman (1997. 95-96) adopts this from Catford (1965) and states that a unit shift occurs when 'a ST unit is translated as a different unit in TT' i.e. a word as a phrase or a clause as a complete sentence etc. Chesterman enumerates units as morphemes, word, phrase, clause, sentence, and paragraph i.e. the whole linguistic spectrum from the smallest to the largest.

**xxv. Phrase Structure Change**

According to Chesterman (1997. 96) this procedure includes a number of changes occurring at phrase level such as number, definiteness and modification in the noun phrase, person, tense, and mood change. Moreover, the phrase itself may remain unchanged and corresponds to an equivalent phrase in TT but the internal structure changes.

**xxvi. Clause Structure Change**

Chesterman (1997. 96-97) states that clause structure change indicates 'changes in the structure of the clause in term of its constituent phrases'. Some other changes include changes in constituent order such as subject, verb, object, complement, voice change, finite infinite, and transitive intransitive structure changes.

**xxvii. Sentence Structure Change**

Chesterman (1997. 97) states that sentence structure change affects the very structure of the sentence' and includes the changes such as change of clause status from main to sub clause or change of sub clause type etc.

**xxviii. Cohesion Shift**

Chesterman (1997. 98) states that cohesion change 'affects the intra-textual reference, ellipsis, substitution, pronominalization and repetition, or the use of connectors of various kinds' within the text.

**xxix. Level Shift**

Chesterman (1997. 98) describes level shift to be a change in the mode of expression of a particular item from one level to another where the levels are of four kind namely phonology, morphology, syntax, and lexis.

**xxx. Scheme Change**

Chesterman's (1997. 99) scheme change refers to refers to "kinds of changes that translators incorporate in the translation of rhetorical structures such

as parallelism, repetition, alliteration, metrical rhythm etc.". In this particular case the translator has four options i.e. to choose similar scheme in the TT as compared to the original, to choose a different scheme in the TT but one that is functionally same as the original, to drop the scheme altogether or to use a scheme where there was none in the original ST.

Semantic strategies -derived from the concept of modulation presented by Vinay and Darbelnet (1995)- also cover ten translation procedures which are listed below:

**xxxii.      Synonymy**

According to Chesterman (1997. 102) this procedure entails the selection of a synonym or a near-synonym of the original term rather than an exact equivalent in an attempt to avoid repetition.

**xxxiii.     Antonymy**

According to Chesterman (1997. 102) this procedure entails the formation of a negative sentence in the TT for a positive ST sentence and then use of an antonym for the ST lexical element in the TT.

**Hyponymy**

According to Chesterman (1997. 102-103) this entails 'a shift in the hyponym relation' i.e. the use of a more specific term than a general or a superordinate term applicable. There are three possibilities for a translator here i.e. translate a hyponym with a hyponym or translate a superordinate with a hyponym or vice versa, as outlined by Chesterman.

**xxxiiii.    Converses**

Chesterman (1997. 103) indicates converse to be a pair of verbal structures which express the same state of affairs from opposing point of view, such as buy and sell etc. This procedure can be used to depict something stated in the ST rhetorically by using opposite words for stylistic purposes.

**xxxv.      Abstraction Change**

According to Chesterman (1997. 103-104) this process indicates a selection of different abstraction level as compared to the original by either moving from abstract to concrete or concrete to more abstract elements.

**xxxvi.     Distribution Change**

According to Chesterman (1997. 104) this entails expansion or compression of the original text i.e. 'distribution of the same semantic elements over more or fewer items'. Chesterman further states that a text upon expansion is diluted to a certain extent i.e. its effect may become less or weak as compared to the original.

**xxxvii.    Emphasis Change**

Chesterman (1997. 104) emphasis change entails 'addition, reduction or alteration of the emphasis or thematic focus, for one reason or another'.

#### **xxxvii. Paraphrase**

Chesterman (1997. 104) states that paraphrase "results in a TT version that can be described as loose, free or in some contexts even under translated. Semantic components at the lexeme level tend to be disregarded, in favor of the pragmatic sense of some higher unit such as a whole clause".

#### **xxxviii. Trope Change**

Chesterman (1997. 105) states that trope change 'applies to the translation of rhetorical tropes i.e. figurative expressions'.

#### **xxxix. Other Semantic Changes**

According to Chesterman (1997. 107) these include 'other modulations of various kinds, such as change of (physical) sense or of deictic direction'.

Pragmatic strategies (Chesterman. 1997. 107) cover those procedures which lead to the manipulation of the ST message due to the choices made by the translator regarding selection of information based on his understanding of the readership i.e. intended audience and his overall decision regarding the best way possible to translate the text. These strategies also cover ten translation procedures which are listed below:

#### **xl. Cultural Filtering**

Translation mediates cultures (Newmark. 1995. 2) as language and culture are interrelated. Culture forms one of the major obstacles for a good and successful translation and a translator's understanding of cultural appropriateness is paramount in this regard. According to Chesterman (1997. 108) cultural filtering means to sieve through the elements of ST while keeping those which are considered appropriate in the TL and discarding or manipulating the rest. This is can also be referred to as "naturalization, domestication or adaptation".

#### **xli. Explicitness Change**

According to Chesterman (1997. 108-109) explicitness change means to make something unambiguous or vice versa. In case the translator makes something hidden in the subtext of the original i.e. ST more obvious or direct by adding certain elements into the translated text this is termed as explicitation; whereas if the translator leaves certain elements of the original for the readers imagination and inference based on the subtext of the TT then this is termed as implicitation.

#### **xlii. Information Change**

According to Chesterman (1997. 109) information change is "either the addition of new (non-inferable) information which is deemed to be relevant to the TT but not present in the ST, or the omission of ST information deemed to be irrelevant" by summarizing or paraphrasing the original. Moreover, as



opposed to implicitation, the information which is omitted in this process cannot be inferred by the audience from the relevant subtext present.

**xliii. Interpersonal Change**

According to Chesterman (1997. 110) interpersonal change "alters the formality level, the degree of emotiveness and involvement, the level of technical lexis and the like: anything that involves a change in the relationship between text/author and reader". This procedure may be optional or mandatory depending on the SL and TL and their level of similarity and difference; however, it must be noted that in both cases it alters the overall style of the text being produced.

**xliv. Illocutionary Change**

According to Chesterman (1997. 110-111) illocutionary changes are "linked with other strategies as well such as the changing of the mood of the verb from indicative to imperative or a change from statement to request" etc. This leads to the creation of naturalness in the TT and increases its readability in the target audience.

**xlv. Coherence Change**

According to Chesterman (1997. 111) coherence change entails "the logical arrangement of information in the text, at the ideational level" i.e. it is related to the content or the message and how ideas present in the text merge together to convey the whole meaning.

**xlvi. Partial Translation**

According to Chesterman (1997. 111) partial translation procedure refers to "any kind of partial translation, such as summary translation, transcription, translation of the sounds only, and the like". Thus, certain portions or elements of the original are rendered in TL while some are left untouched and unchanged by the translator.

**xlvii. Visibility Change**

According to Chesterman (1997. 112) visibility change entails "a change in the status of the authorial presence, or to the overt intrusion or foregrounding of the translatorial presence". For instance, a translator may add footnotes, comments in brackets for clarification of text or glossaries at the end in an explicit manner which may make his presence stand out and the reader can clearly state that he is reading a translated text rather than an original.

**xlviii. Transediting**

According to Chesterman (1997. 112) transediting entails "the radical re-editing that the translators have to do on badly written original texts" in an

attempt to make it clear, readable, and as per the expectations of the intended readership and their linguistic knowledge.

#### xlix. Other Pragmatic Changes

According to Chesterman (1997. 112) these involve "changes in the layout, of the TT and the ST, as well as dialect change".

In sum, Andrew Chesterman has enumerated several popular and commonly used procedures in the three separate heads based on the main aspects i.e. meaning, form or message of the text which they tend to deal with in an attempt to make it easier to understand and implement during translation.

#### iv. Catford's Point of View

Catford's theory of shift has been accepted as a universal strategy often employed by translators to deal with the semantic and syntactic differences prevalent between the natural languages by employing various translational procedures. The translational shift strategy divides the procedures which fall under it into two main classes i.e. level shift and category shift the latter of which is then further sub-divided into four distinct classes. This division as depicted by Catford (1965. 73-82) has been tabulated below:

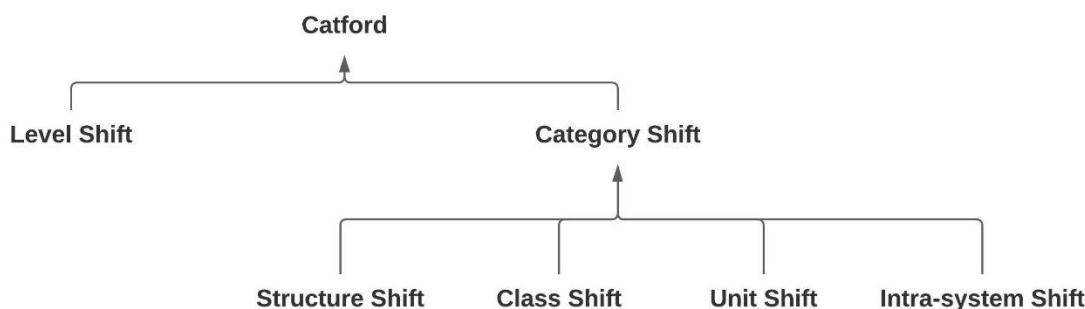


Figure 6 Map of Catford's Translational Shift

According to Level Shift (Catford. 1965. 73-75) for any SL segment there exists an TL equivalent that lacks a one-to-one correspondence with the original i.e. their linguistic level varies and what was expressed by semantics (lexis) in one might be depicted by syntax (grammar) in the other. For instance, the English sentence 'I am writing' may be translated as **أكتبُ** which is a single word depicting both the lexical and grammatical concept of the original. Moreover, category shift is a divergence in formal correspondence that has been categorized by Catford (1965. 75-82) structure shift that depicts the difference of basic sentence structure like SVO in English turns to VSO in Arabic and SOV in Urdu; class shift that depicts the change of grammatical class of a word or segment i.e. change of noun to verb; unit shift that depicts difference of rank between the two segments i.e. change of sentence into word or phrase; and intra-system shift that depicts the presence of an equivalent in the TL but which functions differently than the original so the translator is forced to adopt another term to depict the sense of the original like in the case of definite and indefinite articles or singular and plural forms mostly.

Moreover, it should be noted that any type of translation may result in shift in the translated text being produced due to additions, omissions, substitution, nominalization, passivization, explicitation and number change etc. which can be both i.e. of mandatory and obligatory nature and serve to produce a more smooth and readable text.

#### v. **Mona Baker's Point of View**

Mona Baker (2001. 26-42) in the book titled 'In other words a course book on translation' enumerates certain strategies used by professional translators where non-equivalence in texts is concerned. Baker categorizes them as strategies but as per the distinctions made between strategies and procedures, they are being dealt with under the head of procedures. The procedures -or rather strategies as Baker calls them- are enumerated below:

- **Using Superordinates**

Baker (2001. 26-28) indicates the use of superordinate terms which stands for the use of a more general term than the word which appears in the ST during translation in case of non-equivalence in general and propositional meaning<sup>(1)</sup> specifically. This is done when the TL lacks an exact equivalent, and the translator tries to render the core concept of the original word using a somewhat similar term from the same family.

- **Using Neutral or less expressive words**

Baker (2001. 28-31) indicates that certain words have an expressive meaning associated with them which can sometimes be difficult to portray in the TL because the exact equivalent may give a different emotive reference or a harsher one. Thus, it is best to use a different word with somewhat similar meaning but are neutral i.e. have no positive or negative emotive reference or are slightly less expressive in nature. For example: mumble (with slightly negative emotive reference) can be replaced with suggest.

- **Using Cultural Substitutions**

Baker (2001. 31) indicates that cultural substitution involves "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" for it provides a familiar and more appealing concept to the intended audience. However, this depends entirely

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<sup>1</sup> Baker (2001. 13) states that "propositional meaning of a word or an utterance arises from the relation between it and what it refers to or describes in a real or imaginary world, as conceived by the speakers of the particular language to which the word or utterance belongs".

on the purpose and strategy employed for translation as well as the level of freedom the translator enjoys.

- **Using Lone Word plus Explanation**

Baker (2001. 34) indicates this procedure should be used specifically in the case of "culture-specific items, modern concepts, and buzz words". This is very useful if the word in question is to be repeated multiple times throughout the text for the loan word can then be supplemented with an explanation once and then be used freely without extensive distracting clarifications every time it appears.

- **Using a Related Word to Paraphrase**

Baker (2001. 37) states that paraphrasing with related words is "used when the concept expressed by the source item 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".

- **Using Un-Related Words to Paraphrase**

Baker (2001. 38) states that the failure of the TL to produce a lexical item that can be utilized to present the concept expressed by the source item can lead to the application of paraphrase strategy where "instead of a related word, the paraphrase may be based on modifying a superordinate or simply on unpacking the meaning of the source item, particularly if the item in question is semantically complex".

- **Using Omissions**

Baker (2001. 40) states that the word omission holds a drastic emotive reference, but it is by no means harmful to omit translating a word or expression in some contexts "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 lengthy explanations, translators can and often simply omit translating the word or expression in question". However, this is a last resort and should be utilized when production of a smooth translation overweighs the value of meaning rendered by a word in a particular context.

- **Using Illustrations**

Baker (2001. 42) describes this to be advantageous if "the word lacks an equivalent in the target language but 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 point".



## Chapter 2

### **Annotated Translation of Selective Source Text**

This chapter serves as the crux of the research and revolves around the translation of the ST i.e. the book "تقاسيم الفلسطيني" by Dr. Sanaa Shalan in Arabic into Urdu and annotation of key aspects in light of the various translation strategies existing in the field of translation studies which have been presented by numerous leading translation studies scholars with special attention being paid to features common in both languages that have been retained in the translated text by the translator.

**Example No. 1****Source Text:**

قالت عصابات الصهاينة التي اجتاحت القرى الفلسطينية، فأعملت فيها الذبح والبارود والإذلال والتنكيل والاعتصاب والتهجير والنهب والتدمير: إن الأهالي الفلسطينيين هم من هاجموا أفرادها، وقتلوا جنودها، ودقوا طبول الحرب.

**Target Text:**

فلسطينی دیہاتوں پر حملہ آور ہونے اور اس میں قتل و غارت، بمباری، ذلت و رسوائی، ایذارسانی، عصمت دری، ملک بدری، لوٹ مار اور تباہی و بربادی کا بازار گرم کرنے والے صہیونی<sup>(1)</sup> گروہ نے کہا: فلسطینیوں نے ہمارے لوگوں پر حملہ کر کے اور ہمارے فوجیوں کو قتل کر کے طبل جنگ بجایا.

**Analysis:**

These are the opening lines of the first story of the book which talks about the start of the Palestinian Occupation by the Zionists. These lines indicate the atrocities committed by the Zionist Groups but does not indicate who they are i.e. the basic knowledge for a reader of the book. Thus, the translator has explained the term accordingly in the TT for the intended audience bearing in mind that basis information is essential for the word might be repeated continuously as they form the antagonists of the story.

1. Comparing the Urdu Translation of the ST in Arabic Language it is evident that the word "عصابات" present in the ST is in plural form, the singular of which is "عصبة" whereas it has been translated in singular form as "گروہ" in Urdu. Thus, in the above example Catford's 'Intra-System Shift' (1965.75-82) has been used which states that 'an equivalent is present in the TL but the translator has adopted another term to depict the sense of the original' like in this particular case plural form of the word is present in the Urdu language but the singular form has been used which refers to all groups as a whole in an attempt to transfer the SL message to TT reader in the Urdu Language completely and without ambiguities as per their linguistic expectations.
2. Subsequently, the word "الذبح" has been translated as "قتل و غارت", "الإذلال" as "ذلت و رسوائی" in Urdu where the second word i.e. "غارت", "رسوائی", "بربادی" are additions employed by the

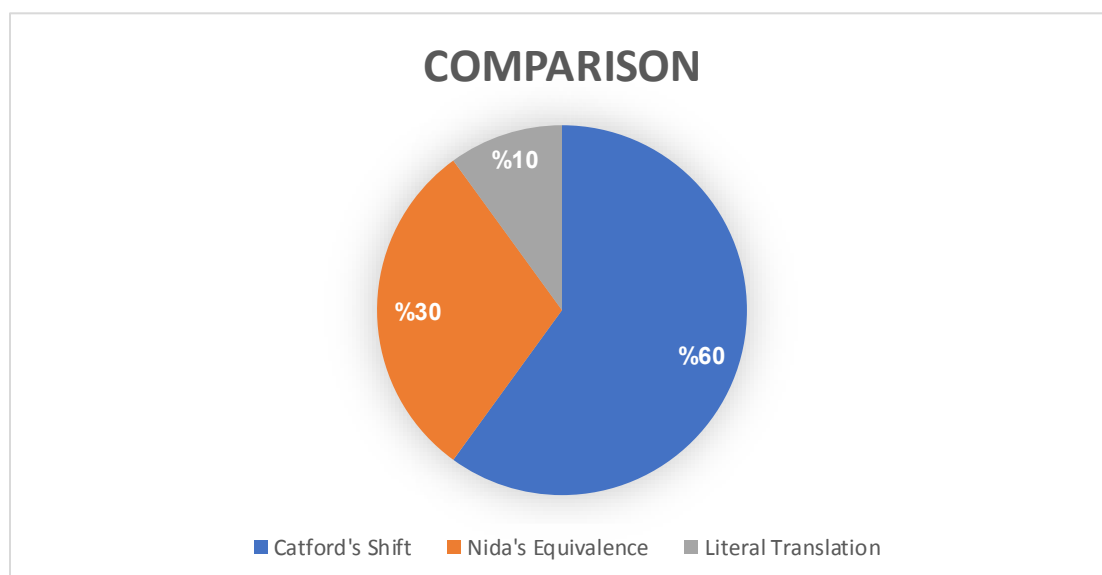
1 "الصهاينة" اس کا معنی "صہیونی" کیا۔ صہیونی (نقش جمال مدثر جمال تونسوی کی رائے میں) ایک سیاسی، قوم پرستانہ اور متشدد تنظیم و تحریک کی طرف نسبت ہے جس کو "صہیونیت" کہا جاتا ہے جس کی بنیاد 1896ء میں رکھی گئی تھی۔ بتایا جاتا ہے کہ اس تحریک کا بانی تھیوڈور ہرزل نامی شخص ہے جس نے اپنی ایک کتاب "دیرپوندنسٹات" میں ایک خود مختار یہودی ریاست کا تصور دیا۔ انہوں نے یہ نام القدس میں موجود "صہیون پہاڑ" کی نسبت سے اختیار کیا کیوں کہ کہا جاتا ہے کہ حضرت داود علیہ السلام نے حبرون الخلیل سے بیت المقدس کی طرف نقل مکانی کی تو اسی پہاڑ پر اپنی رہائش گاہ تعمیر کی تھی۔ سرزمین فلسطین پر موجودہ غاصبانہ اسرائیلی ریاست کا قیام اسی صہیونی تحریک کا نتیجہ ہے۔

تونسوی، مدثر جمال۔ صہیونیت کیا ہے؟ خبرنامہ رنگ ونور (<http://www.alqalamonline.com>) 2020/12/14

translator for a smooth and emotive rendering as per the stylistic nature of the TL. Hence, the strategy of 'shift by addition' has been utilized during the translation of such terms which come as a combination of two words. This has been done in accordance with Nida's principle of equivalent effect (1964. 166) which demands complete naturalness of expression in the TT.

3. Moreover, the translator has also added the phrase "بازار گرم کرنے والے" in the TT as per the expectations of the target language reader in an attempt to create dynamic equivalence (Nida. 1964. 166) which entails the relationship between the TT readers and the TT to be similar to the relation between the ST and the original audience so as to create maximum effect on the readers while adhering to the natural manner of the TL. This non-obligatory shift by addition also serves as an example of communicative translation (Newmark. 1981. 39) as the sentence could have been rendered simply without use of this particular cultural expression yet the particular style was adopted in order to create a more effective and relatable translation with an effect almost similar to that of the original on the intended audience.
4. Similarly, at the very end of the ST there appears "دقوا طبول الحرب" which literally translates to 'they beat the drums of war' in English. The same sentence is present in Urdu i.e. 'طبل جنگ بجانا' and hold the same connotative and denotative meaning i.e. signaling the start of a war for a drum was played at the beginning of a battle to indicate fighting has begun and to raise the moral of the soldiers as well as to give various signals to the army by changing rhythms. However, the plural 'طبول' is translated in singular form as 'طبل' in the TL equivalent expression even though the plural form is present in Urdu as this a mandatory intra-system shift (Catford. 1965. 75-82) and translating it while keeping the ST's lexical item intact i.e. in plural form will disrupt the naturalness and effectiveness of the expression.

## Findings:



In **Example-1** after analyzing the ST and its corresponding translation it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations. Among these instances,



four examples of shift by addition and two examples of intra-system shift are found while the overall outlook of the sentence is dynamic or communicative.

## Example No. 2

### Source Text:

وحدها أشجار الزيتون والتين والبرتقال والرمان والعنب من تحفظ وجوه رجال العصابات الصهاينة وهم يتسللون عبرها قادمين من البعيد حيث البرد والجليد والقسوة والرحيل، ووحدها من رأت الوجوه الأثمة الغربية تمتد أيادي تقتل وتنهب وتغتصب وتخفق أنفاس الفلسطينيين الذين لا يجيدون إلا أن يفلقوا باطن أراضيهم بفؤوسهم ليخرجوا منها إلى الوجود سرّ خلودها شجراً وأثماراً وريحاً طيبة.

### Target Text:

زيتون، انجیر، سنگتڑے، انار اور انگور کے یہ پیڑ ان چیزوں میں سے ایک ہیں جنہوں نے اس صہیونی گروہ کے مکروہ چہرے کو اپنے اندر سمو لیا، جب کہ وہ ان کے پیچھے چھپتے چھپاتے دوردراز علاقوں سے اس جگہ چلے آتے ہیں جہاں خون جماتی سردی، بے رحمی و سنگدلی اور کوچ کرتے قافلے<sup>(1)</sup> ہیں۔ ان پیڑوں نے اس اجنبی شیطانی گروہ<sup>(2)</sup> کو لوٹ مار، قتل و غارت، عصمت دری اور فلسطینیوں کا گلا گھونٹنے کی غرض سے ہاتھ بڑھاتے دیکھا، جو کہ صرف اس زمین کا سینہ چیر کر اگتے درختوں اور پھل دار پیڑوں کی کاشتکاری کے ماہر اور اس ہوا میں رچی خوشگوار مہک - جو کہ اس کی ابدیت کا راز ہے۔ کے وجود کا ذریعہ ہیں۔

### Analysis:

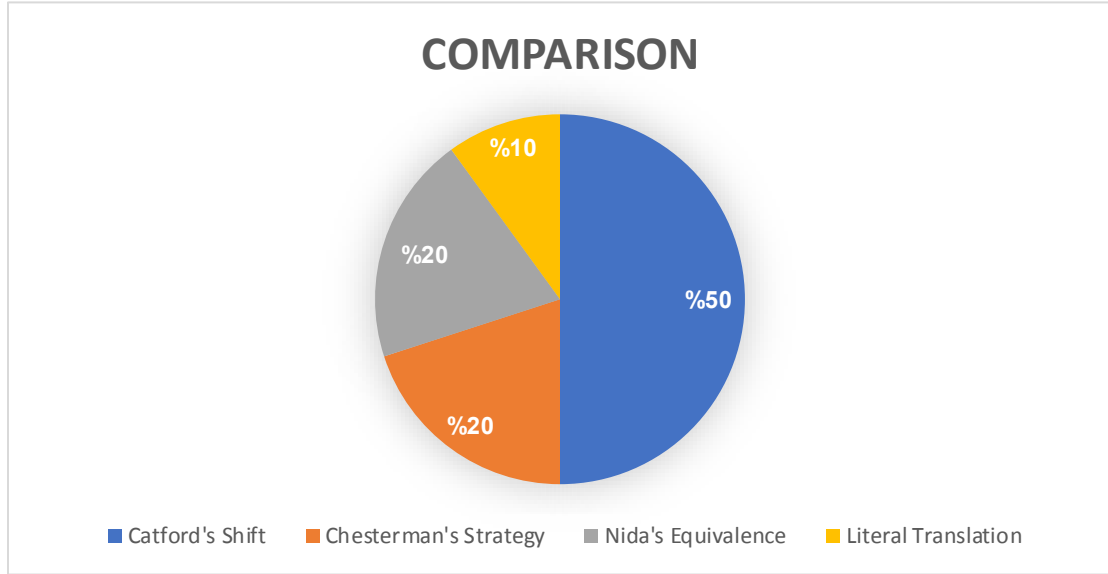
1. The ST phrase "وجوه رجال العصابات الصهاينة" which literally means 'صہیونی گروہوں کے' کے ' i.e. 'faces of the men of the Zionist groups' has been rendered in the TT as "صہیونی گروہ کے مکروہ چہرے" where certain information has been altered like the ST word 'رجال' meaning 'men' has been omitted (Shift by Omission), the word 'عصابات' in plural form has been rendered using singular form (Intra-System Shift) and lastly the word 'مکروہ' indicating 'displeasure and animosity' has been added (Shift by Addition) to enhance the emotive nature of the text. Here these

1 "الرحيل" کا ترجمہ "روانگی" کی بجائے "کوچ کرتے قافلے" کیا، جس بنا پر یہ اک ذو معنی جملہ ہے جس سے مراد رحلت اور سفر یعنی موت کا سفر یا جبراً نقل مکانی ہے۔ دراصل، الرحيل (فیروز الدین۔ 2010-707) عربی زبان کا لفظ ہے، جس سے مراد 'کوچ کرنا' یا 'ایک جگہ سے دوسری جگہ جانے کے ہیں'۔ الرحيل (اردو لغت) 'اٹھو چلو' (سید سلیمان یوسف۔ 2020-19-22) 'چلو چلو' اور 'سفر آخرت' کے معنی میں بھی استعمال ہوتے ہیں۔

2 "الوجوه الأثمة الغربية" کا ترجمہ "اجنبی شیطانی گروہ" کیا۔ اس کا اشارہ فلسطین میں قابض ہونے والے اور اپنے مکروہ عزائم کو پائے تکمیل تک پہنچانے کے لئے جنگی جرائم کا استعمال کرنے والے صہیونی گروہ کی طرف ہے اور بصورت دیگر اس کا ترجمہ "اجنبی گناہگار چہروں" کرنے سے نص میں پوشیدہ اصل معنی اور اثر زائل ہو جاتا۔

changes have been made not only in order to facilitate the reader (Chesterman. 1997. 109) by creating a situational equivalence in the TT adopting its style and modifying the words according to the most frequently used collocations in the TL but also to make the underlying emotive tone of the TT explicit; thereby, facilitating the readers understanding by making the resulting translation communicates (Newmark. 1981. 39) the true intentions of the authoress and creates an equivalent effect as desired by both, the authoress and the translator.

2. Comparing ST and TT it is evident that the ST's phrase 'ووحدها' which literally translates to 'the one who' i.e. (ان میں سے ایک) has been translated as 'پیڑوں' i.e. trees because the ST phrase refers back to the fruit bearing trees and grape vines which have been grouped together as 'fruit bearing trees' regardless of the difference been trees and vines. This particular case is an example of Catford's strategy of shift by addition and omission where the original ST words are omitted and replaced by the underlying reference they indicated. Moreover, this non-obligatory shift by addition and omission serves as an example of communicative translation (Newmark. 1981. 39) as the sentence could have been rendered simply and literally yet the particular style was adopted in order to create a more effective and relatable translation with clear and distinct sentences rather than a long and verbose paragraph with complex sentences merged together which may derail the reader from the intended original pattern in the TT.
3. Thirdly, the ST phrase 'الوجوه الأثمة الغربية' describes the invading perpetrators. Al-Qamoos Al-Jadeed translates the word 'إثْمٌ' as 'شر، فساد، گناہ، جرم، گناہ' (Waheed Uz Zaman Qasmi. 1990. 12) while the word 'وجهٌ' is defined as 'چہرہ' (Waheed Uz Zaman Qasmi. 1990. 708). Moreover, the word 'غَرِيبَةٌ' means 'اجنبی/نامانوس' (Waheed Uz Zaman Qasmi. 1990. 508). Even though the Urdu language has the exact same word i.e. 'غَرِيبٌ' the meaning it refers to are different in Urdu where it stands for a 'poor and penniless individual' which makes retaining the exact word in the TT impossible. Thus, rather than 'اجنبی گناہگار چہرے' which would have been a very literal representation of the ST phrase it has been translated as 'اجنبی شیطانی گروہ' for the phrase indirectly refers to the invading Zionist group which has committed various atrocious deeds which in Urdu is embodied by the word 'شیطانی' (lit. someone who performs the devils bidding). In this particular case a change of information has occurred i.e. relevant information is added while certain irrelevant portions are omitted in order to facilitate the reader (Chesterman. 1997. 109) by creating a situational equivalence in the TT adopting its style and modifying the words according to the most frequently used collocations in the TL because without this adaptation the reader would feel an undefinable missing tone in the TT (Vinay and Darbelnet.1995. 39-40) which in turn would impede the understanding and the resulting translation would neither be a communicative translation (Newmark. 1981. 39) of an acceptable quality nor will it create an equivalent effect as desired by the author and the translator.

**Findings:**

In **Example-2** after analyzing the ST and its corresponding translation it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations. Among these instances, one examples of shift by addition, one examples of shift by omission, two examples of shift by addition and omission while one examples of intra-system shift is found; moreover, the general outlook of the sentence is communicative in nature.

**Example No. 3****Source Text:**

العالم كله صقق طوعا وكرها للقتلة الصهاينة الغاصبين، أما أشجار الزيتون والتين والبرتقال والرمان والعنب فقد نقشت على جذوعها أسماء الشهداء الأبرار كي لا ينسى التاريخ جريمة اسمها اغتيال فلسطين.

**Target Text:**

پوری دنیا نے چاروناچار<sup>(1)</sup> صھیونی قاتلوں کے اس غاصب گروہ کو سراہا جبکہ زیتون، انجیر، سنگتڑے، انار اور انگور کے پیڑوں نے ان صالح شہداء کے نام نقش کر لیے کہ تاریخ کبھی دھوکہ دہی پر منحصر اس فلسطینی قتل عام کے سنگین جرم کو بھلا نہ سکے۔

1 "طوعا وكرها" کا ترجمہ "چاروناچار" کیا۔ اس کا اشارہ کسی کام کو کرنے کا دل چاہنے یا اسے مجبوراً انجام دینے کی کیفیت سے ہے اور بصورت دیگر اس کا ترجمہ "خوشی یا ناخوشی سے، خواستہ ناخواستہ، چاہتے ہوئے یا نہ چاہتے ہوئے" کرنے سے نص میں پوشیدہ اثر زائل ہو جاتا۔ 'طوعا وكرها' (فیروز الدین۔ 2010۔ 881) عربی زبان کا لفظ ہے جو اردو زبان میں بھی مستعمل ہے، البتہ 'چاروناچار' (فیروز الدین۔ 2010۔ 512) فارسی زبان کا لفظ ہے جو اردو زبان میں عام استعمال کیا جاتا ہے۔ دونوں الفاظ میں 'زبردستی' اور 'مجبوری' کا عنصر مشترک ہے۔

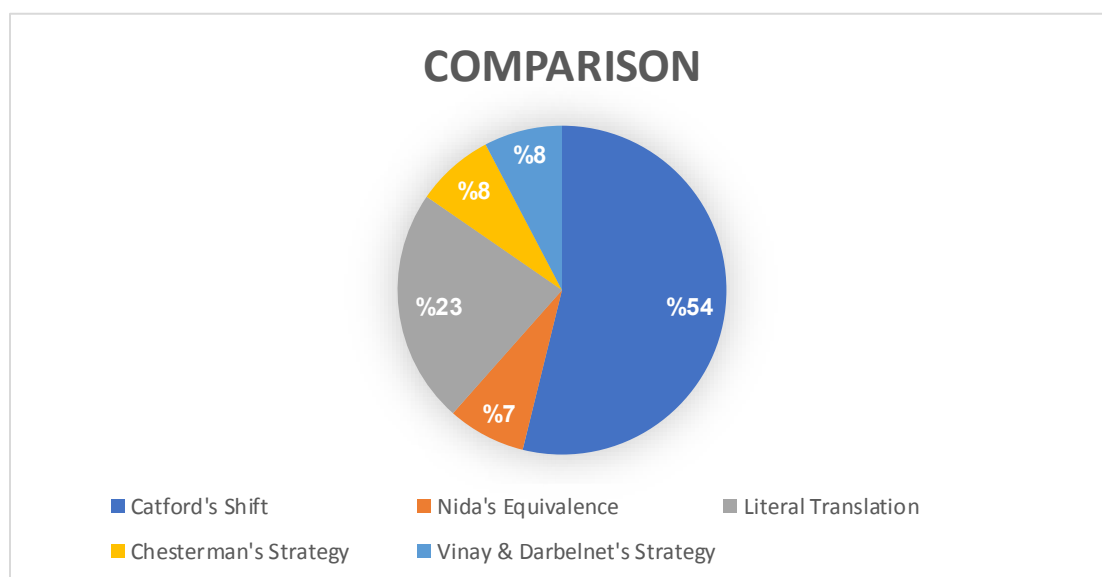
**Analysis:**

1. Comparing the ST and TT it is evident that the SL phrase 'طوعا وكرها' which literally translates to 'خواسته ناخواسته سے، خواسته ناخواسته' (Waheed Uz Zaman Qasmi. 1990. 440) meaning 'willingly or unwillingly' (Ar. شاء أم أبى) and can be rendered in Urdu Language as "چاہتے ہوئے یا نہ چاہتے ہوئے/مجبورا" in a simple and literal manner. However, it has been rendered in the TL as 'چاروناچار' which essentially means the same thing but is more effective and culturally appropriate. In this particular case the literal translation (Darbelnet. 1995. 36-37) is grammatically correct and easy to understand, however; it is unsuitable as it doesn't produce the desired effect i.e. situational equivalence (Nida. 1964. 166) which is the foundation of any good and natural translation. Moreover, this non-obligatory modulation serves as an example of communicative translation (Newmark. 1981. 39) as a particular style was adopted in order to create a translated text relatable to the masses.
2. The ST phrase للقتلة الصهيانية الغاصبين (lit. (the) Plundering Zionist Killers) has been rendered in the TL as صهيوني قاتلوں کے اس غاصب گروہ (lit. this oppressive group of Zionist killers). The ST word قتلہ (Almaany Online) stands for أبشع هيئة قتل، بفضاعة (lit. most horrific form of murder, atrocious and violent without mercy); however, this has been rendered indirectly which is a partial rendition (Chesterman. 1997. 111) of the original that highlights the partial meaning of the original while forsaking most of what has been said in an attempt to modify what has been said (Vinay and Darbelnet. 1995. 36-37) so that the target audience deems it more appropriate and suitable as per their understanding. Moreover, the information change (Chesterman. 1997. 109) has resulted in the omission of the ST information and cannot be inferred by the audience from the relevant subtext of the translated version of the original. Additionally, the plural word غاصب has been translated as singular rather than in plural form whereby a translational shift (Catford. 1965. 73) has occurred. This has been done based on the 'principle of equivalent effect' (Nida. 1964. 166) which entails complete naturalness of expression in an effort to minimize the SL interference and the feeling of weirdness in TT.
3. Secondly, the ST phrase نقشت على جذوعها where the word نقش (Waheed Uz Zaman Qasmi. 1990. 696) means 'کندہ کرنا' (lit. etch/engrave) and the word جذوع (Waheed Uz Zaman Qasmi. 1990. 91) stands for 'تنہ' (lit. tree-trunk) could literally be rendered as 'اپنے تنے پر کندہ کر لیے' (lit. engraved them on its trunk). However, Urdu has adopted the Arabic word نقش (Feroz-ud-Din. 2010. 1369-1370) which essentially means 'لکھا ہوا/کھدا ہوا' in Urdu. Therefore, the ST word نقش has been rendered directly (Vinay and Darbelnet. 2004. 128-137) into the TL as per the similarity between the two languages. On the other hand, the fact as to where it has been engraved i.e. the word جذوع has been purposefully omitted and left to the imagination of the readers following the strategy of deletion (Newmark. 2001. 77) as some meaning can be inferred from the remainder of the text. Thus, the ST word has been rendered simply as "نقش کر لیے" so as to maintain the integrity of the text and maintain the attention of the readers.
4. Thirdly, the ST phrase اغتيال فلسطين where the word اغتيال means 'قتلہ علی غفلہ' (Jabran Masood. 1992. 96) which indicates carelessness and indifference and often has a lesser penalty as to when the intention of the blow was to kill someone in reality.

Moreover, this particular word is often used in political setting. In this particular case, the word اغتيال has a very deep effect however no particular word in the TL is capable of creating a similar effect. Hence, in order to fully communicate the meaning and produce the desired result the strategy of explicitness change (Chesterman. 1997. 108-109) has been adopted whereby certain elements have been added into the TT in an attempt to highlight the subtext and produce an equivalent effect.

5. Lastly, the TT sentence has some additions and omissions as well such as in the case of ST word اسمها (lit. its name) has been omitted while the TT word سنكين (lit. serious) has been added into the TT. This has been done based on the 'principle of equivalent effect' (Nida. 1964. 166) which entails complete naturalness of expression in an effort to minimize the SL interference and the feeling of weirdness in TT.

### Findings:



In **Example-3** after analyzing the ST and its corresponding translation it is observed that the translated version has several additions, omissions and modifications which helps it function in the TL as per its linguistic and cultural expectations. Among these instances, one examples of modulation, three instances of literal translation and six instances of shift by addition, omission, addition and omission, modification while one examples of intra-system shift is found; moreover, the general outlook of the sentence is communicative in nature where most of the information has been rendered explicitly

### Example No. 4

#### Source Text:

قدماها أستشهدتافي المعركة كما استشهد أهلها جميعا، كانوا متحلّقين على طاولة خشبية قصيرة ينتظرون أذان المغرب كي يفطروا عندما التهمت قذيفة صهيونية.

**جاء العيد** وهي وحيدة في المشفى، زارها **أصدقاؤها** في المدرسة برفقة بعض **معلماتهم**، جميعهم كانوا يلبسون أحذية جلدية متشابهة قدمها متبرع ما من خارج فلسطين في شحنة كبيرة أرسلها **هبة** من مصنعه الخاص للأحذية.

### Target Text:

جس **معركے** (1) میں اس کے تمام **اہل و عیال** شہید ہوئے تھے، اس نے اس کے دونوں پاؤں بھی اس سے **چھین لیے تھے**۔ وہ سب لکڑی کی ایک چھوٹی میز کے گرد براجمان **افطاری کی نیت سے** اذان مغرب کے منتظر تھے جب ایک صھیونی توپ کا گولہ انہیں نکل گیا۔ **عید کا دن تھا** اور وہ ہسپتال میں اکیلی تھی۔ اس کے سکول کے **دوست** چند **معلمات** کے ہمراہ اس کی عیادت کو آئے؛ وہ سب چمڑے کے متشابہ بوٹ پہنے ہوئے تھے جو فلسطین کے باہر سے کسی عطیہ کنندہ نے ایک بڑے ٹرک کے ذریعے اپنے ذاتی جوتوں کے کارخانے سے **پہ (2) کیے تھے**۔

### Analysis:

1. Comparing ST and the corresponding TT it is observed that the ST word اہل (i.e. family) has been rendered in the TT using the exact equivalent اهل along with the addition (Shift by addition) of the word عیال which has the similar meaning as the former word making the TT rendition a phrase i.e. اهل و عیال which has the same meaning as the original and serves as a situational equivalent (Nida. 1964. 166) of the original as per the cultural and linguistic expectations of the audience.
2. Comparing the ST and the TT it is apparent that the ST word 'استشهدتا' from base form 'استشهد' literally means (Louis Maloof. 1962. 450) 'الله کے راستے میں قتل ہونا' (lit. to die fighting in the name of Allah Almighty). Moreover, the same word is comprehended by the masses in manner where it is solely related to the concept of martyrdom (Urdu: شہادت، Arabic: استشهاد). Feroz-ul-Lughat (Feroz-ud-Din. 2010. 851) defines the word شہادت by providing two clear concepts i.e. گواہی (lit. testify/bear witness) or راہ خدا میں شہید ہونا (lit. die fighting in the path of Allah).

<sup>1</sup> معرکہ عربی زبان کا لفظ ہے جسے اردو زبان نے گود لے لیا ہے۔ اس کے معنی (فیروز الدین۔ 2010م۔ 1263) جنگ، لڑائی، رزم گاہ' کے ہیں۔ ڈاکٹر رؤف پاریکھ 'اخبار جنگ' میں اپنے مقالے 'الفاظ اور محاوروں کا درست استعمال (جاری ہے)' میں تحریر کرتے ہیں: "عربی کے لفظ معرکہ کے معنی ہیں جنگ، لڑائی، جھگڑا۔ معرکہ میدان اور میدان جنگ کے معنی میں بھی آتا ہے اور اس کا ایک مفہوم اردو میں ہنگامہ یا بھیڑ بھاڑ اور دھوم دھام بھی ہے۔ یہ اختلاف یا تضییع کے معنی میں بھی آتا ہے"۔

پاریکھ، ڈاکٹر رؤف۔ الفاظ اور محاوروں کا درست استعمال (جاری ہے)۔ قوطاس ادب۔ 22 اگست 2018۔ <https://jang.com.pk/news/538148> 23 مارچ 2022م۔

<sup>2</sup> ہبہ عربی زبان کا لفظ ہے جو اردو زبان میں بھی مستعمل ہے۔ اس کے معنی (فیروز الدین۔ 2010م۔ 1432) 'عطاء، بخشش، وقف یا خیرات' کے ہیں، جبکہ 'ہدیہ' (فیروز الدین۔ 2010م۔ 1435) کے معنی 'تحفہ، نذرانہ یا نذر' ہیں۔ بظاہر، ہدیہ اور ہبہ میں کوئی فرق نہیں، دونوں میں 'تحفہ' کا عنصر نمایاں ہے، البتہ اگر 'تحفہ' کسی شخص کو تکریم کے طور پر پیش کیا جائے تو 'ہدیہ' کہلائے گا جبکہ ثواب کی نیت کے بغیر پیش کیا 'تحفہ' ہبہ کہلائے گا۔

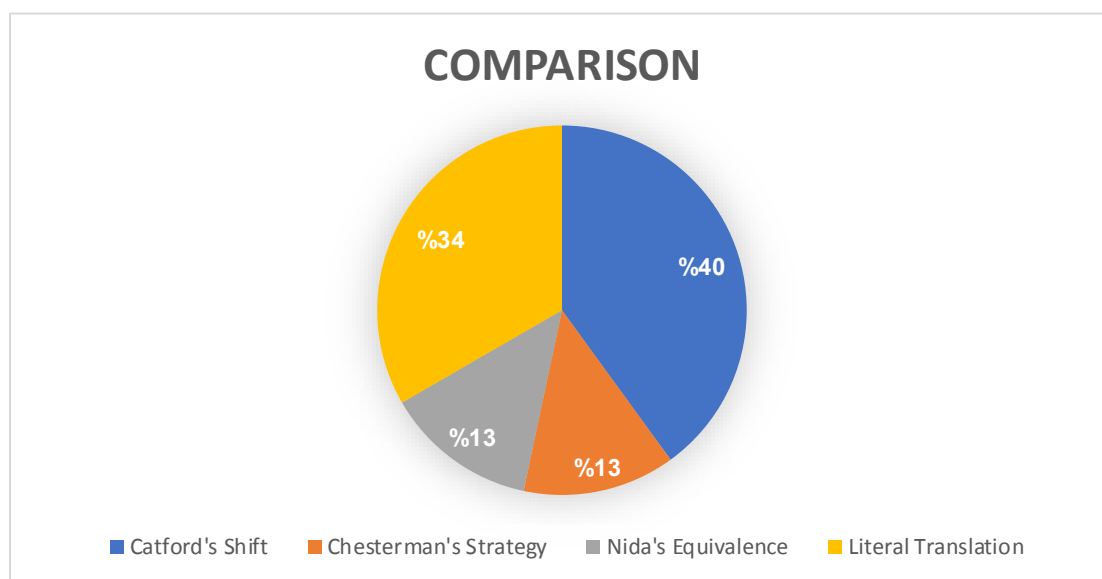
د.عارف الشیخ۔ ألفاظ قہیبة ذات صلة ببعضها (1-2)۔ صحیفہ الخلیج۔ آنلائن۔ 20 دسمبر 2013م۔ <https://www.alkhaleej.ac/2-1> 23 مارچ 2022م۔

However, the word sometimes appears in the TL i.e. Urdu in the same manner as it appears in the ST in this particular case so as to depict that some righteous individual lost his limbs during an event. Here, the girl has lost her feet, so it is possible to say (نہ اس کے دونوں پاؤں شہید ہو گئے) in the TT. Nevertheless, in accordance with the strategy of emphasis change (Chesterman. 1997. 104) the word 'أستشهدتا' has been omitted for the second half of the sentence and the phrase 'چہین لیے تھے' has been added in the sentence in an attempt to emphasize and highlight the feeling of brutality and injustice.

3. Secondly, the ST word المعركة literally means (Jabran Masood. 1992. 751) موضع القتال (lit. battleground). It has not been rendered its Urdu equivalent (Feroz-ud-Din. 2010. 1263) رزم گاہ، لڑائی، جنگ but by utilizing the Arabic word which has been adopted by the Urdu language معركة as it holds a deeper meaning among the hearts of the general readers. The words لڑائی/جنگ only hold the meaning of war but معركة provides additional connotation depicting magnitude of the war. Thus, in this particular case the ST word has been rendered literally (Vinay and Darbelnet. 1995. 33-35) in an attempt to emphasize the intended meaning.
4. Thirdly, the ST word إعطاء الشيء بلا literally means (Jabran Masood. 1992. 831) عوض (lit. to give something without the intention of receiving something in return) and has been adopted into the Urdu Language (Feroz-ud-Din. 2010. 1431) i.e. بھہ where it stands for عطاء/بخشش، وقف، خیرات (lit. to give/to donate/charity). However, the word has been rendered literally (Vinay and Darbelnet. 1995. 33-35) as no other word depicted the emotive intentions of the original text.
5. Moreover, the ST word معلماتهم (lit. their teachers) has been rendered in the TT as معلمات (lit. teachers) with the omission of the pronoun 'they' as this information can easily be inferred by the readers from the subtext of the story. Hence, what was explicit in the ST has been made implicit (Chesterman. 1997. 108-109) in the TT in an attempt to keep the TT simple and functional. Furthermore, the S word معلمات (lit. female teachers plural) has been rendered literally as معلمات for the TL uses this word commonly and the function of the word in TL is similar to that in SL.
6. Similarly, the ST word أصدقاء (lit. friends) has been rendered in the TT as دوست (lit. friend) which is the TL equivalent of صديق (lit. friend) i.e. the singular form of the word أصدقاء. The singular form i.e. صديق is used and understood by the TL audience but is not commonly used in this context in the masses. This particular case is an example of intra-system shift as the plural form has been rendered as a singular entity even though the plural form of the word دوست is also present in the TT and is used often. Moreover, it should be noted that the main character is female; hence, the word سہیلی should be used as per cultural expectations but the translation has been done using the word دوست which is to be used by the male individuals to indicate their friends. This decision has been made because the ST used a masculine word rather than the feminine صديقات; however, this could also have been done in attempt to indicate a mixed group of friends i.e. male and female both. Hence, in this case it could serve as an example of situational equivalence (Nida. 1964. 166) as the TL sometimes employs the word دوست to indicate a mix gathering of genders, however, this is mostly when the word is used in plural form. Here it can be regarded as a literal rendition.

7. Lastly, the ST simple sentence جاء العيد (lit. the Eid came) has been rendered in the TT as عيد كادن لها (lit. It was the Eid day) where the ST verb جاء has been rendered dynamically (Nida. 1964. 166) in the form of a phrase rather than a single word resulting in 'unit shift' (Catford. 1967. 75-82). Similarly, the ST word يفطروا (lit. to break the fast) has been rendered in the TT as افطاري كى نيت سے (lit. with the intention of breaking the fast) where several changes can be observed, the most prominent of which being non-obligatory 'unit shift' (Catford. 1967. 75-82) as a single word has been rendered as a phrase along with 'shift by using multiple techniques'.

## Findings:



In **Example-4** after analyzing the ST and its corresponding translation it is observed that the translated version has several additions, omissions and modifications which helps it function in the TL cultural as per its linguistic expectations and understanding of the masses. Among these instances, one examples of emphasis change, one instance of implicitation, five instances of literal translation and one instance each of shift by addition, omission, addition and omission, intra-system shift while two examples of unit shift are found; moreover, the general outlook of the sentence is communicative in nature where most of the information has been rendered explicitly.

## Example No. 5

### Source Text:

حذاؤها كان إلى جانب رأسها، هو حصتها من هدية العيد، لم تعد عندها قدمان لتلبس هديتها.  
شعر أصدقائها بالذنب وهم يختالون أمامها بأحذيتهم الجديدة، وهي كسيرة خاطر دون قدمين.  
في اليوم الثاني من العيد جاءوا جميعا لزيارتها حفاة الأقدام دون أحذية جديدة تختال بفخر في عيدها الحزين.



**Target Text:**

اس کے جوتے اس کے سر کی جانب پڑے تھے، یہ عید پر ملے تحفوں میں اس کا حصہ تھا لیکن اب وہ دونوں پاؤں سے محروم انہیں پہننے سے قاصر تھی۔  
اسکے دوست احساس جرم کا شکار تھے کہ وہ اس کے سامنے نئے جوتوں پہنے اچھل کود رہے تھے جبکہ وہ دونوں پاؤں سے محروم شکستہ دل<sup>(1)</sup> تھی۔ اور اس احساس جرم کی بنا پر عید کے دوسرے روز وہ سب ننگے پاؤں (نئے جوتوں کے بغیر) اس سے ملنے آئے کہ وہ اپنی اس اداس اور دکھ بھری عید میں بھی فخر محسوس کر سکے۔

**Analysis:**

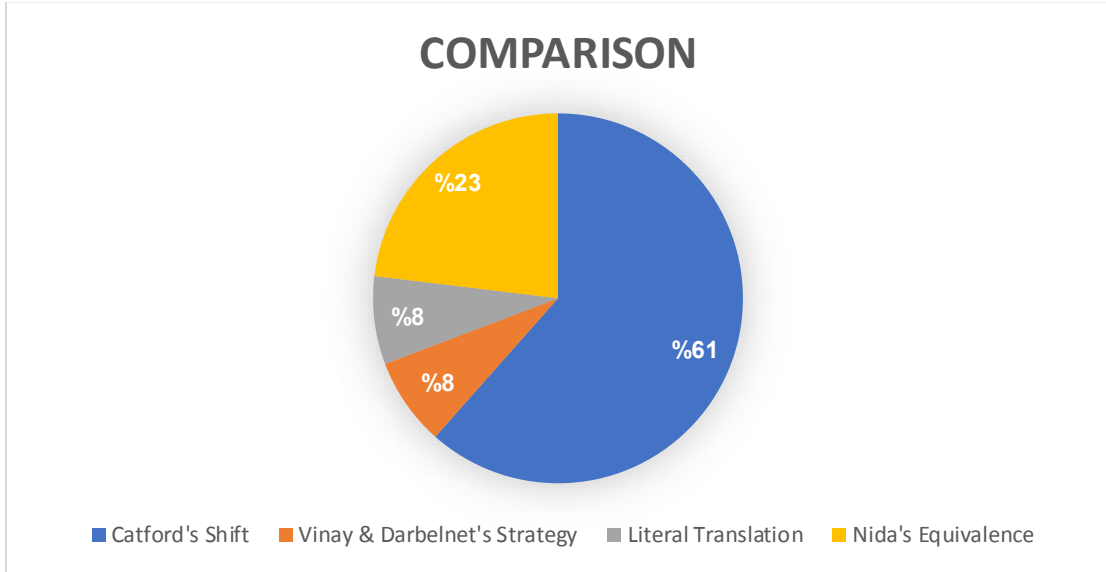
1. Comparing ST and TT it is apparent that ST phrase *هدية العيد* has been translated as *عید کے تحفے* rather than *عید پر ملے تحفوں* i.e. the singular word *هدية* has been translated as a plural rather than a singular word whereby a translational shift i.e. intra-system shift (Catford. 1965. 73) has occurred. This has been done based on the 'principle of equivalent effect' (Nida. 1964. 166) which entails complete naturalness of expression in an effort to minimize the SL interference and the feeling of weirdness in TT. The shift between singular and plural forms is quite common due to the fact that people often have unique styles referring to particular cases. Here, if the Arabic word *هدية* is rendered in singular form it refers to all shoes received as a present as a whole; however, for someone with limited knowledge who is focusing on the surface meaning it could be bothersome. Hence, the style of the sentence has been changed for complete and quick comprehension.
2. Secondly, the ST phrase '*لم تعد عندها قدام لتلبس هديتها*' has been rendered as *لیکن اب وہ* rather than *لیکن اب اس کے پاس اپنا تحفہ پہننے سے قاصر تھی* i.e. *لم تعد عندها قدام لتلبس هديتها* rather than *لیکن اب اس کے پاس اپنا تحفہ پہننے سے قاصر تھی*. Even though both translations are correct the second is a very literal rendition of the original text whereas the first is a slightly modified version of the original which preserves the essence of the text but is stylistically different from the latter. In this particular case, the literal translation -although grammatically correct- was deemed unsuitable as the former is more stylistically apt and appears to be common in literary texts. This is an example of modulation (Vinay and Darbelnet. 1995. 36-37) which has been deemed as the crux of an effective translation as it makes the audience believe 'this is exactly what one would say in such a situation'.
3. Similarly, the ST word *أصدقاء* (lit. friends) has been rendered in the TT as *دوست* (lit. friend) which is the TL equivalent of *صديق* (lit. friend) i.e. the singular form of the word *أصدقاء*. The singular form i.e. *صديق* is used and understood by the TL audience

<sup>1</sup> "كسيرة الخاطر" کا ترجمہ شکستہ دل کیا، کہ اس سے مراد مغموم اور شکست خوردہ احساس ہے جو انسان کے دل کو ٹکڑے ٹکڑے کر کے انسان کے لیے سانس لینا مشکل کر دے۔ 'شکستہ' (فیروز الدین۔ 2010م۔ 845) فارسی زبان کا لفظ ہے جس سے مراد ٹوٹا ہوا، 'خراب' یا 'بے رونق' ہے، جبکہ 'دل' (فیروز الدین۔ 2010م۔ 633) بھی فارسی زبان سے ماخوذ ہے جس سے مراد 'انسانی عضو'، 'حوصلہ'، 'خواہش یا رغبت'، اور 'خوشی' ہے۔ لفظ 'خاطر' (فیروز الدین۔ 2010م۔ 580) عربی زبان کا لفظ ہے جس سے مراد 'دل'، 'خیال'، 'ارادہ' یا 'مرضی' ہے۔ اردو زبان میں 'شکستہ دل' اور 'شکستہ خاطر' دونوں مستعمل ہیں البتہ 'شکستہ دل' استعمال زیادہ عام ہے۔

but is not commonly used in this context in the masses. This particular case is an example of intra-system shift as the plural form has been rendered as a singular entity even though the plural form of the word دوست is also present in the TT and is used often. Moreover, it should be noted that the main character is female; hence, the word سپیلی should be used as per cultural expectations but the translation has been done using the word دوست which is to be used by the male individuals to indicate their friends. This decision has been made because the ST used a masculine word rather than the feminine صديقات; however, this could also have been done in attempt to indicate a mixed group of friends i.e. male and female both. Hence, in this case it could serve as an example of situational equivalence (Nida. 1964. 166) as the TL sometimes employs the word دوست to indicate a mix gathering of genders, however, this is mostly when the word is used in plural form. Here it can be regarded as a literal rendition.

4. The ST word يخالون is the plural form of the word اخال (Jabran Masood. 1992. 31) which means 'تکبر' (lit. be proud) in Arabic, which in Urdu means غرور کرنا/اترانا. In this particular case the word اخال has been rendered as اچھل کود رہے (lit. jumping up and down as to show happiness) rather than اکڑ کر چل رہے تھے / یا فخر محسوس کر رہے تھے (lit. feel proud/walk proudly), which is a functional equivalent (Nida. 1964. 166) of the original rather than a formal equivalent (Nida. 1964. 159). Here, a single word has been rendered as a phrase thus, unit shift (Catford. 1965. 75-82) has occurred that depicts difference of rank between the two segments i.e. change of sentence into word or phrase or vice-versa. Moreover, the similar word appearing later in the example has been omitted and replaced with the phrase محسوس کر سکے (lit. feels) where constituting an example of shift by modification.
5. Comparing ST and the corresponding TT it is observed that the ST word الحزين (i.e. sad) has been rendered in the TT using the exact equivalent اداس along with the addition (Shift by addition) of the word اور دکھ بھری (lit. and sorrowful) making the TT rendition a phrase i.e. اداس اور دکھ بھری which has the same meaning as the original and serves as a situational equivalent (Nida. 1964. 166) of the original as per the cultural and linguistic expectations of the audience where such phrases are used to emphasize a feeling. Moreover, as a single word has been rendered as a phrase unit shift (Catford. 1967. 75-82) has occurred.
6. Lastly, the words اور اس احساس جرم کی بنا پر have been added into the TT in an attempt to make the subtext explicit (Chesterman. 1997. 108-109) for the common reader.

## Findings:



In **Example-5** after analyzing the ST and its corresponding translation it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations. Among these instances, two examples of unit shift, two of shift by addition, one of modification, one of level shift, two examples of intra-system shift and one of modulation are found while the overall outlook of the sentence is communicative.

### Example No. 6

#### Source Text:

لا يحب ممارسة لعبة كرة القدم، ولكنه ينصاع لمراقبة إخوانه وأبناء عمومتهم وأترابهم يلعبونها في تلك الساحة الصغيرة في المدينة القديمة المتوارية خلف البيوت والسراديب الأثرية. وعد أمه بأن يعود إلى البيت قبل الغروب، ولكن الغروب هبط على حين غرة على المكان دون أن يخف راکضا للبر بوعده لأمه، ويغادره ليعود إلى بيته، قبل أن يخيم الظلام. استمهاه الأتراب والأقارب والأصدقاء كي ينهوا الجول الأخيرة من اللعب، ويحددوا الفائز وفق النتيجة النهائية.

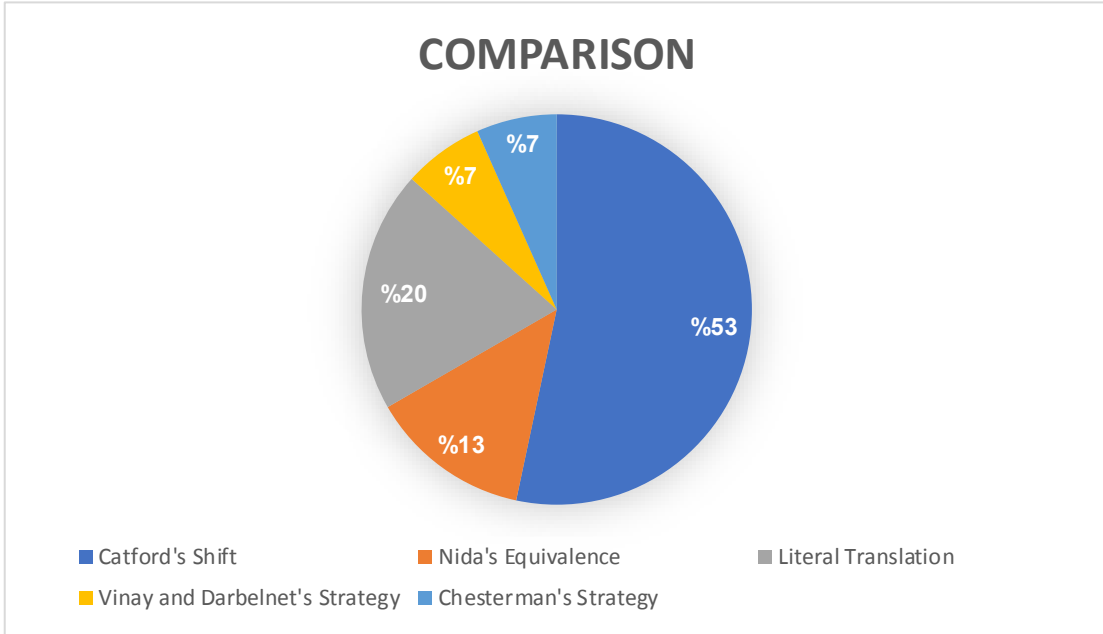
#### Target Text:

اسے فٹبال کھیلنا پسند نہیں تھا لیکن فرمان برداری کا ثبوت دیتے ہوئے اپنے سگے اور چچازاد بھائیوں اور ان کے ہم عمر دوستوں، جو گھروں اور آثار قدیمہ کے پیچھے پوشیدہ پرانے شہر میں موجود ایک چھوٹے سے میدان میں فٹبال کھیلتے تھے، کی نگرانی کے لیے موجود تھا۔

اس نے اپنی ماں سے غروب آفتاب سے پہلے واپس آنے کا وعدہ کیا تھا لیکن اس سے پہلے کہ وہ ماں سے کیے ہوئے وعدہ کی پاس رکھتے ہوئے اٹھ کھڑا ہوتا اور اندھیرا چھا جانے سے قبل اپنے گھر کی راہ لیتا غروب آفتاب کا وقت اچانک آن پڑا تھا۔  
دوستوں، ہم عمر ساتھیوں اور عزیز واقارب نے اسے کھیل کے آخری حصے کے اختتام پذیر ہونے تک روک لیا تھا تاکہ وہ آخری نتیجے کے حساب سے فاتح کا تعین کر سکیں۔

### Analysis:

1. The ST phrase لعبة كرة القدم (lit. game of football) has been rendered in the TT as فٹبال which in reality is an English word that has been successfully borrowed (Vinay and Darbelnet. 1995. 31-32) and has now become a part of the TL culture. Moreover, the ST word لعبة كرة القدم consist of two individual words but it has been rendered as a single word so unit shift (Catford. 1967. 72-85) has also occurred. Furthermore, the word لعبة (lit. game) has been omitted (Shift by Omission) from the TT and can easily be inferred from the subtext i.e. it has been made implicit (Chesterman. 1997. 108-109).
2. The ST word الغروب (Jabran Masood. 1992. 578) is from the verb غرب which means غاب (lit. to disappear); however, in this particular case it refers to ساعة غروب الشمس (lit. time of sunset). The ST word الغروب has been adopted into Urdu as غروب (Feroz-ud-din. 2010. 912) which means سورج یا چاند کا ڈوبنا/زوال یا خاتمہ (lit. sunset or dawn/decline or end). In this case, the subtext refers to time in both cases i.e. the ST and the TT and needs to be inferred by the readers themselves. Nevertheless, the word آفتاب (Feroz-ud-din. 2010. 24) meaning سورج (lit. sun) has been added in TT and the ST word has been rendered as غروب آفتاب (lit. sunset) rather than غروب (lit. setting)- a very literal rendition of the original. Although the word غروب has been borrowed it is accompanied by the word آفتاب which further clarifies the meaning.
3. Comparing ST and TT it is observed that the ST clause 'ويغادره ليعود إلى بيته' (lit. he leaves it to return to his house) has been rendered in the TT dynamically (Nida. 1964. 166) as اپنے گھر کی راہ لیتا which also means to return. Here the two verbs يغادر and يعود have been rendered using the TL idiom راہ لینا which is used commonly by the TL community. In this particular case the optional modulation (Vinay and Darbelnet. 1995. 36-37) technique has been used whereby the intended meaning of the ST sentence has been paraphrased based on the frequency of its usage in TL.
4. Comparing the ST and the TT it is evident that the الأتراب والأصدقاء has been rendered as ہم عمر ساتھیوں اور عزیز واقارب where the word عزیز has been added (Shift by Addition) in the TT and the word الأتراب has been rendered as a phrase i.e. ہم عمر ساتھیوں (lit. age fellows) whereby unit shift (Catford, 1967, 72-85) has occurred. Moreover, the order of the list has been altered (Stylistic shift). As compared to the acceptable standard where the list is either translated from left to right or vice versa, a new order has been proposed by the translator as per the style in which these words appear in the TL commonly.

**Findings:**

In **Example-6** after analyzing the ST and its corresponding translation it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations along with certain cases of literal rendition due to the similarity between the two languages. Among these instances, two examples of shift by addition and unit shift, one examples each of shift by omission, modification, level, style as well as modulation and implicitation are found while the overall outlook of the sentence is communicative.

**Example No. 7****Source Text:**

كان يتمنى عن أعماق قلبه أن تمر الدقائق الأخيرة سريعا كي يحقق الهدف الفيصل، فيعود سريعا إلى بيته قبل أن تغضب والدته لتأخره عن موعد العودة المتفق عليه. الدقائق مضت ثقيلة إلى ان قرر العدو الصهيوني أن يدخل اللعبة في اللحظات الأخيرة من جولاتها، لقد دخل اللعبة دون استئذان، وأصاب الهدف النهائي، لقد أطلق صاروخا شلح الساحة من مكانها، وفتك بأجساد اللاعبين الصغار الذين لن يوافقوا انتظار والداتهم في المعيد، ولن يعودوا إلى بيوتهم قبل حلول الظلام.

**Target Text:**

وہ دل کی گہرائیوں سے اس بات کا خواہشمند تھا کہ یہ آخری لمحے جلد از جلد گزر جائیں اور فیصلہ کن گول ہو جائے تاکہ وہ جلد اپنے گھر کو لوٹ جائے، اس سے پہلے کہ اس کی

ماں متفقہ وقت سے تاخیر کی بنا پر اس سے ناراض ہو۔ پل پل بہاری ہو رہا تھا، یہاں تک کہ صہیونی دشمنوں نے کھیل کے آخری لمحات میں اس میں داخل ہونے کا فیصلہ کیا۔ وہ اس کھیل میں زبردستی داخل ہوئے اور آخری نشانہ لگایا۔ انہوں نے ایک میزائل داغا جس نے نہ صرف اس میدان کو تہ وبالا کر دیا بلکہ ان کمسن کھلاڑیوں کے ٹکڑے کر ڈالے جنہوں نے اپنی ماؤں کے انتظار کا پاس نہ کیا اور اندھیرا چھا جانے سے قبل اپنے گھروں کو نہیں لوٹے۔

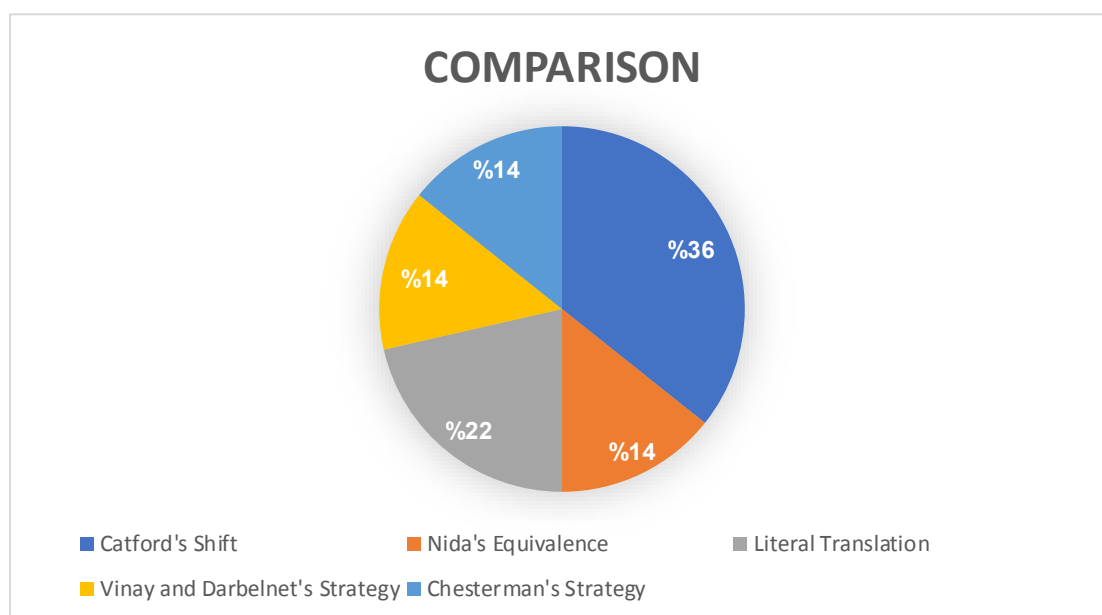
### Analysis:

1. Comparing ST and TT it is evident that the phrase الهدف الفيصل has been rendered as rather than as the Arabic word الهدف (Jabran Masood. 1992. 835) literally means "الغرض الذي يرمى إليه" (lit. the purpose being aimed at) and "العلامة" (lit. mark). The Formal Urdu Equivalent in this case is 'نشانہ'; however, the context dictates that this word should refer to the popular sport of football and should be translated accordingly. Furthermore, 'to hit the mark' in this sport equates to 'scoring a goal'. In this particular case, the English word 'goal' which has been borrowed (Vinay and Darbelnet. 1995. 31-32) into the TL (Urdu) in an attempt to achieve the similar impression even though the Arabic word هدف is also used in Urdu. The main reason for not adopting the ST word is that the word in Urdu is mostly used in a particular sense like 'نشانہ' (lit. target) e.g. هدف کو نشانہ بنانا (lit. to strike a target) and even in sports commentary we observe that the commentator often states هدف کی جانب بڑتے ہوئے، بڑی خوبصورتی سے هدف کو نشانہ بنایا اور گول کرنے میں کامیاب رہے۔ (trans. moving towards the goal, beautiful hit, and a goal). Thus, in light of this distinction made by the general audience between the words of هدف and نشانہ and the fact that the English word has now successfully become a part of the target language and is not considered foreign at all the ST phrase has been translated using the word گول so as to make the intended meaning explicit and make the TT more effective.
2. The ST phrase ثقيلة [where: الدقائق (lit. minutes), مضت (lit. passed), ثقيلة (lit. heavy)] has been rendered idiomatically as پل پل بہاری ہو رہا تھا where both expressions refer to the feeling where time weighs down on you and it seems to slow down to a halt. The TT expression seems to be a direct rendition (Jean Paul Vinay and Jean Darbelnet. 2004. 128-137) of the original due to the similarities between the two expressions although there is a slight difference between the style and the time which makes it 'coincidental' (Newmark. 2001. 75) because not all words and phrases possess a direct correspondence, and the very use of this procedure is left to spontaneous and unpredictable similarities between the two natural languages.
3. The ST sentence لقد أطلق صاروخا شلح الساحة من مكانها، وقتك بأجساد اللاعبين الصغار انہوں نے ایک میزائل داغا جس نے نہ صرف اس میدان کو تہ وبالا کر دیا بلکہ ان کمسن کھلاڑیوں کے ٹکڑے کر ڈالے۔ Upon through comparison it is evident that the ST sentence -which consists of three subparts- has been rendered dynamically (Nida. 1964. 166) which has caused certain translational shifts (Catford. 1965. 73) to occur the most prominent of which is 'stylistic shift' i.e. what was implicit has been made

explicit by modifying the style of the sentence. This has been achieved by adding the words ' بلکہ ' before the last part. Moreover, the ST phrase شلع من مكانها has been rendered idiomatically using the TL phrase ته وبالا كر ديا (lit. turn upside down) which holds a certain degree of approximation to the SL phrase and can be considered a partial translation (Chesterman. 1997. 111) of the source as well. Furthermore, in the last part of the ST sentence the word أجساد (lit. bodies) has been omitted as it is evident that the blast ripped their bodies to pieces, and this can be easily inferred from the subtext. Thus, explicitness change (Chesterman. 1997. 108-109) has occurred and using the strategy of implicitation this element has been left to the imagination of the audience.

4. Moreover, the ST phrase من أعماق قلبه (lit. from the depth of his heart) has been rendered in the TL simply as دل كى گہرائيوں سے (lit. from the depth of the heart) where the attached pronoun has been omitted (shift by omission) as it can easily be inferred (Chesterman. 1997. 108-109) from the subtext of the TL rendition.
5. Similarly, the ST verb يتمنى (lit. he wishes) has been rendered in the TT as a phrase اس بات كا خواہشمند as per the TL requirements whereby an obligatory unit shift (Catford. 1967. 73-85) has occurred.
6. Lastly, the ST phrase العدو الصهيوني (lit. The Zionist Enemy) has been rendered in the TL as صهيونى دشمنوں (lit. Zionist Enemies) where the ST singular lexical item has been rendered as a plural even though the TL possess a singular equivalent for this lexical element. This particular case constitutes an example of intra-system shift (Catford. 1967. 75-82). Singular rendition is possible and can serve as a synecdoche, but this change has been made to make sure the underlying tone of the TL sentence doesn't seem awkward for the reader.

## Findings:



In **Example-7** after analyzing the ST and its corresponding translation it is observed that the translated version has several additions and modifications which helps it

function in the TL cultural as per its linguistic expectations. Among these instances, two examples of explicitation change, two examples of shift by omission, one example of unit shift, one example of stylistic shift and one examples of intra-system shift are found while the overall outlook of the sentence is communicative in essence.

### Example No. 8

#### Source Text:

الاحلام في فلسطين محرمة على أهلها بقرار صهيوني عرفي، ولكنها على رغم من ذلك تغازل حلمها الأثوي ليل ونهار، هي تصدق حلمها، وتنتظر أن تلبس الثوب الأبيض، وأن تتزوج من أسمر طويل وسيم، وأن تلتصق العجين والورد على باب بيتها عندما تدخله عروسا مجللة بعباءة جدّها المقصبة لتجعل وجودها في بيتها أديا وولودا وهنياً، فتمطرها زغاريد النسوة مشفوعة بالملح المنثور في عيون الحسدين.

#### Target Text:

صیہونی مروجہ فیصلے کے مطابق فلسطینیوں پر خواب دیکھنا حرام ہے، مگر اس کے باوجود ہر عورت کی طرح اس نے بھی پورے یقین کے ساتھ یہ خواب دن رات دیکھا کہ وہ ایک روز سفید لباس<sup>(1)</sup> زیب تن کیے ایک سانولی رنگت والے طویل قامت وجیہ انسان سے شادی کرے گی، اس کے گھر کے دروازے پر گلاب کے پھول آویزہ ہوں گے، جب وہ ایک دلہن کے روپ میں اپنی دادی کی زرق برق چادر اوڑھے وہاں داخل ہو گی جو اسے اپنے گھر میں ہمیشہ پر مسرت اور آباد رکھے گا اور گنگناتی نسوانی آوازیں اسے گھیرے رکھیں جو ہر آنکھ کو اسے رشک بھری نگاہ سے دیکھنے پر مجبور کر دیں گئیں<sup>(2)</sup>۔

#### Analysis:

<sup>1</sup> عموماً فلسطینی شادی کی تقریبات میں دلہن روایتی کڑھائی ہوئے لباس زیب تن کرتی تھیں مگر آج کل مغربی طرز کے سفید شادی کے لباس زیادہ مقبول ہیں۔ اگرچہ فلسطینی شہری شادی کے موقع پر مغربی ذیب تن کرنے کو ترجیح دیتے ہیں، لیکن اس موقع پر بھی وہ اپنی فلسطینی شناخت ضرور ظاہر کرنے سے گریز نہیں کرتے اور فلسطینی پرچم کو بھی شادیوں میں بہت نمایاں رکھا جاتا ہے۔

شمشیر حیدر، (شمس العیاری)۔ عرب ممالک میں شادیوں کی متنوع رسومات۔ 2019/07/25۔ ڈی ڈبلیو پکچر گیلری۔ آن لائن۔ 25 جولائی 2019م۔ (عرب ممالک میں شادیوں کی متنوع رسومات/ <https://www.dw.com/ur/g-49740916>) 23 مارچ 2022م۔

(Sinclair, Florence. "what to expect at Palestinian Wedding". *Culture Trip*. 11<sup>th</sup> January 2018. Web. Online. 26<sup>th</sup> February 2022. Available. <https://theculturetrip.com/middle-east/palestinian-territories/articles/what-to-expect-at-a-palestinian-wedding/>)

<sup>2</sup> فلسطینی (فلسطین تراٹ و أمجاد-قطعة العجین) شادی کی تقریبات کے اختتام پر شادی شدہ جوڑے کو ریحان اور پھول کی پتیوں ملے آٹے کا ایک ٹکرا دیا جاتا ہے جسے وہ اپنے ہاتھوں سے دروازے پر لگا دیتے ہیں۔ اس وقت تمام عورتیں یہ گنگناتی ہیں جس کا متن کچھ یہ ہے 'الحمد لله غم جاتا ربا، الحمد لله ہم نے گھر بنایا، اس لڑکے کو یہ خوشی مبارک ہو، اس لڑکی کو الوداع'۔

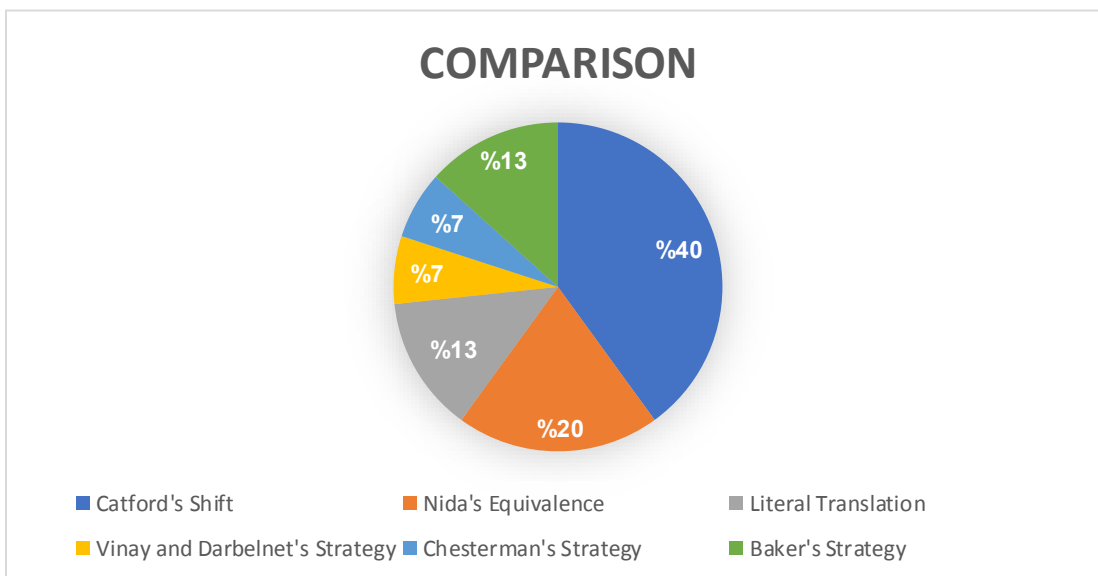


1. Comparing ST and TT it is evident that the ST clause *الاحلام في فلسطين محرمة على أهلها* (lit. dreams in Palestine are prohibited for its people) has been rendered in the TL simply as *فلسطينيون پر خواب دیکھنا حرام ہے* (lit. Palestinians are banned from seeing dreams/dreaming) which is a dynamic rendition (Nida. 1964. 166) of the original. Moreover, as the sentence has been modified to a certain extent it constitutes an example of shift by modification as well.
2. Comparing ST and TT it is also observed that the ST segment *ولكنها على رغم من ذلك تعازل حلمها الأنثوي ليل ونهار، هي تصدق حلمها، وتنتظر أن تلبس الثوب الأبيض،* (lit. But despite that, she trifles with her female dream day and night, she believes her dream, and waits to wear the white dress...) has been rendered in the TT as *مگر اس کے باوجود ہر عورت کی طرح اس نے بھی پورے یقین کے ساتھ یہ خواب دن رات دیکھا ہے وہ ایک روز سفید لباس زیب تن کیے* (lit. Yet like every woman, she too, with full conviction, dreamed day and night that one day she dressed in white...) which is a modified version of the original with several additions and omissions. This particular case constitutes an example of shift by using multiple techniques.
3. Comparing ST and TT it is observed that the ST lexical item *عروسا* (lit. bride) has been rendered in the TT as a phrase i.e. *ایک دلہن کے روپ میں* (lit. in the form of a bride; trans: looking like a bride) where both portray similar meaning. However, the single ST lexical item has been rendered in the TT in the form of a phrase whereby unit shift (Catford. 1967. 73-85) has occurred.
4. Comparing ST and TT it is seen that the Arabic word *المقصبية* (lit. brocaded) has been rendered as *زرق برق* in TT. The SL word *المقصبية* (Jabran Masood. 1992. 634) from *قصب* means *'خيوط يلف عليها شريط من الذهب أو الفضة'* (lit. threads wound in gold or silver strands) i.e. embroidered with gold and silver threads. The ST word can be rendered literally in TL as *کڑھائی*; however, it would be a partial translation (Chesterman. 1997. 111) as this can be referred to any form of embroidery i.e. from normal thread or gold and silver thread. Thus, in an attempt to highlight the type of embroidery implicitly the word *زرق برق* has been adopted which serves as a 'situational equivalent' (Nida. 1964. 166) as it refers to the gleam of gold and silver embroidery along with the fact that such dresses are mostly associated with weddings and the audience automatically understands the intended meaning. This also serves as an example of 'unit shift' (Catford. 1967.. 73-85) as a single ST item has been rendered as a phrase in the TL.
5. Comparing ST and TT it is evident that the Arabic phrase *لتجعل وجودها في بيتها أبدياً* [where: *أبدياً* (lit. eternal), *ولوداً* (lit. fertile) and *هنيئاً* (lit. pleasant)] has been rendered in Urdu as *جو اسے اپنے گھر میں ہمیشہ پر مسرت اور آباد رکھے* using the communicative approach (Newmark. 1981. 39) so as to facilitate the audience. The word *ولوداً* refers to her ability to have children i.e. to be fertile not barren and has not been rendered literally in the TT; however, it has been rendered indirectly using the TL expression *گھر میں آباد رکھے* which holds an implicit (Chesterman. 1997. 108-109) reference to being fertile and is closely associated with the happiness of any woman after marriage.
6. The ST sentence *فتمطرها زغاريد النسوة مشفوعة بالملح المنثور في عيون الحسدين.* has been rendered as *اور گنگناتی نسوانی آوازیں اسے گھیرے رکھیں جو ہر آنکھ کو اسے رشک بھری نگاہ* which is very different from the literal rendition of the ST. The ST sentence literally means *'حاسدوں کی آنکھوں میں نمک بن کر چنبے والی'*

عورتوں کے گانے کی آواز اس پر بارش بن کر برسےیں (trans. the singing of women rain down on her, and sting the eyes of the envious as if salt has been scattered in them); however, the last portion of the ST i.e. مشفوعة بالملح المنثور في عيون الحسدین has been altered to "جو ہر آنکھ کو اسے رشک بھری نگاہ سے دیکھنے پر مجبور کر دیں گئیں" as per the optional modulation (Vinay and Darbelnet. 1995. 36-37) technique whereby the intended meaning of the ST sentence has been paraphrased (Baker. 2001. 38) using unrelated words instead of related words. This has been done in an attempt to portray the dream positively (Baker. 2001. 28-31) and hide the negative emotive reference which will be portrayed by the exact equivalents. Moreover, the ST phrase فتمطرھا has also been modified as rendering it literally -although grammatically correct- would result in making the sentence sound awkward and unidiomatic to a certain extent; thus, the word has been modified to make the rendition sound more natural to the audience.

7. Lastly, the TT includes several instances of shift by addition can be observed upon close comparison of the ST and TT. For instance the ST lexical items أسمر (lit. tanned), طويل (lit. long) have been rendered in the TL as سانولی رنگت والے and طويل قامت where what follows first word is addition. Moreover, the ST word وسيم (lit. handsome) have been rendered in the TL as وجيه which is the formal equivalent (Nida. 1964. 166) of the original.

## Findings:



In **Example-8** after analyzing the ST and TT it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations. Among these instances, two examples of unit shift and shift by addition, one instance of paraphrase, one of using positive expressive words, one instance of shift by using multiple techniques and one examples of shift by modification is found while the overall outlook of the sentence is communicative.

**Example No. 9****Source Text:**

خرجت من المعتقل دون حلمها وعذريتها، لكنها وجدت في انتظارها سبعة شبان فلسطينيين قد  
قدوا من الريحان والنعناع يتنافسون على الزواج بها ظفرا بشرفها الذي لم ينتقص باغتصاب لثيم  
في معتقل صهيوني.

**Target Text:**

وہ قیدخانے سے اپنے خواب اور عصمت<sup>(1)</sup> کے بغیر خالی ہاتھ نکلی، لیکن اس نے سات  
خوبرو<sup>(2)</sup> فلسطینی نوجوانوں کو اپنے انتظار میں شادی کی نیت سے مقابلہ کرتے پایا اس  
شرف کی بنیاد پر جو صیہونی قیدخانے میں ہوئی ذلت بھری عصمت دری بھی کم نہ کر  
سکی تھی۔

**Analysis:**

1. Comparing ST and TT it is evident that the Arabic word عذرية from the word غير شادی شدہ، ' (Waheed Ul-Zaman Qasmi. 1990. 457) meaning 'عذری (lit. unmarried virgin) has been rendered as عصمت (Feroz-ud-Din. 897) which also stands for پاکدامنی and is often used to refer to the concept of virginity in a negative sense i.e. upon losing one's virginity forcefully in the target audience culture by utilizing the phrase 'عصمت دری'. The sentence holds a negative emotive reference due to which the word has been rendered partially (Chesterman. 1997. 111) while highlighting what has been lost as opposed to what the words refers to indirectly or rather implies. However, supplementary information has been provided to the audience (Newmark. 2001. 77) at the bottom of the page for further clarification of what the original writer may have implied discretely to elicit an emotive response of her original intended audience.
2. The phrase خالی ہاتھ نکلی (lit. came out empty handed) has been added (Shift by addition) into the TT and is not present in the ST. This has been done to emphasize the information provided in this sentence.
3. The ST sentence قد قدوا من الريحان والنعناع (where the words الريحان والنعناع refer to basil and peppermint i.e. two herbs with a pleasant smell that eases and refreshes the mind) describing the young men has been translated as خوبرو (lit. handsome) which is a partial rendition (Chesterman. 1997. 111) of the original that highlights the partial

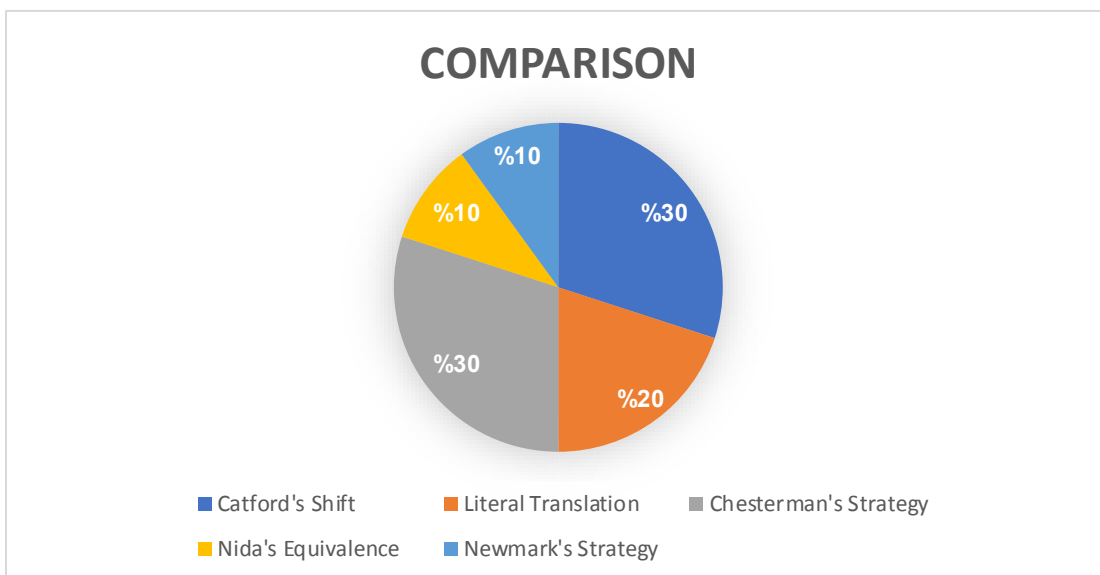
1 'عذرية' کا ترجمہ 'عصمت' کیا۔ 'عذرية' (ابراہیم مصطفیٰ۔ 2004م۔ 590) سے مراد عفت یا پاکدامنی کے ہیں، دراصل یہ بنو عذرة کی طرف نسبت بھی ہو سکتی ہے کیونکہ یہ قبیلہ عفت کی وجہ سے مشہور ہے۔

2 اصلی متن 'قد قدوا من الريحان والنعناع' جس سے مراد 'ریحان اور پودینے کی خوشبو لیے' ہے غرض اس سے نوجوان لڑکوں کی شخصیت، تہذیب و شائستگی اور خوبصورتی کی طرف اشارہ ہے جس بنا پر اس جملے کو لفظ 'خوبرو' سے تعبیر کیا گیا ہے۔

meaning of the original while forsaking most of what has been said in an attempt to modify what has been said (Vinay and Darbelnet. 1995. 36-37) so that the target audience deems it more appropriate and suitable as per their understanding. Moreover, the information change (Chesterman. 1997. 109) has resulted in the omission of the ST information and cannot be inferred by the audience from the relevant subtext of the translated version of the original. This also constitutes an example of unit shift (Catford. 1967. 73-85) as a whole sentence has been rendered using a single TL lexical item.

4. Lastly, the ST word اغتصاب (lit. rape) has been rendered in the TL using the term عصمت درى (lit. rape) which is the exact formal equivalent (Nida. 1964. 166) of the original term.

### Findings:



In **Example-9** after comparing the ST and TT it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations. Among these instances, one example of shift by addition, one example of unit shift, one example of stylistic change, two examples of partial translation, one example of information change and three examples of literal renditions are found while the overall outlook of the sentence is communicative.

### Example No. 10

#### Source Text:

هن توائم أربعة منحوتة بعناية إلهية ليكن أربع فتيات صغيرات بوجوه ملائكية وشعر شوكى  
كورود الصحراء و عيون عشبية اللون مثل ماء بركة رومانية فى أصبوحة مطر. هن توائم  
متشابهة لا يستطيع أي بشر أن يميز إحداهن عن الأخرى، وحدها أمهن (باسلة) هي من تميز -

بصعوبة- إحداهن عن الأخرى، وتخصّص لوناً واحداً ثابتاً لكل واحدة كي يستطيع الآخرون تمييزها عن أخواتها.

### Target Text:

وہ چار جڑواں بہنیں ہیں جو عنایت الہی کے سبب خوبصورت ملکوتی نقش، جھیل سی سبز آنکھوں اور گل صحراء کے سے بال رکھتی ہیں۔ ان چاروں میں کوؤں کی سی مشابہت ہے<sup>(1)</sup> اور کوئی انسان انہیں پہچان نہیں سکتا، جن میں سے ایک ان کی ماں 'باسلہ' بھی ہے جو بہت مشکل سے انہیں پہچانتی ہے۔ اس نے ان میں سے ہر ایک کے لیے مخصوص رنگ متعین کر رکھے ہیں تاکہ باقی لوگ بھی انہیں پہچان سکیں۔

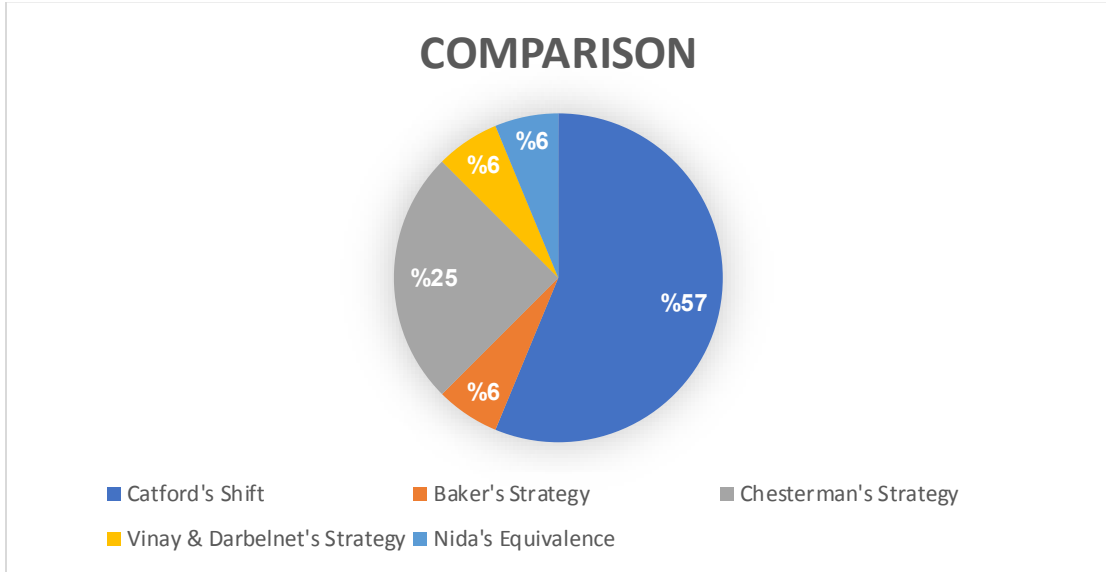
### Analysis:

1. Upon comparing ST and corresponding TT it is evident that the ST segment هن وہ چار جڑواں (trans. They are quadruplets) has been rendered in the TT as وہ چار جڑواں (lit. they are four twin sisters) as the TL did not possess a single term as seen in English i.e. quadruplets. Here, the word بہنیں (sisters) has been added (Shift by Addition) in the TT as per the linguistic and cultural expectations of the audience keeping in mind how they would communicate in this particular case.
2. Upon comparison it can be seen that the ST dependent clause ليكن أربع فتيات صغيرات (lit. to be four small girls) is not rendered i.e. omitted (Baker. 2001. 40) in the TT as rendering it leads to redundancy and it is not vital for the development of the story. Moreover, a smooth translation overweighs the value of meaning rendered by a word in a particular context.
3. The ST adjective phrase وجوه ملائكية (lit. angelic faces) has been rendered as خوبصورت (lit. beautiful) where the word خوبصورت (lit. beautiful) has been added into the TT resulting in translational shift by addition. Moreover, the word وجوه i.e. faces has been rendered as نقش i.e. features which indirectly refers to faces. This has been done keeping in mind the frequency of utilization of the phrases in question as cultural appropriateness (Chesterman. 1997. 108) which is paramount in translation and forsaking this adaptive rendition (Vinay & Darbelnet. 1995. 39) may result in 'an undefinable tone where something sounds off' due to alteration in the development of ideas portrayed.
4. Comparing ST and TT it can be seen that the ST segment وشعر شوكي كورود الصحراء (lit. spiky hair like the desert roses) has been rendered partially (Chesterman. 1997. 111) with the omission of the first phrase as گل صحراء کے سے بال (lit. hair like the desert rose) where the plural form i.e. ورود has been rendered as a singular i.e. گل as well which forms an example of intra-system (Catford. 1967. 73-85) shift. This has been done to maintain a smooth TL rendition as per the style of the sentence.

<sup>1</sup> تعبیر 'کوؤں کی سی مشابہت ہے' ہو بہو ایک جیسے ہونے کے لیے استعمال کی جاتی ہے، یہ اصل متن میں موجود نہیں مگر مترجمہ متن میں اس کا اضافہ جڑواں بہنوں کی یکسانیت کی تصویر کشی کے لیے کیا گیا ہے۔

5. Comparing ST and TT it is evident that the Arabic sentence describing the beauty of the eyes of the quads i.e. وعيون عشبية اللون مثل ماء بركة رومانية في أصبوحة مطر which refers to 'green eyes that resemble water of a romantic pond after morning rain' has been rendered simply as جهيل سى سبز آنكهوں (lit. green eyes like a lake) which is almost an exact cultural equivalent frequently used in the TL to describe immense beauty of human eyes especially when portraying the beauty of women. This is a loose paraphrasing (Chesterman. 1997. 104) of the original certain semantic components have been disregarded in favor of the pragmatic sense which has resulted in a communicative rendition (Newmark. 1981. 39) aiming to produce the same effect on the intended audience.
6. The ST sentence ان چاروں ميں ہن توائم متشابہتہ has been rendered idiomatically as وہ سى مشابہت ہے (lit. they are as similar as crows) rather than simply ان چاروں ميں جڑواں بہنیں ہيں (lit. they are identical twins) which would seem redundant and repetitive as this resembles the beginning of previous sentence and as Urdu has no specific words identifying the various types of twins rather it borrows from English language or paraphrases the meaning the TT becomes similar. Furthermore, upon reading the next sentences it is apparent that they are extremely similar and it's not possible to distinguish one from the other. Thus, the idiom has been used to avoid redundancy and provide a communicative situational equivalent (Nida. 1964. 166) of the repetitive phrase.
7. Comparing ST and TT it is observed that the ST segment وتخصّص لوناً واحداً ثابتاً لكلّ واحدة (lit. she assigns one fixed color to each one) has been rendered in the TL simply as اس نے ان ميں سے ہر ايک کے ليے مخصوص رنگ متعين کر رکھے ہيں (lit. she has set special colors for them) where لوناً واحداً ثابتاً (lit. one fixed color) has been rendered as مخصوص رنگ (lit. special color), لكلّ واحدة (li. each one) has been rendered as ان ميں سے ہر ايک (lit. for each one of them) and the tense has also been changes to a certain extent. Thus, this corresponds to the original in meaning but not in form. This case constitutes an example of shift by using multiple techniques as it provides a modified version of the original in several ways.
8. Moreover, the ST phrase انہيں پہچان سكيں as opposed to literal translation اس کے اور اس کی بہنوں کے درميان فرق (trans. distinguish her from her sisters) which serves as a paraphrasing (Chesterman. 1997. 104) of the original which communicates (Newmark. 1981. 39) the sense of the original with the aim to produce the same effect on the intended audience.

## Findings:



In **Example-10** after comparing the ST and TT it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations. Among these instances, one example of unit shift and shift by addition each, four instances of shift by using multiple techniques, one instance of shift by addition and omission, two instances of paraphrase, and one each of shift by omission, intra-system shift, adaptation and modification are found while the overall outlook of the sentence is communicative in essence.

### Example No. 11

#### Source Text:

لطالما استرقت النظر إلى تلك الأرجوحة التي تتمايل بغنج مستنقز مستدع لها، وهي تغوص في بركة من الأعشاب الخضراء لتي تنام تحت قدميها، راودتها نفسها كثيراً كي تعبر تلك الأسلاك الشائكة التي تحيط بالمستدرة الصهيونية كي تدلل نفسها ببعض المتعة على تلك الأرجوحة الجميلة.

تلك الطفلة الصهيونية الحمراء البشرية كانت تقضي جلّ وقتها في اللهو على الأرجوحة الحلم، ولعلها في حاجة إلى رفيقة مثلها تشاركها المتعة واللعب، وتقاسمها أسرارها الطفولية الخطيرة في حد تقديرها.

تتجرأ، وتعبر الأسلاك الشائكة التي تفصل قريتها الفلسطينية النائية عن المستدرة المستندبة، تجري نحو الأرجوحة، لكنها لا تصل إليها، يتناوشها المستدمرون الصهاينة بالفؤوس والسكاكين والخناجر.

يقطعونها إربا، ويحرقونها في مستعر النار عقابا لها لأنها طفلة فلسطينية بريئة حلمت بأن تلهو بأرجوحة لطفلة صهيونية حمراء البشر ملعونة.

### Target Text:

جب بھی اس کی دزدیدہ نگاہ نرم وملائم گھاس کے سبز قالین پر بہت ہی ناز و نخرے کے ساتھ ایک دلفریب انداز میں جھولتے اس جھولے پر پڑی جو ہر جانب والے کے دل کو موہ لیتا ہے اس کے دل میں یہ خواہش شدت سے ابھرتی کہ وہ اس سے صیہونی مستدمرۃ(1) کے گرد لگی خاردار تاروں کو عبور کر کے اس خوبصورت جھولے سے کچھ دیر کے لیے لطف اندوز ہوسکے۔

وہ سرخ رنگت والی صیہونی بچی اپنا زیادہ تر وقت خوابوں کا جھولا جھولتے ہوئے گزارتی تھی، اور شاید اسے اپنے جیسی ایک ہمجولی کی ضرورت تھی جو اس کے ساتھ کھیل کود میں شریک ہو اور وہ اس سے اپنے معصومانہ راز بیان کر سکے۔

وہ ہمت کر کے ان خاردار تاروں کو عبور کرتی ہے جو اس کے فلسطینی گاؤں اور دور موجود خونخوار صیہونی مستدمرۃ کے بیچ حائل ہے۔ وہ جھولے کی طرف بھاگتی ہے لیکن اس تک پہنچ نہیں پاتی، غاصب صیہونی مستدمرین(2) اس پر کھلاڑیوں، چھریوں اور خنجروں سے حملہ کرتے ہیں۔

وہ اس کے ٹکڑے کر کے اسے بھڑکتی آگ میں پھینک دیتے ہیں کیونکہ وہ ایک معصوم فلسطینی بچی ہے جس نے سرخ رنگت والی ملعون صیہونی بچی کے جھولے سے کھیلنے کا خواب دیکھا تھا۔

### Analysis:

1. Comparing ST and TT it is evident that the initial ST sentence describing the swing has been adapted (Vinay and Darbelnet. 1995. 39-40) and modified (Vinay and Darbelnet. 1995. 36-37) using several strategies; some of which are enumerated below:

1 لفظ 'مستمر' (فیروز الدین-2010م-1243) عربی زبان سے ماخذ لفظ ہے جو بطور صفت اردو میں مستعمل ہے۔ اس سے مراد 'آبادی یا کالونی' کے ہیں۔ البتہ، مصنفہ کے نزدیک صیہونی ادارے کی کرائے کے صیہونی تارکین وطن کو پناہ دینے کے لیے ارض فلسطین پر کی گئی تعمیرات ایک مستدمرۃ کے سوا کچھ نہیں جو ظلم و جبر کے بل بوتے پر فلسطینیوں کی سرزمین کو اس کے باشندوں سے چھیننے کے بعد زمین اور فلسطینی عوام دونوں کو تباہ کر دیتا ہے اور پھر سب کچھ برباد ہو جاتا ہے۔ لہذا یہ 'مستدمرۃ' ہے، 'مستمرۃ' نہیں۔

2 لفظ 'مستمرین' اور 'مستدمرون' اسم فاعل ہیں۔ مصنفہ کے نزدیک یہ لوگ 'مستمرین' (colonizers) کہلانے کے لائق نہیں کیونکہ یہ تعمیر کرنے والے نہیں بلکہ انہیں 'مستدمرین' (destroyers) کہنا زیادہ بہتر ہے کیونکہ یہ تباہ کرنے والے اور فساد برپا کرنے والے ہیں۔

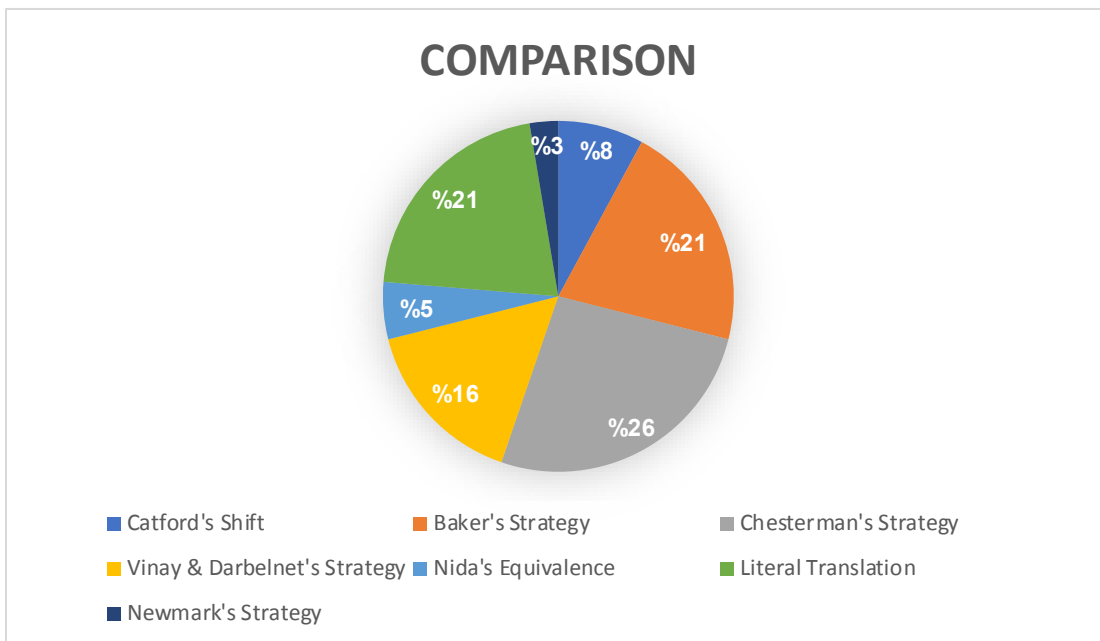


- a. The initial phrase استرقت النظر إلى where the verb 'استرق' (Jabran Masood. 1992. 59) when followed by 'السمع أو النظر' (lit. looking or hearing) means 'استمع أو نظر' (lit. to listen or look secretly) and has been translated using the TL idiom 'مستخفياً' (lit. to cast a furtive glance). This has been done in accordance with Nida's principle of equivalence in the effect produced by the TT (Nida. 1964. 166) which demands complete naturalness of expression in the TT.
  - b. The second half of the first ST sentence 'تلك الأرجوحة التي تتمايل بغنج مستقرّ مستدع' (Jabran Masood. 1992. 240) means 'تبختر' (lit. to be proud or swagger), 'غنج' (Jabran Masood. 1992. 585) means 'تدلّل' (lit. to be coquettish, to try to seek attention), 'مستقرّ' (Almaany Online) means 'provocative' and 'مستدع' (Almaany Online) means 'evoke' – has been rendered in the TL as 'بهت بی ناز و نخرے کے ساتھ ایک دلفریب انداز میں جھولتے اس جھولے پر' which is a paraphrase of the original using related words (Baker. 2001. 38) with slight modulations (Vinay and Darbelnet. 1995. 36-37) as a literal and transposed version of the original although grammatically accurate sounds unsuitable, or simply awkward in the target language. Hence the sentence has been modified to provide the intended meaning without sacrificing the underlying tone.
2. The ST sentence "وهي تغوص في بركة من الأعشاب الخضراء التي تنام تحت قدميها" (lit. She sinks into a pond of green grass that sleeps under her feet) has been tailored as per the TL customs i.e. "نرم وملانم گھاس کے سبز قالین" (lit. soft and smooth green carpet of grass) and serves as a modulation (Vinay and Darbelnet. 1995. 36-37) of the original for the original rendition of the sentence although grammatically correct may seem awkward to the audience. This is an optional modulation (Vinay and Darbelnet. 1995. 36-37) which proposes a 'situational equivalence' i.e. it makes the audience believe 'this is exactly what one would say in such a situation'.
  3. The ST phrase 'راودتها نفسها كثيراً' (lit. her mind enticed her a lot to...) has been rendered in the TL as 'اس کے دل میں یہ خواہش شدت سے ابھرتی' which is a paraphrased (Chesterman. 1997. 104) version of the original obtained by simply unpacking the meaning of the original (Baker. 2001. 38) with slight change in the emphasis (Chesterman. 1997. 104)) as the original sentence held a slight negative emotive reference. The resultant TT sentence, in this case, portrays a slightly more acceptable and neutral emotive reference as opposed to the original (Baker. 2001. 28-31) so as to accentuate the readers feelings for the Palestinian child.
  4. The ST phrase 'المستدمرة الصهيونية' -where the word 'مستدمرة' comes from 'دمر' signifying destruction- is a satire on the Zionists as it is used by the authoress to signify the destruction caused by them as opposed to building new colonies for their people i.e. 'صهيونى نوآبادى'. The satire employed by the original authoress by utilizing crafty word play was difficult to portray in the TL; hence, the SL word was borrowed (Vinay and Darbelnet. 1995. 31-32) into the TL i.e. 'صهيونى مستدمرة' which is then explained in footnotes (Newmark. 2001. 77) so as to express the original intentions briefly in an unobtrusive manner.
  5. The ST phrase 'الحمراء البشرة' (lit. the red skin) has been rendered in the TL as 'سرخ ظاهرة' (lit. red colored). The ST word 'البشرة' (Ibrahim. 2004. 58) means 'ظاهرة' (lit. appearance of the skin) in Arabic, while the word has been borrowed into

- the TL (Feroz-ud-Din. 1990. 205) and stands for 'چہرہ، حلیہ' (lit. face, attire). In this particular case the ST phrase has been paraphrased (Chesterman. 1997. 104) simply by stating the intended meaning of the original (Baker. 2001. 38) rather than using an exact TL equivalent.
6. The ST sentence (lit. and she could share her dangerous childish secrets with her at her discretion) has been paraphrased (Chesterman. 1997. 104) in the TL using unrelated words (Baker. 2001. 38) as اور وہ اس سے اپنے معصومانہ راز بیان کر سکتے (lit. and she could share her innocent secrets with her) with change in the emphasis (Chesterman. 1997. 104) as resultant sentence simply accentuates the 'innocent picture' of the Palestinian child as opposed to the original (Baker. 2001. 28-31) which portrayed a slightly different thought pattern of the child so as to intensify the readers feelings for the Palestinian child by the end of the story.
  7. The ST phrase 'المستدمرة المستنذبة' has been rendered in the TT as خونخوار صیہونی (lit. blood thirsty Zionist destructive colony) where the word صیہونی (lit. Zionist) has been added (Vinay and Darbelnet. 1995. 36-37) and the word مستدمرة (as explained in point 4) has been borrowed (Vinay and Darbelnet. 1995. 31-32) from the ST. The ST word 'مستنذبة' (Ahmad Mukhtar. 2008. 799) means 'صار كالذئب' (lit. He began to resemble a wolf in his malevolence and deception); however, the TT word خونخوار (Feroz-ud Din. 2010. 601) means 'خون پینے والا، ظالم، ستیگر' (lit. one who drinks blood, tyrant, bloodthirsty, oppressor). In this particular case the TT phrase is a paraphrased (Chesterman. 1997. 104) version of the original obtained by simply unpacking the meaning of the original (Baker. 2001. 38); however, it should be noted that what was implicit (the vicious and bloodthirsty nature of wolves) has been made explicit (Chesterman. 1997. 108-109) in the TT, the figurative representation of the wolf has been completely omitted and can no longer be inferred from the TT.
  8. The ST sentence 'یتناوشها المستدمرون الصهاينة' (lit. The Zionist vandals her) has been rendered as 'غاصب صیہونی مستدمرین اس پر ... حملہ کرتے ہیں' (lit. the usurping Zionist vandals attack her) in the TL. The ST word یتناوش (Ibrahim. 2004. 963) means 'تناول بعضهم بعضا بالرمح ولم يتدانوا كل التدانی' (lit. tackled each other using spear without getting too close) which is rendered in the TL (Louis Maloof. 1962. 948) as 'پکڑنا' (lit. to catch). In this particular case it has been rendered as 'حملہ کرتے ہیں' (lit. They attack) which is an loose interpretation of the original (Chesterman. 1997. 104) obtained by changing the viewpoint (Vinay and Darbelnet. 1995. 36-37) as a literal rendition may sound awkward in the target language. Moreover, the ST word مستدمرون has been borrowed (Vinay and Darbelnet. 1995. 31-32) into the TL just like the word مستدمرة -as observed in Point 4 & 7- with slight modification (Vinay and Darbelnet. 1995. 36-37) as per the TL style and structure. The TT word غاصب (Feroz-ul Din. 2010. 909) means 'زبردستی کسی کا حق چھیننے والا' (lit. one who forcibly snatches someone right) and has been added in the TT in order to highlight the characteristic nature of the Zionist and elicit the desired response from the readers.
  9. The ST phrase عقابا لها (lit. as a punishment for her) has been omitted (Baker. 2001. 40) in the TT. This has been done with the intension that the target readers can easily infer the meaning imparted by this phrase even though it has been made

implicit (Chesterman. 1997. 108-109) from the construction of the sentence and the emotive reference hidden in the subtext.

## Findings:



In **Example-11** after analyzing the ST and its corresponding translation it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations. Among these instances, two examples of shift by addition, one of shift by modification, two of modulation, three of borrowing, nine of paraphrase, eight of literal rendition and one example each of omission, change of view, emphasis change, explicitation and implicitation are found while the overall outlook of the sentence is communicative.

## Example No. 12

### Source Text:

لم تمنعه سنون العجز والمرض والتقدم في السن وضعف البصر من أن يقود نفسه بتؤدة إلى المسجد ليؤذن فيه خمس مرات في اليوم الواحد. لم يفته رفع الأذان واحد أربعين عاماً الجميع في مدينة الخليل يحفظون الأذن بصوته.

امره جندي صهيوني بأن يعود أدرجه إلى بيته، وأن لا يرفع الأذان بسبب حظر التجول الذي يفرض على المدينة خبط عشواء. لكنه رفض أن يفوت رفع الأذان، ولو كلفه ذلك دفع عمره. رصاصه صهيونية أردته قتيلا على بلاط المدينة القديمة على بعد من خطوات من باب المسجد. سلحه الجنود الصهاينة باستهتار إلى داخل مجنزرة مصفحة في إجراء تحفظي مجهول المدة.

لكن روحه صممت على ان ترفع الأذان في وقته، غادرت جسده على يسر، وأسرت إلى لمأذنة، ورفعت الأذان في وقته، فصدح صوت المؤذن في سماء مدينة الخليل مودعا بدعة جسده الذي غادر إلى البعيد مكوما في مجنزرة صهيونية.

### Target Text:

برسوں کی معذوری، بیماری، بڑھاپا اور کمزور بینائی بھی اسے دن میں پانچ بار آہستہ آہستہ مسجد جا کر آذان دینے سے عاجز نہ کر سکی۔ ان چالیس سالوں میں ایک موقع بھی ایسا نہ تھا جب وہ آذان کی آواز بلند نہ کر سکا ہو۔ شہر الخلیل<sup>(1)</sup> کے تمام رہائشیوں کو آذان اس کی دی ہوئی آواز میں حفظ تھی۔

آج ایک صیہونی فوجی نے اسے حکم دیا کہ وہ الٹے قدم اپنے گھر واپس لوٹ جائے اور شہر میں نافذ ناگہانی کرفیو کے پیش نظر آذان کی آواز بلند نہ کرے۔ مگر وہ آذان دینے پر مصر تھا چاہے اس کے عوض اسے اپنی جان ہی کیوں نہ قربان کرنی پڑے۔

مسجد کے دروازے سے چند قدم کے فاصلے پر پرانے شہر کے پکے صحن میں ایک صیہونی گولی اس کی جان لینے کی نیت سے اس کے جسم میں پیوست ہو گئی اور صیہونی فوجیوں نے احتیاطی تدبیر کے طور پر اسے گھسیٹتے ہوئے نامعلوم مدت کے لیے ایک بکتر بند گاڑی میں ڈال دیا۔

لیکن اس کی روح نے مقررہ وقت پر آذان دینے کا تہیہ کیے با آسانی اس کے جسم سے پرواز کر کے مسجد کے مینار کی طرف لپکی پس مؤذن کی پر کیف آواز شہر الخلیل کے آسمان میں اپنے جسد خاکی کو الوداع کہتے بلند ہوئی جو ایک صیہونی بکتر بند گاڑی میں ڈھیر کہیں دور روانہ ہو گیا۔

### Analysis:

1. Comparing Stand TT it is evident that the ST sentence 'لم تمنعه' (lit. didn't stop him) has been rendered in the TL as 'اسے عاجز نہ کر سکی' rather than as 'اسے منع نہ کر سکی' for the TL (Waheed Uz Zamaan. 1990. 665) has adopted the ST lexical item 'منع' which stands for 'روکنا، رکاوٹ ڈالنا'. The sentence has been rendered using the TL phrase 'عاجز کرنا' (lit. to render incapable) in accordance with the strategy of modulation (Vinay and Darbelnet. 1995. 36-37) as the literal rendition of the ST

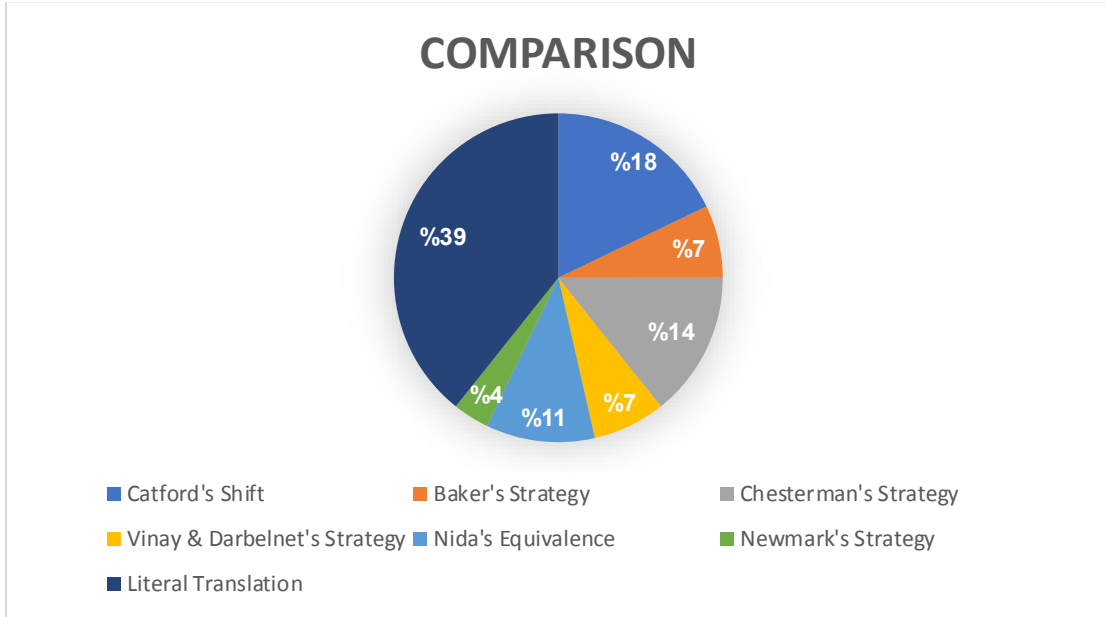
<sup>1</sup> شہر الخلیل (Hebron) دریائے اردن کے کنارے کے جنوب میں واقع فلسطین کا ایک تاریخی شہر ہے۔ اقوام متحدہ کے ادارہ برائے سائنس و ثقافت 'یونیسکو' نے اسے اسلامی ثقافتی ورثہ قرار دیا ہے۔ یہ شہر حضرت ابراہیم علیہ السلام کی نسبت سے مشہور ہے اور یہی وجہ ہے کہ اسے شہر الخلیل (شہر نبی ابراہیم) کا نام دیا گیا ہے۔ تاریخی روایات کے مطابق سیدنا ابراہیم خلیل اللہ نے یہاں قیام فرمایا اور ان کی آخری آرام گاہ یہیں موجود ہے جہاں مسجد ابراہیمی (حرم ابراہیمی) بھی قائم ہے۔

"فلسطین کا تاریخی شہر الخلیل عالمی ثقافتی ورثے کا حصہ قرار"۔ العربیہ اردو۔ 08 جولائی 2017م۔ آن لائن۔ (فلسطین-کا-تاریخی-شہر-الخلیل-عالمی-ثقافتی-ورثے-کا-حصہ-قرار) <https://urdu.larabiya.net/middle-east/> 23 مارچ 2022م۔

although grammatically correct is unsuitable and would seem awkward to the target audience.

2. Comparing ST and TT it is observed that the ST phrases 'التقدم في السن' (lit. advancements in the years) and 'ضعف البصر' (lit. weakening of the sight; trans. visual impairment) have not been rendered literally as 'عمر کے بڑھنے' and 'نظر کی کمزوری' respectively, which although grammatically correct seems awkward at times. The two ST phrases have been modified as per the expectations of the audience and rendered as 'بڑھاپا' and 'کمزور بینائی' respectively. The rendition is based on the process of class shift (Catford. 1965. 75-82) that depicts that depicts the change of grammatical class of segment; however, the meaning remains intact.
3. The ST sentence 'لم يفته رفع الأذان واحد أربعين عاماً' (lit. He did not fail to raise the call to prayer even once for forty years.) has been paraphrased (Chesterman. 1997. 104) by simply unpacking the meaning of the original (Baker. 2001. 38) as 'ان چالیس سالوں میں ایک موقع بھی ایسا نہ تھا جب وہ آذان کی آواز بلند نہ کر سکا ہو۔' in accordance with the expectations of the TT readers.
4. The ST sentence segment 'الجميع في مدينة الخليل' (trans. everyone in the city of Hebron) has been rendered in the TT as 'شہر الخلیل کے تمام رہائشیوں کو' where the name of the Palestinian city has been translated partially (Chesterman. 1997. 111) as per the recognized version (Newmark. 2001. 76) which is observed in various media channels. Moreover, the lexical item 'الجميع' means 'all' but it refers back to 'all people of the city i.e. residents'. Thus, the implicit reference (the residents) has been made explicit (Chesterman. 1997. 108-109) in the TT.
5. The ST segment 'رصاصة صهيونية أردته قتيلاً' (lit. a Zionist bullet intended to kill him) rendered as 'ایک صیہونی گولی اس کی جان لینے کی نیت سے اس کے جسم میں پیوست ہو گئی' serves as a modulation (Vinay and Darbelnet. 1995. 36-37) of the original for the original rendition of the sentence although grammatically correct may seem awkward to the audience. This is an optional modulation (Vinay and Darbelnet. 1995. 36-37) which proposes a 'situational equivalence' i.e. it makes the audience believe 'this is exactly what one would say in such a situation'.
6. The ST segment 'لكن روحه صممت على ان ترفع الأذان في وقته، غادرت جسده على يسر، وأسرت إلى لمأذنة، ورفعت الأذان في وقته،' (trans. But his soul was determined to raise the call to prayer in its time, it left his body at ease, and swiftly soared towards the minaret, and raised the call to prayer in its time.) comprising of several small sentences has been rendered in the TL as a single complex sentence i.e. 'لیکن اس کی روح نے مقررہ وقت پر آذان دینے کا تہیہ کیے با آسانی اس کے جسم سے پرواز کر کے مسجد کے مینار کی طرف لپکی'. The TT rendition is simply a paraphrased version (Chesterman. 1997. 104) of the original produced by simply unpacking the meaning of the original (Baker. 2001. 38) as per the TL sentence structure.

## Findings:



In **Example-12** after analyzing the ST and its corresponding translation it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations; however, numerous phrases and words have been rendered literally due to similarities between the languages as well. Among these instances, three examples of unit shift, one example of shift by addition, two examples of modulation, two of paraphrase by simply unpacking the meaning, and one example each of partial rendition, recognized translation and explicitation are found while the overall outlook of the sentence is communicative.

### Example No. 13

#### Source Text:

رآهم أجمعين ينقضون على ذلك الفلسطيني المزارع العجوز وزوجته وحفيدته الصغيرة، ويستفردون بهم شمال الحاجز الشائك الذي يفصل المستدمرة عن حقل العجوز الفلسطيني، ويمزقونه أربا بالفؤوس، العجوز المسكين دافع عن زوجته وحفيدته الصغيرة إلى أن فصل فأس ما رأسه عن جسده، وبتر فأس آخر في الوقت ذاته كفه عن يده الضربات الناهشة عن حفيدته الصغيرة التي تشبثت بحضن جدتها وفؤوس المستدمرين الصهاينة تمشط لحمها بدعا من الظهر.

لقد رآهم يفعلون ذلك بدم بارد وبمتعة، ودون سبب خلا الاستمتاع بتعذيب بشر عزل، لقد شاهد كل شيء بألم عينه، ثم رآهم ينسحبون كالضباع الجبابة إلى أوكارهم في المستدمرة. لم ير استياء حقيقيا على وجه والديه عندما تفاجأ برؤيته يرمقهما برهبة واستنكار، اقتربت أمه منه وربتت على كتفه بيدها المنجسة بدم الأبرياء، ثم ثنته في حضنها على كره منه، ولبست قناع

الأدمية الذي لا يليق بها، وقالت له بحنان ممزوج: "حبيبي الصغير الجميل (ليفي)، أنت تعرف أننا نحن اليهود مستضعفون، ويجب أن ندافع عن أنفسنا".  
أردف أبوه قائلاً: كمن يرتل سفراً من أسفاره المزورة: لقد قتلونا هناك، نعم في المحرقة في أماتيا قتلونا جميعاً، يجب أن ننتقم من العالم بأسره بسبب ذلك".  
صمت الطفل، وظل يحرق في وجهي والديه المتوحشين، ودعا الله في سره أن يرسل والديه المتوحشين إلى جحيم أي محرقة كانت.

### Target Text:

اس نے ان سب کو اس بوڑھے فلسطینی کسان، اس کی بیوی اور کم سن پوتی پر حملہ کر کے انہیں اس خاردار باڑ - جو مستدمرہ اور بوڑھے فلسطینی کے کھیت کی حدود کا تعین کرتی ہے - کے شمال کی سمت دھکیلتے اور ان پر کلہاڑیوں سے وار کر کے ٹکرے ٹکرے کرتے دیکھا۔ اس درد ماندہ بوڑھے کسان نے اپنی بیوی اور کم سن پوتی کا دفاع کیا یہاں تک کہ ایک کلہاڑی نے اس کا سر تن سے جدا کر دیا، اسی وقت ایک اور کلہاڑی نے اس کا ہاتھ اس وقت کاٹ ڈالا جب وہ اپنی پوتی کو ان بے رحم حملہ آوروں سے بچانے کی تگ و دو کر رہا تھا جو اپنی دادی کے سینے سے چمٹی تھی اور صیہونی مستدمرین کی کلہاڑیاں کنگھیوں کی طرح اس کی کمر سے گوشت نوچ رہیں تھیں<sup>(1)</sup>۔

اس نے انہیں سنگدلی، بے رحمی، خوشی اور محض بے یارو مددگار انسانیت کو اذیت دے کر لطف اندوز ہونے کی غرض سے یہ فعل انجام دیتے دیکھا، اس نے یہ تمام مناظر اپنی آنکھوں سے دیکھے۔ پھر اس نے انہیں بزدل لگڑبگڑ کی طرح مستدمرہ میں موجود ان کے بلوں کی جانب واپس لوٹتے دیکھا۔

اس نے اپنے والدین کے چہرے پر اس وقت بھی حقیقی ناگواری نہیں دیکھی جب انہوں نے ایک دم اسے نفرت اور بے یقینی کے عالم میں ٹکٹکی باندھے انہیں دیکھتے پایا۔ اس کی ماں اس کے قریب آئی اور اپنا معصوموں کے خون سے آلودہ ہاتھ اس کے کندھے پر رکھا اور اس کی مرضی کے خلاف اسے اپنی باہوں میں پکڑ کر سینے سے لگا لیا۔ اس وقت وہ

<sup>1</sup> مصنفہ کے اس جملے میں 'ہجرت مدینہ کے بعد یہودیوں، منافقوں اور مشرکین عرب کی طرف سے مسلمانوں کو دی گئیں مختلف اذیتیں اور تکلیفیں کے بعد مسلمانوں کی نبی ﷺ سے شکایت اور نبی ﷺ کے فرمان: تم سے پہلے لوگوں کو ان کے سر سے لے کر پیروں تک آئے سے چیرا گیا اور لوہے کی کنگھی سے ان کے گوشت پوست کو نوچا گیا لیکن یہ ظلم اور تشدد ان کو ان کے دین سے نہیں پھیر سکا کی طرف اشارہ ہے۔

اس کی ماں نہیں لگ رہی تھی جب وہ آدمیوں کا لبادہ اوڑھے جو اسے بالکل بھی زیب نہیں دیتا، مصنوعی شفقت بھرے لہجے میں اس سے کہنے لگی: "میرے پیارے بیٹے (لیفی)، تمہیں پتا ہے کہ ہم یہودی بہت کمزور ہیں اور ہمیں اپنا دفاع کرنا ہے۔"

اس کا باپ بولا: جیسے وہ اپنے کسی جعلی سفر کی روداد بیان کر رہا ہو: انہوں نے ہمیں وہاں قتل کیا، ہاں، جرمنی میں ہونے بولوکاسٹ<sup>(1)</sup> میں انہوں نے ہم سب کو مار ڈالا، ہمیں اس کا بدلہ پوری دنیا سے لینا ہے۔"

بچہ خاموش ہو گیا اور اپنے وحشی والدین کے چہروں کو گھورنے لگا۔ اور دل ہی دل میں اللہ سے دعا کی کہ وہ اس کے وحشی والدین کو مرنے کے لیے کسی بھی بولوکاسٹ نامی جہنم کی نظر کر دے۔

### Analysis:

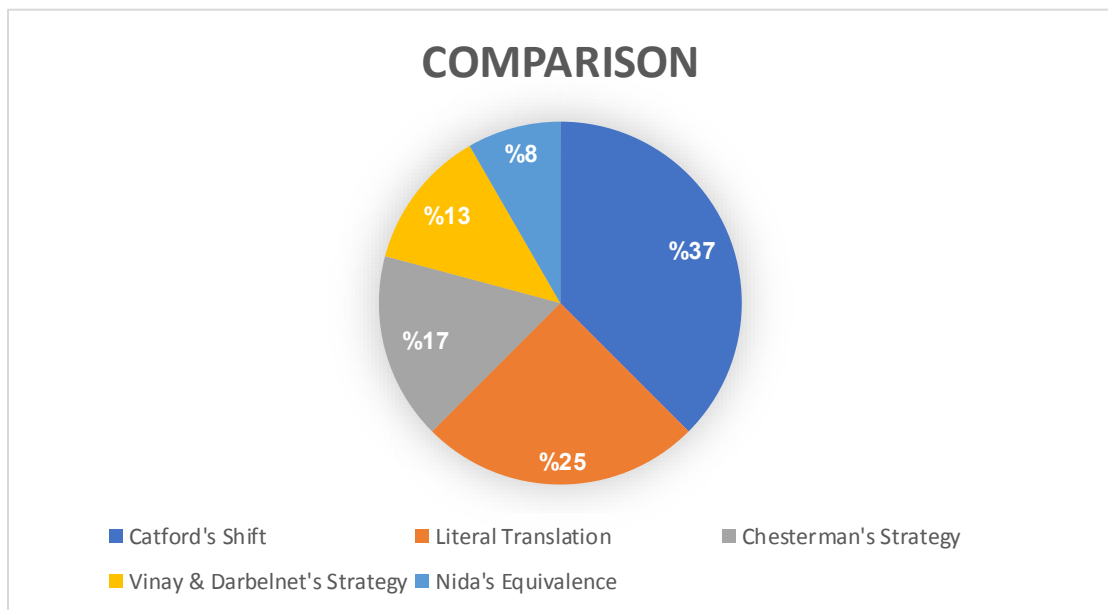
1. Comparing ST and TT it is evident that the ST sentence 'وفؤوس المستمرین الصہائینة' اور صیہونی مستمرین کی کلہاڑیاں ' has been rendered in the TL as 'کنگھیوں کی طرح اس کی کمر سے گوشت نوچ رہیں تھیں' by altering the phrase structure (Chesterman. 1997. 96) of the original without changing the meaning. The ST lexical item مستمرین has been borrowed (Vinay and Darbelnet. 1995. 31-32) into the TL, while the ST word تمشط (lit. to comb) which is a verb as per the SL grammar has been rendered as a sentence i.e. نوجنا...نوجنا resulting in a unit shift (Catford. 1965. 75-82). Moreover, the hidden subtext in this particular segment i.e. scraping flesh using metal combs has been made explicit (Chesterman. 1997. 108-109) using this particular construction.
2. The ST sentence 'لقد رآهم يفعلون ذلك بدم بارد وبمتعة، ودون سبب خلا الاستمتاع بتعذيب بشر عزل' has been rendered dynamically (Nida. 1964. 166) in the TL as 'اس نے انہیں سنگدلی، خوشی اور محض بے یارو مدد گار انسانیت کو اذیت دے کر لطف اندوز ہونے کی غرض سے یہ فعل انجام دیتے دیکھا' so as to minimize the awkward undertone. Moreover, the non-obligatory shift by addition and modification also serves as an example of communicative translation (Newmark. 1981. 39) as the sentence could have been rendered simply without use of this particular cultural expression yet the particular style was adopted in order to create a more effective and relatable translation with an effect almost similar to that of the original on the intended audience.

<sup>1</sup> بولوکاسٹ سرکاری سرپرستی میں منعقد ایک منظم قتل عام تھا جس کے دوران نازی جرمن حکومت، اس کے اتحادیوں اور حلیفوں نے بڑی سفاکی سے 6 ملین یورپی یہودیوں کو ہلاک کیا۔ اس کا آغاز سن 1933 میں ہوا جب ایڈولف ہٹلر اور نازی پارٹی جرمنی میں برس اقتدار آئے جو ایک یہود دشمن سیاسی تحریک تھی۔ اس تحریک کے دوران قتل کے نت نئے طریقے استعمال کیے آئے اور کم و بیش پانچ قتل گاہیں بھی تعمیر کیں۔ اس تحریک کا اختتام سن 1945 اتحادی فوجوں کے جنگ عظیم دوم میں نازی جرمنی کو شکست دینے پر ہوا۔



3. The ST phrase ' حبيبي الصغير الجميل (ليفي) ' (lit. My sweet little darling Levi) has been rendered into the TT as ' ميرے پيارے بيٹے (ليفي) ' (lit. My dear son Levi) by sieving through the elements of ST, keeping what is considered appropriate in the TL and omitting (الصغير) or manipulating (الجميل) the rest as per the strategy of cultural filtering (Chesterman. 1997. 108) whereby the whole segment is naturalized, domesticated, or adapted as per the TL requirements and the readers expectations. This results in a dynamic equivalent (Nida. 1964. 166) and a completely natural expression.
4. Comparing ST and TT it is evident that the ST segment ' المحرقة في أمانيا ' has been rendered in the TL as ' جرمني ميں بوئے بولوڪاسٽ ' (trans. Holocaust in Germany) . Here the word ' المحرقة ' has been rendered as ' بولوڪاسٽ ' (Holocaust) which is not a word from the TL rather it has been adopted into the TL from English and is used and understood widely especially in the context mentioned in the story. Thus, as per the word usage frequency the strategy of obligatory modulation (Vinay and Darbelnet. 1995. 36-37) has been used as the TL word has been picked based on its frequency and acceptance rate in the TL.
5. Lastly, the ST sentence ' ودعا الله في سره أن يرسل والديه المتوحشين إلى جحيم أي محرقة كانت ' (trans. And he secretly prayed to God to send his savage parents to the hell of any holocaust) has been rendered in the TL as ' اور دل ہی دل ميں الله سے دعا کی کہ وہ اس کے ' ووحشی والدین کو مرنے کے لیے کسی بھی بولوڪاسٽ نامی جہنم کی نظر کر دے۔ ' where the ST lexical segments ' سره ' and ' يرسل ' have been translated idiomatically as ' دل ہی دل ميں ' and ' کی نظر کر دے ' which constitute examples of unit shift (Catford. 1967. 73-85), and the phrase ' مرنے کے لیے ' (lit. to die) was not present in the original text but has been added in the translated version. Thus, the sentence has been rendered with slight addition and modification of the original so as to sound more natural in the TL. The additions and modifications are based on the subtext of the original which was interpreted and then rendered explicit (Chesterman. 1997. 108-109) in the TT while keeping the intended meaning intact.

## Findings:



In **Example-13** after analyzing the ST and TT it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations along with some cases of literal translation due to similarities between the two languages. Among these instances, three examples of unit, two examples of shift by modification, one example each of shift by addition and modification, shift by omission, shift by addition and omission, stylistic shift, modulation and two examples of borrowing and explicitation are found while the overall outlook of the sentence is dynamic or communicative.

### Example No. 14

#### Source Text:

مضى على تيه ابنها أكثر من ثلاثين عاما مذ داهمت عصابات الصهاينة قريتهم في طولكرم،  
ونهب كل ما فيها، وأمعت فيها القتل والذبح والتشريد والتهجير، وفي حمى الموت والهرب  
تاه طفلها الأصغر.

أمضت ثلاثين عاما من عمرها تبحث عنه في الملاجئ والمستشفيات والسجون وشواهد القبور،  
وتفرست في وجوه أترابه جميعا لعلها تجده متواريا في وجه أحدهم، لكنها لم تعثر عليه.  
قدمت لثرى فلسطين سبعة من أبنائها شهداء دفاعا عن أرضهم فلسطين، وظلت تبحث عن  
ابنها الثامن التائه لا لتحضنه، بل لتقدمه شهيدا ثامنا للوطن، فهي نذرت كل ما أنجب بطنها  
لفلسطين، ويجب أن تفي بنذرها المقدس.

#### Target Text:

اس کے بیٹے کی گمشدگی کو تیس سال سے زائد کا عرصہ بیت چکا ہے، جب صیہونی  
گروہوں نے طولكرم<sup>(1)</sup> میں واقع ان کے گاؤں پر اچانک دھاوا بولا، وہاں لوٹ مار، قتل  
وغارت کا بازار گرم کیا، اور وہاں کے لوگوں کو منتشر کر کے جبرا نقل مکانی پر مجبور  
کیا تو موت اور افراتفری کے اس عالم میں اس کا سب سے چھوٹا بیٹا کہیں کھو گیا۔  
اس نے اپنی زندگی کے تیس سال اسے پناہ گاہوں، ہسپتالوں، قید خانوں اور گمنام قبروں کے  
بیچ ڈھونڈتے گزارے۔ اس نے اپنے بیٹے کو اس کے ہم عمر ساتھیوں کے چہروں میں تلاش

<sup>1</sup> طولكرم فلسطين کا ایک شہر ہے جو اس کے مغربی مرکز میں، ضفہ غریبہ کے شمال میں زرخیز ساحلی میدانوں اور پہاڑی زمینوں کے درمیان سرحد پر واقع ہے۔ اس شہر کے نام کے متعلق کئی باتیں مشہور ہیں جو تاریخ کے پس منظر میں ممکنہ طور پر درست ہو سکتی ہیں، جن میں سے ایک یہ ہے کہ: 'طور' سے مراد 'پہاڑ یا کنارے پر واقع کوئی چیز ہے' جبکہ 'کرم' 'کرمة' سے نکلا ہے جس سے مراد 'انگور کی بیل' ہے۔

طولكرم. وكالة الأنباء والمعلومات الفلسطينية. وفا. آن لائن۔ (https://info.wafa.ps/ar\_page.aspx?id=3297) 24 مارچ 2022م۔

کرنے کی کوشش کی اس امید کے ساتھ کہ شاید وہ ان میں پوشیدہ ہو لیکن وہ اسے ڈھونڈنے میں کامیاب نہ ہو سکی۔

اس کے بیٹوں میں سے سات نے اپنے وطن فلسطین کے دفاع کی خاطر جام شہادت نوش کیا، جنہیں اس نے فلسطین کی مٹی کے حوالے کر دیا، اور وہ اپنے گمشدہ آٹھویں بیٹے کو اپنے سینے سے لگانے کی بجائے وطن کی خاطر جان قربان کرنے والا آٹھواں شہید بنانے کی نیت سے تلاش کرتی رہی، کہ اس نے اپنی تمام اولاد کو فلسطین کے لیے وقف کر دیا تھا اور اسے اپنی مقدس نذر کو پورا کرنا ہے۔

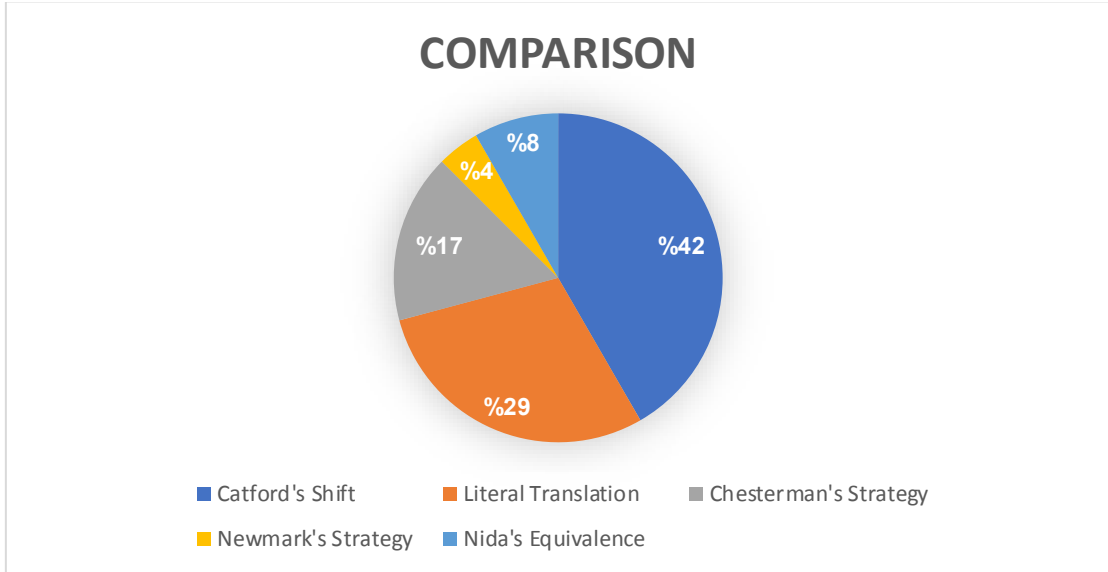
### Analysis:

1. Comparing the Urdu Translation of the ST in Arabic Language it is evident that the sentence "ونہیت کل ما فیہا" present in the ST has been merged into the subsequent sentence as "لوٹ مار" which is a stylistic rendition of the word "لوٹنا" (lit. to steal). Thus, in the above example Catford's 'Unit Shift' (1965.75-82) has been used which states that 'an equivalent is present in the TL for the ST sentence, but the translator has adopted a word or phrase to depict the sense of the original' like in this particular case the TT could have been rendered as 'وباں موجود ہر چیز کو لوٹا' (lit. stole everything present there; trans: stole everything that came before them) but this sentence would sound awkward in the TL; thus, the stylistic shift strategy has been employed in an attempt to produce a natural sounding message as per their linguistic expectations of the TT reader.
2. Subsequently, the word "الذبح والقتل" indicating a massacre or slaughter has been translated as "قتل وغارت" in Urdu where the second word i.e. "غارت" is an addition employed by the translator for a smooth and emotive rendering as per the stylistic nature of the TL. Hence, the strategy of 'shift by addition' has been utilized during the translation of such terms which come as a combination of two words. This has been done in accordance with Nida's principle of equivalence in the effect produced by the TT (Nida. 1964. 166) which demands complete naturalness of expression in the TT.
3. Likewise, the ST words "والتشريد والتهجير" (lit. evict and displace; trans: force to emigrate) present in the original sentence 'وأمعنت فیہا القتل والذبح والتشريد والتهجير' indicting the excessive war atrocities being committed by the Zionists has been fragmented and placed as an adjoining sentence i.e. 'وباں کے لوگوں کو منتشر کر کے' (lit. forced the people to emigrate after evicting them). In this particular case, the style and grammatical nature of the fragment has been altered while keeping the meaning intact by using non-obligatory 'Unit Shift' (Catford. 1965.75-82; Chesterman. 1997. 95-96) that depicts: a unit shift occurs when 'a ST unit is translated as a different unit in TT' i.e. a word as a phrase or a clause as a complete sentence etc. Here a combination of similar words has been rendered as a sentence based on a minute difference between the meanings of both terms in light of what is observed in wars.
4. Moreover, the translator has also added the phrase "کابازار گرم کیا" in the TT as per the expectations of the target language reader in an attempt to create dynamic

equivalence (Nida. 1964. 166) which entails the relationship between the TT readers and the TT to be similar to the relation between the ST and the original audience so as to create maximum effect on the readers while adhering to the natural manner of the TL. This non-obligatory shift by addition also serves as an example of communicative translation (Newmark. 1981. 39) as the sentence could have been rendered simply without use of this particular cultural expression yet the particular style was adopted in order to create a more effective and relatable translation with an effect almost similar to that of the original on the intended audience.

5. In the ST sentence 'وفي حمى الموت والهرب' the word 'حمى' indicates the intended meaning of the clause to be the act of seeking sanctuary against unwarranted and excessive casualty and evasion. However, this has been established by the previous sentences and in light of the successive sentence the meaning changes to 'description of a situation'. Thus, on account that this is a verbal illustration of death, disarray, and madness prevalent in the camp i.e. a state of pandemonium it has been rendered in the TL as 'تو موت اور افراتفری کے اس عالم میں' which skillfully ties the whole paragraph together. Here, the word 'الهرب' (Waheed Uz Zaman Qasmi. 1990. 740) literally means 'فرار' (lit. to escape) but it has been rendered as 'افراتفری' (lit. chaos) as per the nature of the situation. Thus, the sentence has been rendered utilizing the strategy of explicitation (Chesterman. 1997. 108-109) where the emotive reference hidden in the subtext has been made as direct as possible by adding and altering certain words so as to extract the desired response from the audience easily.
6. The ST genitive of possession phrase 'شواهد القبور' (lit. tombstones) has not been rendered as 'قبروں پر لگے قطبوں' but as 'گمنام قبروں' (lit. unknown graves) following the strategy of 'Emphasis Change' (Chesterman. 1997. 104) that involves 'addition, reduction or alteration of the thematic focus, for one reason or another'. Here instead of focusing on the 'gravestones' the point of focus has been shifted to 'graves which might have some indication like something which was found in the pocket etc. but no name' as such graves as well as mass-graves are widespread in this area especially after such incidents. Moreover, this is also done in an attempt to highlight the feeling of helplessness and bereavement that engulfs the mother.
7. In the last paragraph (refer to the ST and TT mentioned above in example 14) of this story, stylistic shift is prominent as several additions and alterations have been made to the original stylistically without changing the meanings (shift by using multiple techniques). The sentences have been merged together so as to present an integrated chain of thought as opposed to a dispersed chain of thought in an attempt to facilitate the reader and make the final rendition easy to comprehend for the average reader. Moreover, the ST word 'نذر' indicating 'vow' has been rendered once using the TL word 'وقف' – a synonym (Chesterman. 1997. 102) rather than the equivalent which also constitutes an example of 'Intra-System Shift' (Catford. 1965. 75-82) as a different term has been used even though the same has been adopted by the Urdu language to depict the sense of the original – and once using the same word 'نذر' which is a formal correspondent (Catford. 1965. 27) of the original and occupies nearly the "same" place as the given SL category occupies in the SL' whereas.

## Findings:



In **Example-14** after comparing the ST and TT it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations along with the literal rendition of some words or phrases due to the similarity between the two languages. Among these instances, three examples of unit shift, two instances of shift by modification and shift by addition, one instance each of intra-system shift, stylistic shift, shift by using multiple techniques emphasis change and explicitation and one example of recognized translation are found while the overall outlook of the sentence is dynamic or communicative.

### Example No. 15

#### Source Text:

يفخر بوالده الذي يسميه العدو الصهيوني (حفار القبور)، هو مهندس متخصص في علم الاتصالات، كان يمكن أن يكون من أهم علماء العالم في هذا التخصص لو كانت الفرص متاحة أمامه بعدالة، ولم يكن أسير نضال موصول ضد عدوه الصهيوني. والده يصمم أهم أنظمة تفجير القنابل عن بعد، فقد رجليه في إحدى غارات العدو على مقر نضاله، فنجوا من الموت بأعجوبة، من يومها تفرغ لغير اليهود، فهو يصنع كمانين لهم، تحول الأرض جحيما تحت أقدامهم، وتدفنهم في أماكنهم. يصمم على أن يناديه أترابه بلقب (ابن حفار القبور) فخرا بأبيه، وكلما سمعهم يعظمونه بهذا اللقب تذكر كم هو مشتاق لرؤية والده الذي لم يره منذ أكثر من عام؛ فهو مشغول بحفر القبور للجنود الصهاينة.

**Target Text:**

اسے اپنے والد پر فخر ہے جنہیں صیہونی دشمن (گورکن) (1) کہہ کر پکارتے ہیں۔ اس کے والد علم الاتصالات (2) کے فن میں ماہر ایک انجینئر ہیں۔ وہ اس میدان میں دنیا کے اہم ترین سائنسدانوں میں سے ایک سائنسدان ہو سکتے تھے اگر انہیں انصاف کے ساتھ مواقع دستیاب ہوتے اور وہ اس صیہونی دشمن کے خلاف متحد مزاحمت کے اسیر نہ ہوتے۔

اس کے والد انتہائی اہم ریموٹ بم دھماکوں کے نظام کو تخلیق کرتے ہیں۔ انہوں نے اپنی دونوں ٹانگیں مزاحمتی مرکز پر دشمن کے حملے کے دوران گنواں دیں تھیں، جبکہ خود وہ اس حملے میں معجزانہ طور پر زندہ بچ گئے تھے۔ اس دن کے بعد سے انہوں نے اپنا تمام وقت اہل یہود کی قبر بنانے کے لیے وقف کر دیا۔ وہ ان کے لیے بارودی سرنگیں بناتے ہیں جو ان کے پاؤں کے نیچے موجود زمیں کو جہنم میں تبدیل کر دیتی ہیں اور وہ وہیں درگور ہو جاتے ہیں۔

اس نے اس بات کا عزم کر رکھا ہے کہ اس کے ہم عمر ساتھی اسے اس کے باپ پر فخر کی بنیاد پر (گورکن کے بیٹے) کے لقب سے پکاریں، جب بھی وہ انہیں اس لقب کے ذریعے اسے تعظیماً مخاطب کرتے سنتا ہے تو اسے اس بات کا اندازہ ہوتا ہے کہ اسے اپنے باپ سے ملنے کا کتنا اشتیاق ہے، جن کو دیکھے اسے ایک سال سے زائد کا عرصہ بیت چکا ہے، کیونکہ وہ صیہونی لشکر کی قبریں کھودنے میں مشغول ہیں۔

**Analysis:**

1. Comparing ST and TT it is evident that the ST phrase 'حفار القبور' (lit. digger of graves or simply a gravedigger) has been rendered as 'گورکن' in the TT which is a common noun as opposed to the genitive of possession in the original. Even though a loose translation or a paraphrase of the original 'قبریں کھودنے والا' is possible an exact equivalent that corresponds the grammatical level of the original cannot be constructed; hence, this particular case is an example of class shift (Catford. 1965. 75-82) that depicts the change of grammatical class of the segment.

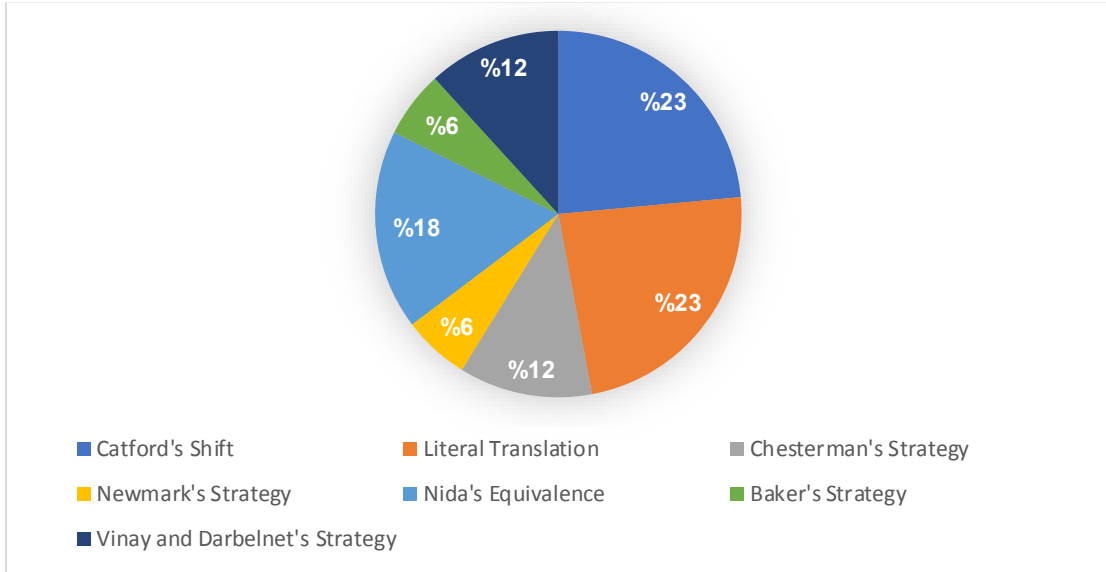
1 'حفار القبور' کا ترجمہ 'گورکن' کیا. 'گورکن' (فیروز الدین۔ 2010م۔ 1113) فارسی زبان کا لفظ ہے، جو بطور اسم صفت استعمال ہوتا ہے۔ اس سے مراد 'قبر کھودنے والا' یعنی وہ شخص جس کا پیشہ قبر کھودنا اور مردہ دفن کرنا ہو ہے۔ اس جملے میں مصنف نے اسے بطور لقب استعمال کیا ہے۔

2 'علم الاتصالات' (communication sciences) سے مراد وہ سائنس ہے جو مرسل اور وصول کنندہ کے درمیان معلومات بھیجنے اور وصول کرنے کے امکانات کا مطالعہ کرتی ہے جسے خصوصی مواصلاتی نظام یا اسٹیشنز کے ذریعے کیا جاتا ہے، جبکہ کمیونیکیشن انجینئرنگ (communication engineering) کا تعلق اس سائنس کے قیام، ترقی اور مطالعہ، آپریٹنگ میٹیم کی شناخت۔ چاہے وہ وائرلیس ہو یا نہ ہو۔ اس کی رفتار اور معیار، اور زندگی کے تقاضوں کے مطابق دونوں فریقوں کے درمیان معلومات کی منتقلی کے عمل کو آسان بنانے سے ہے۔

حدید، عبد اللہ "ماہی اساسیات ہندسہ الاتصالات"۔ تجارتنا۔ 2020۔ آن لائن۔ (ماہی-اساسیات-ہندسہ-الاتصالات <https://tjaratuna.com/>). 23 مارچ 2022م۔

2. Subsequently, the pronoun 'هو' (lit. he) in the ST sentence 'هو مهندس متخصص في علم الاتصالات' refers back to 'his father' as the same sentence i.e. this fragment is not a completely independent sentence as it needs information present in the initial sentence; however, this fragment has been detached from the sentence and treated as an independent sentence in the TT so as to maintain the stream of thoughts. Therefore, the indirect reference which was partially implicit (Chesterman. 1997. 108-109) has been made completely explicit (Chesterman. 1997. 108-109) in the TT.
3. Moreover, in the afore-mentioned sentence the construct 'مهندس متخصص في علم الاتصالات' (lit. engineering specializing in Telecommunication Sciences) the name of the field of study i.e. علم الاتصالات has been simply borrowed (Vinay and Darbelnet. 1995. 31-32) as such names are widely understood and used by the target audience. As opposed to this the word 'مهندس' posed a problem as the exact equivalent was not present rather the TL has adopted the English equivalent of the word 'مهندس' i.e. 'engineer'; hence, the word انجنيئر -a transliteration of the English term- which is understood by all in the target culture was used as an obligatory shift. Lastly, the word 'متخصص' which appears in the original has been rendered as a phrase i.e. 'كے فن میں ماہر' which can be considered as a paraphrase of the original is a non-obligatory rank shift (Catford. 1967. 75-82) as the word has been translated a phrase rather than an equivalent word of same nature.
4. The ST word 'عن بعد' (lit. from afar) has been rendered using the word 'ريموت' (Remote) which is not a word from the TL rather it has been adopted into the TL from English and is used and understood widely especially in the context mentioned in the story as per the current situation of the country and the frequent usage of the word in the majority of the NEWS channels. Thus, the strategy of obligatory modulation (Vinay and Darbelnet. 1995. 36-37) has been used as the TL word has been picked based on its frequency and acceptance rate in the TL.
5. The ST expression 'مقر نضاله' (lit. his resistance headquarters) has been rendered in the TL as 'مزاہنتی مرکز' (resistance headquarter) with the omission (Baker. 2001. 40) of the pronoun 'his' whereby what was explicitly (Chesterman. 1997. 108-109) understood in the ST has been made implicit (Chesterman. 1997. 108-109) and needs to be inferred by the reader from the subtext of the sentence.
6. In the ST the authoress uses the word 'كمانن' which has been rendered in the TT as 'بارودی سرنگیں'. The ST word 'كمانن' (Almaany Online) is the plural form of the word 'كمين' which literally translates to 'ambush or snare trap'. It refers to almost any form of trap that is hidden from the prey; thus, in this case it refers to 'land-mines' buried in the ground which explode upon contact e.g. when an enemy soldier walks on it. Hence, the word has been translated as بارودی سرنگیں the TL equivalent. It should be noted that the English word 'land-mine or mine' has been adopted by the TL as well and is understood by most people; however, to facilitate the general public and preserve the original words of the TL the translator has used بارودی سرنگیں which is the situational equivalent (Nida. 1964. 166). Moreover, a single ST word has been rendered as a phrase which constitutes an example of unit shift (Catford. 1967. 73-85).

## Findings:



In **Example-15** after comparing the ST and TT it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations along with some literal renditions due to similarities between the two languages. Among these instances, two examples of unit shift and explicitation, one example each of class shift, stylistic shift, omission, modulation, borrowing are found while one example of recognized translation is also present. Moreover, the overall outlook of the sentence is communicative in nature.

## Example No. 16

### Source Text:

لم يشرب حليب سباع ليكون بمثل هذه الجرأة، بل شرب حليب النساء الفلسطينيات؛ لقد أستشهدت أمه وهو رضيع، فتولت نساء الحارة التي يسكن فيها أمر رعايته وغمره بحنانهن، وتقاسمن جميعا فرح إرضاعه وإروائه حتى شب قويا أنوفا يقول لكل نساء الحارة يا أمي، ويناديه صبيتها وصبياتها بأخي.

رضع الشجاعة منهن جميعا، وحمل مدفع (آر-بي-جي)، ليصبح صقرا يصيد به بغاث الطير من الجيش الصهيوني، وكلهم بغاث طير كما تراهم عيناه الصقريتان.

علق الجنود الصهاينة صورة له على الواجهات في المدينة كتبوا عليها لإرهابه وتحطيم معنوياته: "هذا المخرب مطلوب للجيش الإسرائيلي، سوف نقتله في القريب".

في اليوم الثاني كانت هناك صور جديدة له وهو يحمل فيها مدفع (الآر. بي. جي) قد ألصقها على صور البارحة، وكتب عليها باستهتار بعده واستفزاز له: "هذا الفدائي سوف يقتل الجيش الصهيوني كاملا، وهم جميعا مطلوبون له".



**Target Text:**

اس کے اتنا بے باک ہونے کی وجہ یہ نہ تھی کہ اس نے "حلیب سباع"<sup>(1)</sup> پی رکھا تھا بلکہ اس کی بے باک کی وجہ یہ تھی کہ اس فلسطینی عورتوں کا دودھ پیا تھا۔ اس کی ماں اس وقت شہید ہو گئی تھی جب وہ محض ایک دودھ پیتا بچہ تھا۔ بعد ازاں جس محلے میں وہ رہتا تھا وہاں کی عورتوں نے اس کی دیکھ بھال کی اور اسے اپنی شفقت کے سائے تلے پروان چڑھایا، وہ سب باخوشی اس کی رضاعت اور دیکھ بھال میں شریک رہیں یہاں تک کہ وہ ایک طاقت ور اور باعزت جوان بن گیا جو محلے کی تمام عورتوں کو ماں کہتا اور ان کے بچے اسے بھائی کہ کر پکارتے۔

اس نے ان سب سے شجاعت حاصل کی، اور ایک آر۔پی۔جی<sup>(2)</sup> اٹھائی تاکہ وہ ایک عقاب بن کر صیہونی لشکر میں موجود گدھوں<sup>(3)</sup> کا شکار کر سکے کہ اس کی عقابی نگاہوں میں وہ سب گدھوں سے زیادہ کچھ نہ تھے۔

صیہونی لشکر نے اس کی تصاویر شہر کے داخلی اور خارجی راستوں پر آویزاں کر دیں جس پر اسے خوفزدہ کرنے اور اسے خوفزدہ کرنے کے لیے تحریر کیا: "یہ تخریب کار اسرائیلی فوج کو مطلوب ہے، ہم اسے جلد ہی قتل کر ڈالیں گے"۔

دوسرے روز اس کی نئی تصاویر آویزاں تھیں جس میں اس نے آر۔پی۔جی اٹھا رکھی تھی، اس نے اسے پچھلی تصویروں پر چسپاں کیا، اور اس پر اپنے دشمن کی بے عزتی کرنے

<sup>1</sup> 'حلیب السباع' سے مراد کشید کے عمل سے تیار کی جانے والا ایک 'عرق' ہے، جو پانی ڈالنے کے بعد دودھ کی شکل اختیار کر لیتا ہے جس سے اسے 'حلیب السباع' یعنی 'شیر کا دودھ' کہا جاتا ہے۔ مزید یہ کہ عرب ممالک میں یہ مقولہ مشہور ہے (اخبار عمون) کہ دیگر نشہ آور مشروبات کی طرح اسے پینے والے کو طاقت، ہمت، قیادت اور بہادری کی علامت کے طور پر استعمال کیا جاتا ہے۔

Arditi, T. "How to drink raki: A crash course in Turkey's signature drink". *CNN*. 29 December 2015. Web. Online. 24 March 2022. Available: <https://edition.cnn.com/travel/article/turkey-signature-drink-raki/index.html#:~:text=Meet%20raki%20%2D%2D%20otherwise%20known,the%20end%20of%20a%20relationship>

<sup>2</sup> آر۔پی۔جی (Rocket Propelled Grenade Launcher) سویت یونین کا تخلیق کردہ ایک مضبوط، سادہ اور مہلک ٹینک شکن گرینیڈ لانچر ہے، جو ہیلیکاپٹر تباہ کرنے کے لیے بھی استعمال کیا جاتا ہے۔ یہ دنیا بھر میں انتہائی مقبول ہے۔ آج کل، RPG-7 چالیس سے زیادہ مختلف ممالک کی فوجیں کے زیر استعمال ہے اور مبینہ طور پر مشرق وسطیٰ اور لاطینی امریکہ کی متعدد دہشت گرد تنظیموں بھی اسے استعمال کرنے میں مشہور ہیں۔

Speck, Shane. "How Rocket-Propelled Grenades Work". *HowStuffWorks*. Web. Online. 24 March 2022 Available: <https://science.howstuffworks.com/rpg3.htm>.

<sup>3</sup> 'بغاث الطیر' کا ترجمہ 'گدھوں' کیا۔ 'بغاث الطیر' (معجم المعانی آن لائن) ایک چھوٹا سا خاکی رنگ کا پرندہ ہے جو دھیرے دھیرے اڑتا ہے اور اس کی گردن لمبی ہوتی ہے۔ فیروز اللغات (2010م-1087) کے مطابق گدھ بندی زبان کا لفظ ہے جس سے مراد چیل کی قسم کا ایک مردار خور پرندہ ہے جبکہ چیل (ریختہ ڈکشنری) بھورے رنگ کا ایک مردار خور پرندہ ہے جو گدھ سے چھوٹا اور کوئے سے بڑا ہوتا ہے اور گوشت پوست والے چھوٹے پرندوں اور چوزوں کو پنچوں سے چھپٹ کے لے اڑتا ہے۔

چیل لفظ کے معانی | چیل۔ ریختہ ڈکشنری۔ آن لائن۔ (<https://www.rekhtadictionary.com/meaning-of-chiil?lang=ur>)۔ 24 مارچ 2022م۔

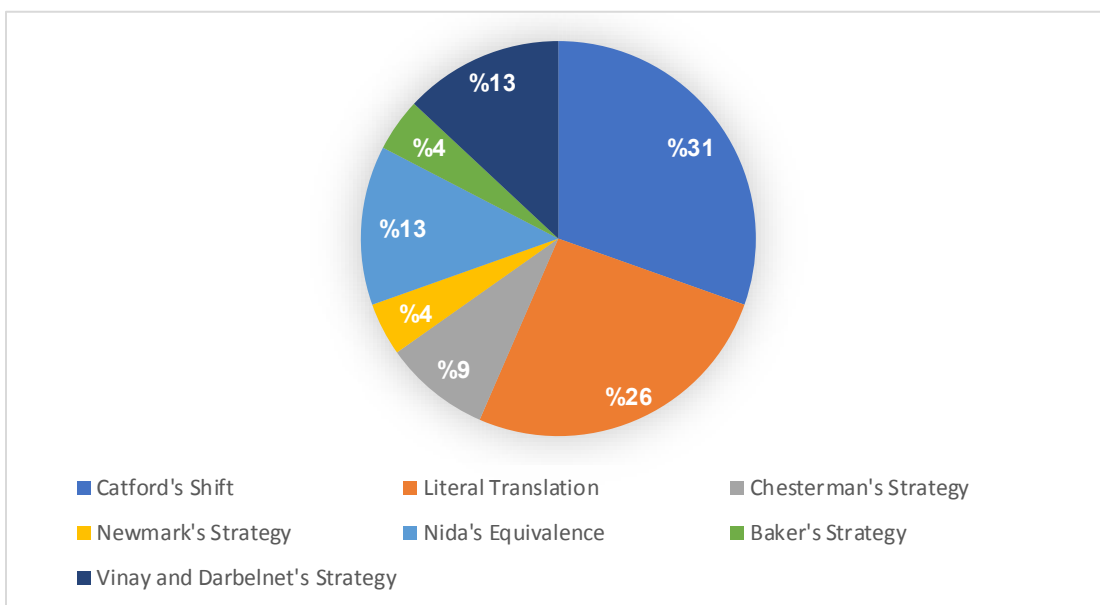
اور اسے اشتعال دلانے کے لیے تحریر کیا: "یہ فدائی جلد پوری صیہونی فوج کو قتل کر دے گا، وہ سب اسے مطلوب ہیں۔"

### Analysis:

1. The ST word 'حلب سباع' (lit. Lion's Milk) is a clear alcoholic beverage (TurkishPress) that 'changes its color to become milky white when mixed with water' that is consumed (Difford's Guide for Discerning Drinkers) in 'middle eastern countries of Iraq, Lebanon, Jordan and Syria as well as other Eastern Mediterranean and North African countries'. The ST cultural expression 'شرب حلب السباع' is used as (AmmonNews) 'as evidence of strength, courage, leadership and chivalry'. In this particular case, the ST word has been borrowed (Vinay and Darbelnet. 1995. 31-32) into the TL and the phrase has been rendered literally. However, the fact that the phrase presents a foreign concept which has been retained in the TT (Venuti. 1995. 20) it has been explained with footnotes (Newmark. 2001. 77) in an attempt to facilitate the readers in understanding the concept.
2. The ST word رضيع (lit. infant) means (Waheed Uz Zaman. 1990. 270) has been rendered as جب وہ محض ایک دودھ پینا بچہ تھا in the TT. The translated version can be considered as a paraphrase of the original and is an obligatory rank shift (Catford. 1967. 75-82) as the word has been translated a phrase rather than an equivalent word of same nature.
3. The ST phrase صبيتها وصبيانها (lit. its girls and boys) has been rendered in the TL as "ان کے بچے" (lit. their kids) rather than as 'مطے کے تمام لڑکے اور لڑکیاں' (lit. the boys and girls of the neighborhood). In this particular case the literal translation (Darbelnet. 1995. 36-37) is grammatically correct and easy to understand, however; it is unsuitable as it doesn't produce the desired effect i.e. situational equivalence (Nida. 1964. 166) which is the foundation of any good and natural translation. Moreover, this non-obligatory modulation (Vinay and Darbelnet. 1995. 36-37) serves as an example of communicative translation (Newmark. 1981. 39) as a particular style was adopted in order to create a translated text relatable to the masses.
4. The ST sentence رضع الشجاعة منهن جميعا where the word رضع means (Waheed Uz Zaman. 1990. 270) 'دودھ پینا' has been rendered as اس نے ان سب سے شجاعت حاصل کی (lit. He gained courage from all of them). This particular case serves as an example of non-obligatory modulation (Vinay and Darbelnet. 1995. 36-37) as the viewpoint of the text has been altered by the replacing the word رضع. Thus, what was explicit in the ST has been made implicit (Chesterman. 1997. 108-109) in the TT with the intension that the target readers can easily infer the meaning imparted by this phrase from the structure of the paragraph and the manner the ideas progress.
5. The ST word مدفع has been omitted (Baker. 2001. 40) in the TT. This has been done with the intension that the target readers can easily infer the meaning imparted by this phrase even though it has been made implicit (Chesterman. 1997. 108-109) from the construction of the sentence and the emotive reference hidden in the subtext. Moreover, the name and nature of this particular weapon is widely understood by the target audience; however, a brief explanation is still added in the footnotes to facilitate the readers.

6. Comparing ST and TT it is evident that the ST phrase 'بغاث الطير' has been translated into the TT as 'گدھوں' (lit. vultures). In the ST phrase 'بغاث الطير' the word بغاث (Almaany Online) means 'طائر صغير لونه لون الغبار، بطيء الطيران، طويل العنق' (lit. A small, slow-flying, dust-colored bird, with a long neck) which is similar to a 'چیل' (lit. kite) as well as 'گدھ' (lit. vulture). However, it should be noted that kite is a predatory animal while a vulture is a scavenger. Moreover, the vulture has a long featherless neck. Thus, in the above example Catford's 'Intra-System Shift' (1965.75-82) has also occurred as the singular بغاث has been rendered in the plural form even though the singular form of the word is present in the Urdu language.
7. The ST phrase 'على الواجيات في المدينة' where the word 'واجهه' means (Waheed Uz Zaman. 1990.708) 'سامنے کا حصہ' (lit. front); however, it has been rendered idiomatically as 'شہر کے داخلی اور خارجی راستوں پر' (trans. on the entry and exit points of the city) based on the context and the frequency of usage of the phrase. In case of a manhunt the forces establish fronts on both exit and entry points so the ST lexical item has been rendered as per the readers culture and expectations to facilitate comprehension. Moreover, the strategy of obligatory modulation (Vinay and Darbelnet. 1995. 36-37) has been used as the TL word has been picked based on its frequency and acceptance rate in the TL.

## Findings:



In **Example-16** after comparing the ST and TT it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations. Among these instances, three examples of shift by modification, one example of unit shift, shift by omission, intra-system shift and class shift, two examples of modulation and impication and one examples of borrowing is found while the overall outlook of the sentence is dynamic or communicative.

**Example No. 17****Source Text:**

منذ هجر الكثير من الفلسطينيين قسرا عن وطنهم في عام 1948، وهو يقول لأبنائه وحفدته: "أنا لا أخرج من وطني أبدا، أنا أموت فيه، ولا أخرج منه"، وكلما كان يردد هذه الجملة، وكثيرا ما كان يردد ها، كانت جدتهم تقول: "وأنا أموت مع جدكم حيث يموت، ولا أفارقه أبدا". كان الأبناء والحفدة يضحكون عندما يسمعون كلام الجدين العجوزين العاشقين، ويطلبون منهما أن يرويا لهم من جديد قصة عشقهما وزواجهما التي يعرفها الأقارب والجيران، ويضربون صفحا عن الخوف في احتمالية تهجيرهم من أرضهم تشوفا من حيث كهاذا.

لكن الشؤم أصابهم سريعا، وجاء عام 1967، ووجدوا أنفسهم يطردون من وطنهم بعد أن جردوا من كل شيء، خرجوا حفاة معذمين تاركين وراءهم البيوت والمواشي والأرض الحبلى بثمرها والخوابي المكسدة بحصاد جهدهم، تناوب الرجال الأقوياء منهم على حمل الجدين إذ كانا عاجزين عن السير هرما ومرضا.

رفض الجدان أن يحملا بعيدا عن وطنهما، وأقسما على أولادهم وحفدتهم أن يخلوهم وشأنهم، وأن يذهبوا دونهم في حال سبيلهم، لكن الأذان لم تصغ لهما، وحملتها عنوة في طريق الرحيل، احتجا بشدة على حملهم دون رغبتهم، ظلا طوال الطريق يقسمون على الجميع أن يتركوهما في وطنها، ولكنهما صمتا عن الاحتجاج قريب حدود الوطن، عندما تفقد الحاملون سبب صمت الجدين وجدوهما قد فارقا الحياة قبل خطوات من الخروج من أرضهم، طأطأوا جميعهم رؤوسهم، وقرروا أن يعودوا من حيث أتوا يحملون الجدين المتوفين ليدفنوهما في أرضهما مهما كلفهم ذلك.

**Target Text:**

جب سن 1948<sup>(1)</sup> میں بہت سے فلسطینیوں کو زبردستی ان کے وطن سے ہجرت کرنے پر مجبور کیا گیا تھا، وہ اپنے بیٹوں اور پوتوں سے کہتا تھا: "میں اپنا وطن کبھی نہیں چھوڑوں گا، مجھے یہیں دفن ہونا ہے، میں اپنا وطن چھوڑ کر کہیں نہیں جاؤں گا"، اور جب بھی

15<sup>1</sup> مئی 1948، کو دنیا بھر میں فلسطینی نکیہ (تباہی) کے طور پر مناتے ہیں، جو فلسطین کی نسلی صفائی اور 1948 میں فلسطینی معاشرے کی تقریباً مکمل تباہی کی طرف اشارہ ہے۔ اس دن اسرائیل کی ریاست معرض وجود میں آئی۔ اسرائیل کا قیام ایک پر تشدد عمل تھا جس کے نتیجے میں صیہونی تحریک کی مکروہ خواہشات کے مطابق یہودی اکثریتی ریاست کے قیام کے لیے لاکھوں فلسطینیوں کو ان کے وطن اور گھروں سے جبری بے دخل کیا گیا۔ مگر در حقیقت، 15 مئی تک، فلسطینی پناہ گزینوں کی کل تعداد میں سے نصف کو پہلے ہی ان کے ملک سے زبردستی بے دخل کر دیا گیا تھا۔

Aljazeera. "The Nakba did not start or end in 1948". Aljazeera. Aljazeera.com. 23 May 2017. Online. March 30, 2022. Available: <https://www.aljazeera.com/features/2017/5/23/the-nakba-did-not-start-or-end-in-1948>

وہ یہ جملہ دہراتے۔ اور وہ یہ جملہ اکثر دہراتے تھے۔ ان کی دادی کہتی: "میں تمہارے دادا کے ساتھ وہیں دفن ہوں گی جہاں وہ دفن ہوں گے، میں ان سے کبھی جدا نہیں ہوں گی"۔ ان کے بیٹے اور پوتے محبت میں گرفتار بوڑھے دادا دادی کی باتیں سن کر ہنسنے لگتے، اور ان سے ان کی محبت اور شادی کی کہانی دوبارہ سنانے کو کہتے ہیں جسے رشتہ دار اور پڑوسی سب جانتے ہیں، تاکہ وہ اپنی سرزمین سے بے دخل کیے جانے کے امکان کی باتوں سے چھا جانے والی مایوسی سے توجہ ہٹا سکیں۔

لیکن بد قسمتی نے جلد ہی ان کو آن لیا، اور سن 1967<sup>(1)</sup> میں انہوں نے خود کو سب کچھ چھین جانے کے بعد جلا وطن پایا۔ وہ اپنے گھروں، مویشیوں، سونا اگلتی زمین<sup>(2)</sup> اور ان تھک محنت سے اگا کر اکٹھی کی فصل سے بھرے بھڑولوں<sup>(3)</sup> کو پیچھے چھوڑ کر ننگے پاؤں، مفلس و نادار نکل پڑے۔ ان میں سے طاقتور مرد باری باری دادی دادا کو کندھوں پر اٹھائے سفر طے کرتے کیونکہ وہ دونوں بڑھاپے اور بیماری کی وجہ سے چلنے سے قاصر تھے۔

دادا دادی نے اپنے وطن سے دور لے جانے سے انکار کر دیا، انہوں نے اپنے بچوں اور پوتوں کی قسم کھائی کہ وہ انہیں اکیلا چھوڑ دیں، اور ان کے بغیر کوچ کر جائیں، لیکن کسی نے ان کے اس احتجاج پر کان نہ دھرے اور انہیں زبردستی کندھوں پر اٹھائے ہجرت کی منازل طے کرتے رہے۔ انہوں نے اپنی مرضی کے خلاف لے جانے پر شدید احتجاج کیا، وہ سارے راستے ہر کسی کی منتیں کرتے رہے کہ انہیں ان کے وطن میں ہی

<sup>1</sup> نکتہ کے 19 سال بعد جون 1967م میں یہودی نسل پرستوں نے فلسطینیوں اور تین مسلمان عرب ممالک پر یکطرفہ جنگ مسلط کر دی۔ اگرچہ 1948م میں صیہونیوں نے میں فلسطین میں "یہودی وطن" بنانے کا خواب پورا کیا مگر فلسطینیوں کی نسلی تطہیر اور بے گھری کا سلسلہ کبھی نہیں رکا اور سن 1967م کی عرب-اسرائیل جنگ کے دوران، جسے نکسہ (دھچکا) کے نام سے جانا جاتا ہے، اسرائیل نے مشرقی یروشلم، ضفہ غریبہ (مغربی کنارے) اور غزہ کی پٹی کے باقی ماندہ فلسطینی علاقوں پر قبضہ کر لیا جو آج تک جاری ہے۔ اقوام متحدہ کے تقسیم کے منصوبے کے تحت اسرائیل کو 55 فیصد حصہ دیا گیا تھا مگر آج وہ تاریخی فلسطین کے 85 فیصد سے زیادہ پر کنٹرول رکھتا ہے۔

علی، عرفان۔ "یوم نکسہ سے مقاومت اسلامی کی قح تک"۔ ایکسپریس نیوز۔ express.pk۔ 26 جون 2014م۔ آن لائن۔ <https://www.express.pk/story/265587/> (30 مارچ، 2022م)

<sup>2</sup> "والأرض الحلبی بثمرها" کا ترجمہ 'سونا اگلتی زمین' کیا۔ سونا اگلتی زمین سے مراد بے حد زرخیز زمین ہے یعنی ایک ایسی زمین جس میں بہت اچھی پیداوار حاصل ہوتی ہو جس بنا پر کاشتکار کو بہت آمدن ہو۔ کثیر پیداوار اور آمدن کی طرف لفظ 'سونا' جو کہ ایک قیمتی دھات ہے۔ سے اشارہ کیا گیا ہے۔

'سونا اگلتی زمین'۔ ریختہ ڈکشنری۔ آن لائن۔ <https://www.rekhtadictionary.com/meaning-of-sonaa-ugaltii-> (zamiin?lang=ur) 29 مارچ، 2022م

<sup>3</sup> بھڑولا مٹی کا ایک بڑا مرتبان ہے جو آج کل سٹیل سے بھی بنایا جاتا ہے جس میں ہر سال فصل کو دھوپ میں خشک کر کے بھر دیا جاتا ہے۔ ازاں بعد ضرورت کے مطابق فصل نکالی جاتی ہے، اور اسے استعمال کیا جاتا ہے۔

عامر، زاہد یعقوب۔ "یادیں: میری ماں اور بھرے بھڑولے"۔ ہم سب۔ 3 اپریل 2021م۔ آن لائن۔ <https://www.humsub.com.pk/385513/zahid-yaqoob-amir-18/> (29 مارچ، 2022م)

چھوڑ دیا جائے، لیکن وطن کی سرحد کے قریب پہنچ کر انہوں نے چپ سادھ لی، جب انہیں اٹھائے مردوں نے دادا دادی کی خاموشی کی وجہ دریافت کی تو انہیں معلوم ہوا کہ وہ اپنی سرزمین چھوڑنے سے چند قدم پہلے ہی انتقال کر گئے، ان سب نے اپنے سر جھکا لیے، اور مرحوم دادا دادی کو اٹھائے الٹے پاؤں لوٹ جانے کا فیصلہ کیا تاکہ وہ انہیں ان کی سرزمین میں دفن کریں، چاہے انہیں کس کی کوئی بھی قیمت کیوں نہ چکانی پڑے۔

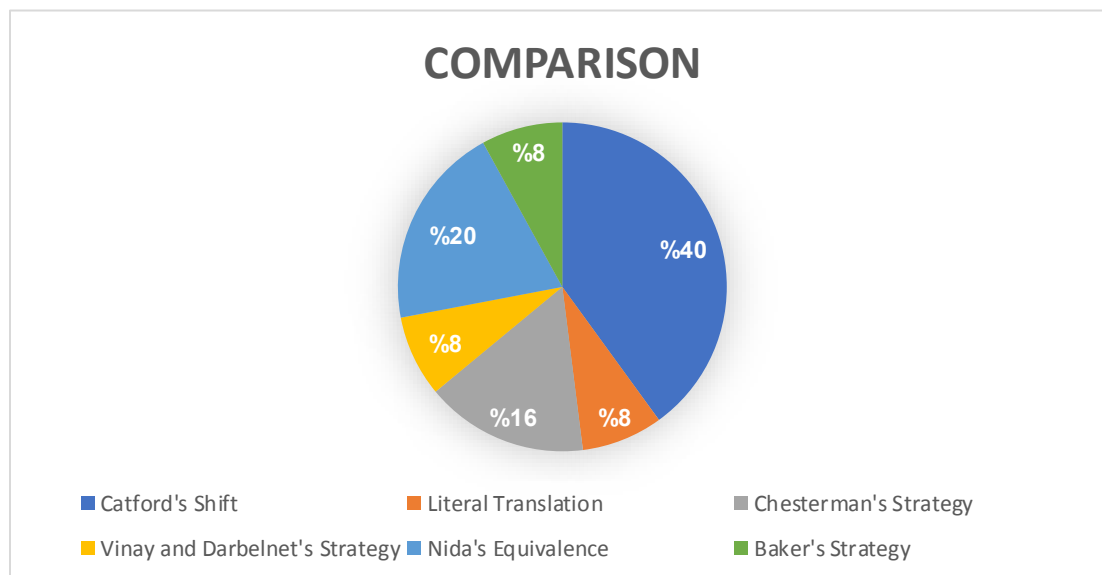
### Analysis:

1. Comparing ST and TT it is evident that the ST segment 'أنا أموت فيه، ولا أخرج منه' (lit. I'll die in it, and I will not leave it) has been rendered in the Target Language as 'مجھے یہیں دفن ہونا ہے، میں اپنا وطن چھوڑ کر کہیں نہیں جاؤں گا' (trans. I have to be buried here, I will not leave my homeland) which is a paraphrase of the original using related words (Baker. 2001. 38) with slight modulations (Vinay and Darbelnet. 1995. 36-37) as a literal and transposed version of the original although grammatically accurate sounds unsuitable, or simply awkward in the target language. Hence the sentence has been modified to provide the originally intended meaning without sacrificing the underlying tone.
2. Comparing the ST and the TT it is evident that the ST segment 'وأنا أموت مع جدكم' (lit. I'll die with your grandfather) has been translated into the TL as 'میں تمہارے دادا کے ساتھ وہیں' with slight modification in the verb 'دفن ہونا' which literally translates to 'مرنا' but has been rendered as 'دفن ہونا' (lit. to be buried), a process which follows death. The TL rendition in this case is dynamic (Nida. 1964. 166) in nature with modification as per the most commonly used phrase in the TL chosen using the procedure of adaptation (Vinay and Darbelnet. 1995. 39-40) that is an extreme translational strategy which introduces a situational equivalent in the TL for a situation referred in the SL message in cases where a literal rendition would sound awkward.
3. Comparing the ST and the TT it is evident that the ST phrase 'الجدین العجوزین العاشقین' (trans: the two old grandparents deeply in love) has been rendered in the TL as 'محبت میں گرفتار بوڑھے دادا دادی' where what was depicted by the syntax (dual nature) explicitly (Chesterman. 1997. 108-109) has been omitted in the TL as it can be easily inferred by the readers. Furthermore, this rendition also serves as an example of intra-system shift (Catford.1965.75-82) as the target language uses the word عاشق (lover) but it cannot be used in this particular case as it functions differently in the target language lexis.
4. Comparing the ST and the TT it is observed that the ST phrase 'أصابهم سريعاً' (trans: befell them quickly) has been translated as 'جلد ہی ان کو آن لیا'. The ST word أصاب literally translates (Waheed Uz Zaman. 1990. 405) to 'لاحق ہونا یا پہنچنا' (lit. afflict); however, it has been rendered using the TL idiomatic phrase 'آن لینا' which (Feroz-ud-Din. 2010. 31) simply means 'آ کر مل جانا'. Moreover, there is another TL idiomatic phrase 'آن پڑنا' which (Feroz-ud-Din. 2010. 31) is used in the TL to indicate 'دفعتا نازل ہونا، حملہ کرنا، مصیبت پڑنا' which also corresponds to the meaning of the ST lexical item. The former idiomatic phrase serves as a paraphrase of the original using related words (Baker. 2001. 38) while the later can be considered as the exact

functional equivalent (Nida. 1964. 166). The former phrase has been used in the TT based coherence (Chesterman. 1997. 111) which deeply effects logical development of the thoughts and how they merge together to convey the whole meaning. This particular case also serves as an example of unit shift (Catford. 1965. 73-75) as the ST lexical item has been rendered as an idiomatic phrase in the TT.

5. Comparing the ST and the TT it is observed that the ST phrase والأرض الحبلية بثمرها (trans: and the earth full of its fruits) has been translated as 'سونا اگلتی زمین'. The ST word الحبلية (Feroz-ud-Din. 2010. 122) literally means 'حامله' (lit. pregnant) but in this case it has been used metaphorically to indicate the lands fertility. Hence, the ST segment has been rendered dynamically (Nida.1964. 166) as a whole in the TL using the TL idiomatic phrase سونا اگلتی زمین which (RekhtaDictionary) has nothing to do with gold (a precious element) rather it indicates 'a productive and fertile land which produces a good yield'.
6. Comparing ST and TT it can be seen that the ST segment 'لكن الأذان لم تصغ لهما' (lit. but the ears did not listen to those two) has been rendered as 'ليكن کسی نے ان کے اس' (trans: but no one paid to their protest) in the target language. The ST segment has been rendered dynamically (Nida. 1964. 166) using the TL idiomatic phrase کان دھرنا which (Feroz-ud-Din. 2010. 980) means 'غور سے سننا' (lit. listen carefully) which directly corresponds to the ST lexical item أصغى (Waheed Uz Zaman. 1990. 396) 'توجہ سے سننا، کان لگانا'. Moreover, slight additions have been made to the TT which has made some of the original subtext explicit (Chesterman. 1997. 108-109) and some of the explicit context i.e. the dual aspect present in the original implicit (Chesterman. 1997. 108-109) which can be easily inferred by the readers.

## Findings:



In **Example-17** after analyzing the ST and TT it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations. Among these instances, six examples of unit shift, two examples of intra-system shift, one example each of stylistic shift, shift by modification,

partial translation, modulation, adaptation, implicitation and two examples of paraphrase and explicitation are found while the overall outlook of the sentence is communicative.

### Example No. 18

#### Source Text:

يعرف في الحياة إرادة واحدة تسكنه، وهي أنه يريد أن يحرر فلسطين من الصهاينة الذين يسميهم أولاد الحرام. لا يفهم الكثير حول التنظير والجدل السياسي والفكري في قضيتهم، ولا يريد أن يعرف أي شيء عن ذلك، هو يختصر الفكر كله في جملة واحدة: "سأحارب أولاد الحرام حتى يخرجوا كالكلاب من وطني فلسطين أو يموتوا فيها".

لم يمارس في حياته شيئاً سوى القتال لأجل فلسطين، أشغله ذلك عن الزواج والعمل والحلم، بل أشغله عن نفسه وعن الهم إلى أن أدرك الموت في عملية فدائية نفست جنوداً ومعسكراً، في آخر لحظة له في الحياة قبل أن يسكن للموت حدث نفسه بسعادة قائلاً: "لقد حاربتهم حتى ماتوا فيها".

#### Target Text:

اس کی زندگی کا صرف ایک مقصد تھا جس نے اس کی روح میں گھر کر لیا تھا، وہ چاہتا تھا کہ ارض فلسطین صیہونیوں کے تسلط سے -جنہیں وہ حرام کی اولاد<sup>(1)</sup> کہتا ہے - آزاد کرالے۔ وہ قضیہ فلسطین پر کی جانے والی نظریہ سازی اور فکری و سیاسی جنگ کے متعلق زیادہ فہم و فراست نہ رکھتا تھا اور نہ ہی وہ اس کی بابت کچھ جاننا چاہتا تھا۔ وہ تمام فکر کا نچوڑ ایک جملے میں یوں پیش کرتا: "میں ان بد نسل لوگوں سے لڑوں گا حتیٰ کہ وہ کتوں کی طرح میرے وطن فلسطین سے نکل نہ جائیں یا اسی سرزمین میں موت کے گھاٹ اتر جائیں"۔

اس نے پوری زندگی سوائے فلسطین کی خاطر لڑنے کے کچھ نہیں کیا، اس جدوجہد نے اسے خواب دیکھنے، کوئی پیشہ اختیار کرنے اور شادی کرنے سے بھی روکے رکھا یہاں تک کہ وہ اپنے آپ کو اور اپنے بڑھاپے کو بھی بھول گیا اور ایک فدائی حملے کے دوران

<sup>1</sup> 'أولاد الحرام' کا ترجمہ 'حرام کی اولاد' کیا۔ اردو ثقافت کے مطابق اسے زیادہ تر گالی کے طور پر استعمال کیا جاتا ہے جس سے مراد 'ناجائز تعلقات سے پیدا ہونے والی اولاد ہوتی ہے'۔ اردو زبان میں اسی معنی کے اظہار کے لیے (فیروز الدین۔ 2010م۔ 565-566) 'حرامی'، 'حرام کا نطفہ'، 'حرام زادہ' اور 'حرام کا' بھی استعمال ہوتے ہیں۔ بعض اوقات ان الفاظ کو مجازی معنی میں بھی استعمال کیا جاتا ہے، جس صورت میں ان سے مراد 'فسادی'، 'شریر'، 'بد ذات' یا 'اقتہ پرداز' ہوتا ہے۔ اس کہانی میں دونوں میں سے کوئی بھی معنی مراد ہو سکتا ہے۔

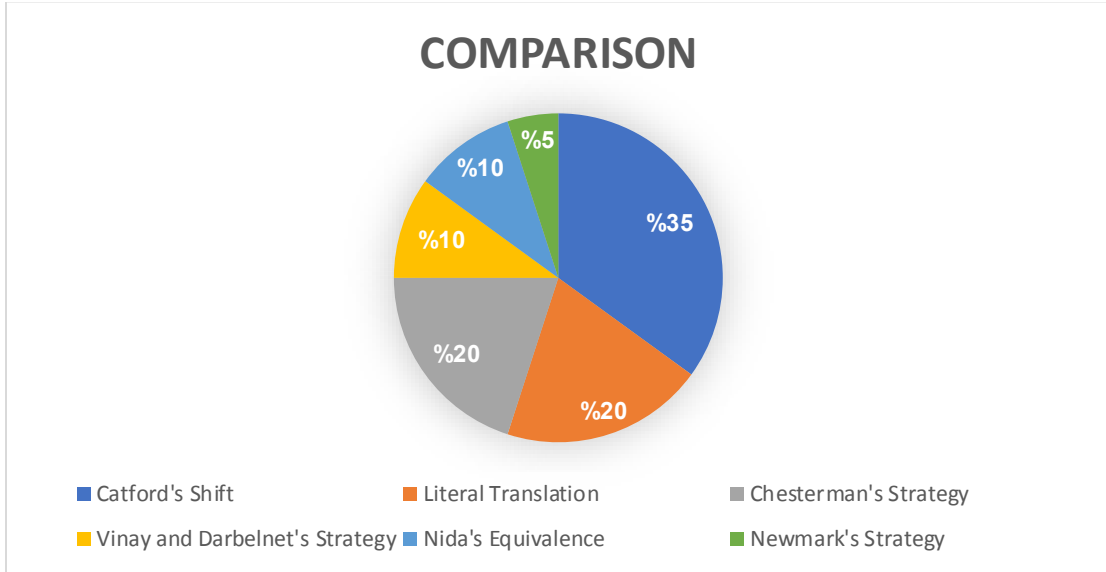


-جس میں آتش گیر مادے سے لشکر اور فوجی چھاؤنی کو اڑا دیا گیا۔ اس نے موت کو گلے لگا لیا۔ مرنے سے کچھ دیر قبل، زندگی کے آخری لمحات میں اس نے خوشی خوشی اپنے آپ سے کہا: "میں ان سے اس وقت تک لڑا جب تک وہ اسی سرزمین پر موت کے گھاٹ اتر گئے۔"

### Analysis:

1. Comparing ST and TT it is evident that the ST sentence ' يعرف في الحياة إرادة واحدة ' (lit. he knows in life a single will that inhabits him) has been rendered in the TL as ' اس کی زندگی کا صرف ایک مقصد تھا جس نے اس کی روح میں گھر کر لیا تھا' (trans: His life had a single purpose which had completely engulfed him). In this particular case the literal translation (Vinay and Darbelnet. 1995. 36-37) is unsuitable as it seems awkward and doesn't produce the desired effect i.e. situational equivalence (Nida. 1964. 166) which is the foundation of any good and natural translation. Moreover, this non-obligatory modulation serves as an example of communicative translation (Newmark. 1981. 39) as a particular style was adopted in order to create a translated text relatable to the masses. Furthermore, during translation the phrase structure (Chesterman. 1997. 96) has also been changed with the change of the tense.
2. Comparing ST and TT it is observed that the ST phrase ' أولاد الحرام ' (lit. illegitimate children) has been rendered directly as ' حرام کی اولاد ' using the strategy of literal translation (Vinay and Darbelnet. 1995. 33-35) and can easily be back translated to produce the original. However, it has been explained with footnotes (Newmark. 2001. 77) in an attempt to facilitate the new readers in understanding the concept.
3. Comparing ST and TT it is observed that the ST segment ' في آخر لحظة له في الحياة قبل ' (trans: in the last moments of his life, before he succumbed to death) has been rendered in the TL as ' مرنے سے کچھ دیر قبل، زندگی کے آخری لمحات میں ' which is a literal rendition of the original. In this particular case the ST has been rendered as per the strategy of literal translation (Chesterman. 1997. 94) which produces a meaningful and structurally sound text close in structure to the original but grammatically as per the TL. Although these two phrases hold the same meaning and may sound redundant, they have been kept in the TT intentionally with a slight shift in their order (Stylistic shift) to lay emphasis (Chesterman. 1997. 104) on what is being said.
4. Comparing ST and TT it is observed that the ST segment ' حتى ماتوا فيها ' (lit. till they died therein) has been translated as ' جب تک وہ اسی سرزمین پر موت کے گھاٹ اتر گئے ' with slight addition and modification to the original text (Shift by addition and modification) so as to sound more natural in the TL. The additions and modifications are based on the subtext of the original which was interpreted and then rendered explicit (Chesterman. 1997. 108-109) in the TT while keeping the intended meaning intact.

### Findings:



In **Example-18** after comparing the ST and its corresponding TT it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations. Among these instances, two examples of shift by addition, one example of shift by addition and omission, shift by addition and modification, stylistic shift, class shift and unit shift and one example of modulation, emphasis change, explicitation and phrase structure change are found while the overall outlook of the sentence is dynamic or communicative.

### Example No. 19

#### Source Text:

ستون سنة من النضال المستمر لم تستطيع أن تزرحه قيد أنملة عن إيمانه العميق بحقه، لم تمض ليلة لم يناضل فيها متمسكا بأرضه، لم يفت في عضد عزيمة تأمر العالم كله مع عدوه الصهيوني، أما هذا المرض اللعين الذي اسمه (ذهايمر) فهو يخشى أن يأكل ذاكرته، فلا يتذكر حدود أرضه ومساحتها، ولا يعرف عدد الأشجار المزروعة فيها ونوعها، فلا يستطيع أن يستمر في متابعة القضايا التي رفعها ضد المستوطنين الصهاينة الذين وضعوا أيديهم بقوة الظلم والاستبداد على الأجزاء الشمالية من أرضه. هل (زهايمر) هو مرض صهيوني؟ سوف يأكل ذاكرته كما أكل من قبل ذاكرة الكثير من البشر؟!!

يقرر أن خير طريقة للهجوم هي الدفاع، يشرع يسجل في سجل كبير كل صغيرة وكبيرة يعنيه تذكرها عن أرضه ووطنه ونضاله وعدوه، ويتربص بمرضه اللعين وقد أعد له عدة الانتصار عليه.

**Target Text:**

ساٹھ سالہ مسلسل جدوجہد بھی اس کے اپنے حق پر پختہ یقین کو زہرہ برابر بھی متزلزل نہ کر سکی۔ ایک رات بھی نہ تھی جب اس نے اپنی سرزمین پر قابض رہنے کے لیے جدوجہد نہ کی ہو۔ اس کے صیہونی دشمن کے ساتھ پوری دنیا کی گٹھ جوڑ بھی اس کے بلند حوصلوں کو پست نہ کر سکی لیکن یہ ملعون مرض جس کا نام "الزائمر"<sup>(1)</sup> ہے اسے خدشہ ہے کہ وہ اس کی یاد داشت چھین لے گا، وہ اپنی سرزمین کی حدود اور اس کا رقبہ بھول جائے گا، اسے وہاں اگتے درختوں کی تعداد اور انواع معلوم نہیں ہوں گی اور نہ ہی وہ اس قابل ہو گا کہ ان مقدمات کی پیروی جاری رکھ سکے جنہیں اس نے ان صیہونی نوآباد کاروں کے خلاف پیش کیا جو زور زبردستی اس کی سرزمین کے شمالی حصوں پر قابض ہوئے۔ کیا "الزائمر" ایک صیہونی مرض ہے؟ جو اس کی یاد داشت بالکل اسی طرح چھین لے گا جیسے اس سے پہلے متعدد لوگوں کی قوت حافظہ سلب کر چکا ہے!؟

اس نے فیصلہ کیا کہ حملے کا بہترین طریقہ دفاع ہے اور ایک بڑے رجسٹر میں اپنے دشمن، اپنی جدوجہد، اپنے وطن اور اپنی سرزمین سے متعلق ہر چھوٹی اور بڑی بات کو جسے یاد رکھنا وہ ضروری سمجھتا ہے قلم بند کرنا شروع کر کے وہ اس ملعون بیماری پر غلبہ پانے کے لیے تمام ظروف اکٹھے کیے اس کی تاک میں لگ گیا۔

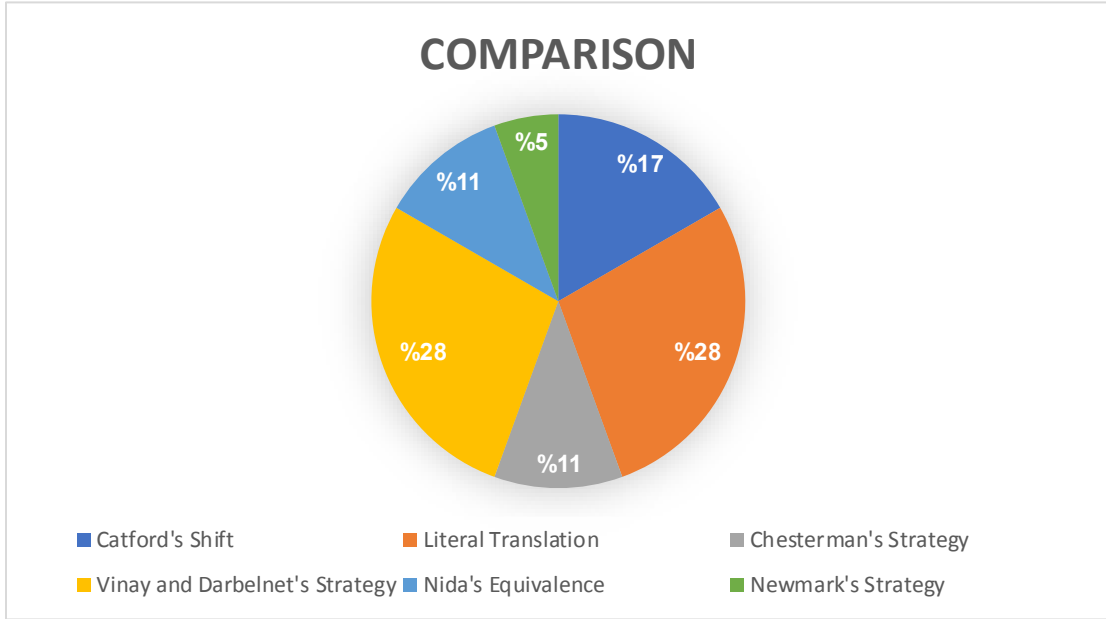
**Analysis:**

1. The ST lexical item ذہایمر has been rendered as الزائمر (Alzheimer) in the TL. The word 'Alzheimer' (National Institute on Aging) refers to 'a slow progressing brain disorder that affects the memory and the ability to think which effects the person's ability to perform even the simple daily tasks'. In this particular case, the English word 'Alzheimer' has been borrowed (Vinay and Darbelnet. 1995. 31-32) by both the SL and the TL and has been transcribed in these languages. Moreover, this along with some other memory disorders are widely understood by the general public as they have become common in the modern society. Hence, the ST word has been transcribed in the TT accompanied with an explanation in the footnotes (Newmark. 2001. 77) to facilitate any reader who is new to the concept.

<sup>1</sup> الزائمر ایک نیورولوجک (neurological) عارضہ ہے جو وقت کے ساتھ بڑھتا ہے اور جس کی وجہ سے دماغ سکڑ جاتا ہے اور اس کے خلیات مر جاتے ہیں۔ الزائمر سوچ، طرز عمل اور سماجی مہارتوں میں مسلسل کمی کا باعث بنتی ہے جو مریض کی آزادانہ طور پر کام کرنے کی صلاحیت کو متاثر کرتی ہے۔ بیماری کی ابتدائی علامات میں حالیہ واقعات یا بات چیت کو بھول جانا شامل ہے مگر جب مرض بڑھتا ہے تو الزائمر کے مرض میں مبتلا شخص میں یادداشت کی شدید خرابی پیدا ہو جاتی ہے اور وہ روزمرہ کے کام کرنے کی صلاحیت کھو دیتا ہے۔

"Alzheimer's disease - Symptoms and causes". *Mayo Clinic*. Web. Online. 29 March 2022. Available: <https://www.mayoclinic.org/diseases-conditions/alzheimers-disease/symptoms-causes/syc-20350447>

2. Comparing ST and TT it is seen that the ST segment 'أَنْ يَأْكُلَ ذَاكَرَتَهُ' (lit. it eats his memories) has been rendered in the TL as 'وہ اس کی یاد داشت چھین لے گا' (trans: it will deprive him of his memories) where the ST verb يَأْكُلُ meaning (Waheed Uz Zaman. 1990. 22) 'کھانا' (lit. to eat) has been translated as 'چھین لینا' (lit. to snatch). In this example, the strategy of modulations (Vinay and Darbelnet. 1995. 36-37) in the original has been used as the literal rendition -although grammatically and culturally correct- may sound awkward to the target audience who rarely use this construction rarely while the 'situational equivalent' proposed is commonly understood and accepted. Moreover, the notion presented by ST segment figuratively has been made explicit (Chesterman. 1997. 108-109) in the TT.
3. Comparing ST and TT it is seen that the ST segment المستوطنين الصهاينة (lit. Zionist settlers) has been rendered in the TL as 'صیہونی نوآباد کاروں'. The ST lexical item مستوطن means (Waheed Uz Zaman. 1990. 724) 'نوآباد کار' i.e. the people who migrate from another area to come and live in a colony in a country other than their own. In this case, the formal equivalent (Nida. 1964. 159) of the original lexical item has been used. Moreover, the TT rendition of the single ST lexical item مستوطن is a phrase; thus, unit shift (Catford. 1967. 73-85) has occurred.
4. Comparing ST and TT it is seen that the ST segment سوف يأكل ذاكرته كما أكل من قبل ذاكرة الكثير من البشر (trans: it will consume his memory as he has consumed the memory of many humans earlier) has been rendered in the TL as 'جو اس کی یاد داشت 'بالکل اسی طرح چھین لے گا جیسے اس سے پہلے متعدد لوگوں کی قوت حافظہ سلب کر چکا ہے' with modulations (Vinay and Darbelnet. 1995. 36-37) in the original as discussed in point(2). Moreover, in an attempt to avoid repetition (Chesterman. 1997. 102) the phrase has been rendered using two similar or nearly similar phrases rather than an exact equivalent.
5. Comparing ST and TT it is seen that the ST lexical item يسجل (lit. to notw down) has been rendered in the TL as 'قلم بند کرنا'. The formal equivalent (Nida. 1964. 159) of the ST lexical item يسجل (Waheed Uz Zaman. 1990. 310) is 'نوٹ کرنا یا درج کرنا'; however, in this particular case it has been rendered using a TL idiomatic phrase 'نوٹ کرنا یا 'قلم بند کرنا' which also means (Feroz-ud-Din. 2010. 962) the same i.e. 'نوٹ کرنا یا 'درج کرنا'. Hence, as a single word has been rendered using a phrase unit shift (Catford. 1965. 75-82) has occurred that depicts difference of rank between the two segments i.e. change of word or phrase into a sentence or vise-versa but portrays the true intension of the authoress while highlighting the emotive subtext.
6. Comparing ST and TT it is seen that the ST segment سجل (lit. register) has been rendered in the TL as 'رجسٹر' which is considered a formal equivalent (Nida. 1964. 159) of the ST lexical item. Moreover, the ST word سجل is used in TL (Feroz-ud-Din. 2010. 782); however, it has been adopted from Hindi and means 'عمدہ، شرعی' (lit. 'Excellent, Shariah decree, document'). Furthermore, the English word 'register' (Feroz-ud-Din. 2010. 705) stands for 'یاد داشت کی کتاب، 'حاضر کی کتاب، دفتر کی کتاب' (lit. 'Memory book, attendance book, office book'). In this particular case, the English word 'register' which has been successfully borrowed (Vinay and Darbelnet. 1995. 31-32) into the TL (Urdu) and is understood by the masses has been used thereby it has become an exact equivalent for the ST word in the TL.

**Findings:**

In **Example-19** after comparing the ST and its corresponding TT it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations. Among these instances, three examples of borrowing, two examples of unit shift and modulation, one example of shift by addition and omission as well as an instance of explicitation and use of synonym instead of an exact equivalent is found while the overall outlook of the sentence is communicative.

**Example No. 20****Source Text:**

**الجرافات** المدرعة الصهيونية هاجمت على حين غرة أشجار الزيتون في حقل الحاجة (فريزة)، خلعت الكثير منها بعناء، الشجرة الكبيرة العملاقة استنجدت بأثيرتها الحاجة (فريزة) التي هرولت إليها على الرغم من كبر سنها، وغطتها بملاء رأسها، وأخذتها إلى حضنها، وشدتها إلى عظامها حتى كادت تنغرز فيها.

**لقد كانت مذبحاً للأشجار الشهيدة التي تهوى أرضاً تسحلها متاريس الجرافات وجنازيرها، إلا إن هذه الشجرة قد رفضت أن تغتال، انبلج ساقها عن مرقد في داخلها، ابتلعت الحاجة (فريزة)، وعصبت أعالي أغصانها بطرحتها البيضاء، وانبرت تدوس الجرافات بجذورها العملاقة التي شلعتها من أعماق تراب الأرض، فعلقت بها صخور وكتل ترابية وحجارة.**

هرب الناجون القلیلون من الصهاینة من وجه هذه الشجرة الفدائية، ورفضوا أن يعودوا من جدید إلى حیث تنتصب الشجرة الفلستینیة المقاتلة، وأسموها علی حذر وكره وتوجس (الشجرة الملعونة).

### Target Text:

صہیونی بکتر بند بلڈوزروں نے حجن (فریزہ) کے کھیت میں موجود زیتون کے درختوں پر دفعتا دھاوا بولا اور کچھ تگ و دو کے بعد ان میں سے متعدد درختوں کو اکھاڑ پھینکا، تو حجن (فریزہ) نے اپنے سب سے پیارے تناور درخت سے مدد چاہی اور عمر رسیدہ ہونے کے باوجود اس طرف تیزی سے لپکی، اسے اپنی اوڑھنی سے ڈھانپا اور اپنے سینے سے لگاتے ہوئے اس قدر شدت سے بھینچ لیا کہ قریب تھا کہ وہ اس کے اندر سما جائے۔

یہ بلڈوزروں کی زد میں آ کر زمین پر گرنے اور روندے جانے والے شہید درختوں کا قتل عام تھا۔ تاہم اس درخت نے قتل ہونے سے انکار کر دیا، اس کی جڑیں زمین کی گہرائی سے باہر ابھر آئیں، مگر حجن (فریزہ) نے ہمت نہیں ہاری اور اپنی سفید چادر سے اس اونچی ٹھنیوں کو باندھ کر زمین کو چیر کر نکلتی ان دیوبیکل جڑوں کی مدد سے جن کے ساتھ چھوٹے بڑے پتھر اور مٹی کے تودے معلق تھے بلڈوزروں کا مقابلہ کیا۔

صہیونیوں میں سے چند زندہ بچنے والے اس فدائی درخت (1) سے ڈرتے ہوئے فرار ہو گئے، اور اس جنگجو فلسطینی درخت کا دوبارہ سامنہ کرنے کے لیے لوٹنے سے انکار کر دیا، اور اسے خوف، نفرت اور توبہ پرستی کے پیش نظر 'ملعون درخت' (2) کا نام دیا۔

### Analysis:

1. The ST lexical item 'الجرافات' (lit. bulldozers) has been translated as 'بلڈوزروں' in the TL. The ST word جرافة (Waheed Uz Zaman. 1990. 94) means 'پھاوڑا'

1 'الشجرة الفدائية' کا ترجمہ 'فدائی درخت' کیا۔ یہاں اس سے مراد 'زیتون کا درخت' ہے جس نے ایک جنگجو کی طرح اپنی زمین کا دفاع کیا۔ زیتون فلسطینیوں کے نزدیک ایک خاص درخت ہے اور فلسطینیوں کی اپنی زمین سے وابستگی کی علامت ہے چونکہ یہ خشکی سالی اور مٹی کے خراب حالات میں بھی اگتا ہے۔ یہ فلسطینی مزاحمت کی نمائندگی کرتا ہے۔ زیتون کے درخت ہزاروں سال زندہ رہتے ہیں اور پھل دیتے ہیں اور فلسطینی تاریخ اور زمین پر تسلسل کے متوازی ہے۔ لیکن اسرائیل نے زیتون کے درختوں کو بڑی تعداد میں کاٹ ڈالا ہے۔

"Fact Sheet: Olive Trees – More Than Just a Tree in Palestine". MIFTAH. Reliefweb International 21 November 2012. Web Online. March 29, 2022. Available: <https://reliefweb.int/report/occupied-palestinian-territory/fact-sheet-olive-trees-%E2%80%9393-more-just-tree-palestine>

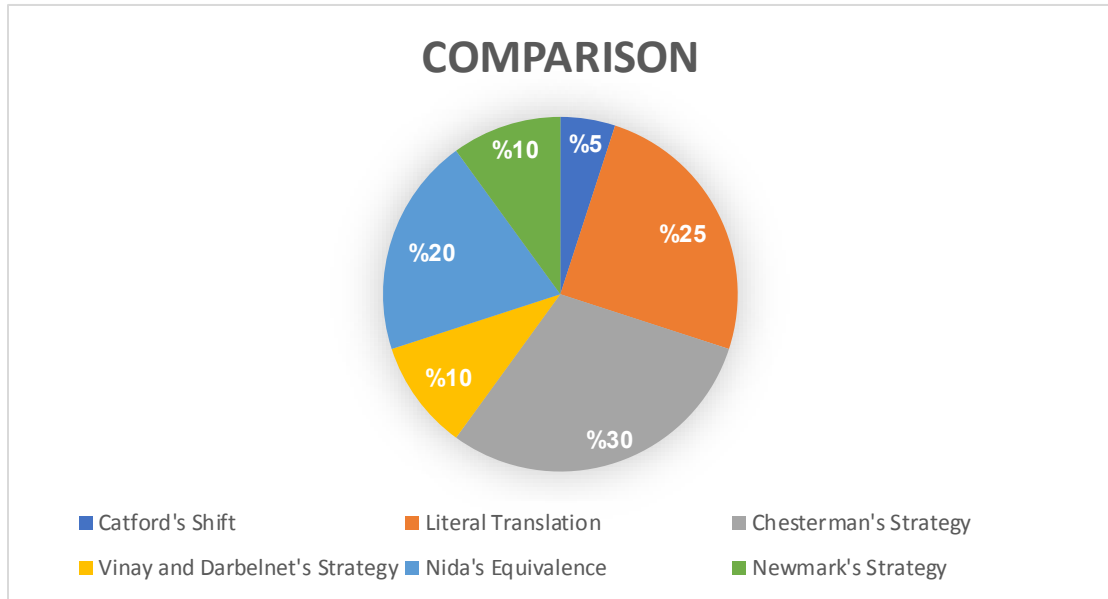
2 'الشجرة الملعونة' کا ترجمہ 'ملعون درخت' کیا۔ یہاں اس سے مراد 'زیتون کا درخت' ہے مگر ڈر کر بھاگنے یہودیوں کے نقطہ نظر سے۔ کہانی یہودیوں کے اس ڈر کی وجہ سے زیتون کے درختوں کو بڑی تعداد میں کاٹ ڈالنے کی طرف اشارہ کرتی ہے۔ البتہ جہاں زیتون کو کاٹا جا رہا ہے وہیں غرقہ - جو کہ یہودیوں کے نزدیک بابرکت ہے - کثرت سے کاشت کیا جا رہا ہے۔

سید فاروق احمد، سید علی۔ 'شجر غرقہ یہودیوں کا پاسبان درخت! مضامین ڈاٹ کام۔ 7 اگست 2017م۔ آن لائن۔ (html شجر۔ غرقہ یہودیوں کا پاسبان درخت/ (https://mazameen.com/perspective/ 29 مارچ، 2022

- (lit. hoe, shovel, spade); however, in terms of modern machinery and equipment 'bulldozers and excavator' are considered a formal equivalent (Nida. 1964. 159) of the ST lexical item. In this particular case, the English word 'bulldozer' which has been successfully borrowed (Vinay and Darbelnet. 1995. 31-32) into the TL (Urdu) and is understood by the masses has been used.
2. Comparing ST and TT it is evident that the ST sentence ' لقد كانت مذبحه للأشجار الشهيدة ' (lit. It was a massacre of the martyred trees that fell to the ground (after being) pulled by the barricades of bulldozers and their chains.) has been rendered in the TL as ' یہ بلڈوزروں کی زد میں آ کر زمین پر گرے ' (lit. It was a massacre of the martyred trees that were besieged and trampled by the bulldozers) with slight addition and omissions. This rendition is a paraphrased (Chesterman. 1997. 104) version of the original that fits the structure of the paragraph smoothly and does not sound awkward; thus, the semantic components have been forsaken for the pragmatic sense of the whole clause in the TT.
  3. Comparing ST and TT it is evident that the ST sentence ' انبلج ساقها عن مرقد في داخلها ' (lit. it's leg was exposed from a shrine inside it) has been rendered in the TT as ' اس کی جڑیں زمین کی گہرائی سے باہر ابھر آئیں ' with modification. This rendition is a paraphrased (Chesterman. 1997. 104) version of the original figurative sentence that fits the structure of the paragraph smoothly and does not sound awkward; thus, the semantic components have been forsaken for the pragmatic sense of the whole clause so that the TT sounds more natural. The modifications are based on the subtext of the original which was interpreted and then rendered explicit (Chesterman. 1997. 108-109) in the TT while keeping the intended meaning intact.
  4. Comparing ST and TT it is evident that the ST sentence ' ابتلعت الحاجة (فريزة) ' (lit. the female pilgrim (Freza) gulped) has been rendered in the TT as ' مگر حجن (فريزه) نے ' (lit. but the female pilgrim (Freza) did not lose hope). The ST word ' ابتلع ' has been used figuratively to indicate the nervousness of the character and coincides with the use of the English word 'gulp' (lexico.com) meaning 'breath or swallow with difficulty, typically in response to strong emotions'. However, its Urdu equivalent (Waheed Uz Zaman. 1990. 57) 'نگلنا' is not commonly used in this sense. Hence, the sentence has been rendered in converse (Chesterman. 1997. 103) where the underlying tone of nervousness and uncertainty present figuratively in the original has been altered to determination and will which have then been rendered explicitly (Chesterman. 1997. 108-109) in an attempt to lay emphasis (Chesterman. 1997. 104) on the determination in the face of adversity as observed in the Palestinians in general.
  5. Comparing ST and TT it is evident that the ST sentence ' الشجرة الفدائية ' (trans: the self-sacrificing tree) has been rendered in the TT as ' فدائي درخت '. The word ' فدائي ' (meaning: one who sacrifices himself for his country) originally from the Arabic language is used in Urdu as well with the same meaning (Feroz-ud-Din. 2010. 926) i.e. 'جان نثار، عاشق، سر دينے والا' (lit. devotee, lover, self-sacrificing). In this case, the formal equivalent (Nida. 1964. 159) of the original lexical item has been used, followed by an explanatory footnote (Newmark. 2001. 77) to facilitate any reader new to the concept being presented in this phrase.

6. Comparing ST and TT it is evident that the ST sentence 'الشجرة الملعونة' (trans: abominable tree) has been rendered in the TT as 'ملعون درخت'. The word ملعون (lit. accursed) originally from the Arabic language is used in Urdu as well with the same meaning (Feroz-ud-Din. 2010. 1157) i.e. 'العنتى، بدبخت، جهنمى' (lit. accursed, wretched, infernal). In this case, the formal equivalent (Nida. 1964. 159) of the original lexical item has been used, followed by an explanatory footnote (Newmark. 2001. 77) to facilitate any reader new to the concept.

### Findings:



In **Example-20** after comparing the ST and its corresponding TT it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations along with some literal renditions due to the similarity between the two languages. Among these instances, two examples of borrowing, paraphrase, explicitation and one example each of shift by addition and omission, converse and emphasis change are found while the overall outlook of the sentence is dynamic or communicative.

### Example No. 21

#### Source Text:

لا تصدق جدتهم أن جدهم (أبا حسن) قد خرج يوماً من أيام الموت الفلسطينية، ثم لم يعد حتى هذه اللحظة، بحثت عنه لسنين دون فائدة، وكى لا تطير مجنونة في الشوارع، فتضيع أبناءها يتما وجوعاً وغربة ووحدة قررت أن تحفظ عقلها عليها، لكنها ظلت تروي للجميع (خرافية أبي حسن).



ظلت تروي لأبنائها وحفتها (خرافية أبي حسن)، وظلوا يسمعونها دون ملل، ف(أبو حسن) كان فارس الفوارس الذي يقاتل الصهاينة في كل مكان، ولا يموت، الجميع آمن ب(خرافية أبي حسن)، وظلوا ينتظرون عودته كي ينقذهم من عذابهم، لقد كبروا وهم ينتظرون عودة الأب الجد الذي لا يؤوب.

بعد ثلاثين عاما عاد الجد (أبو حسن) كوما من العظام في كيس قطني أبيض بعد أن أفرج الصهاينة عن رفاتة، دفنه الأبناء والحفدة في عزاء مهيب حضره كل من كان يحفظ (خرافية أبي حسن)، ثم عادوا إلى بيت العائلة ليسمعوا الجدة تروي لهم خرافية جديدة من (خرافيات أبي حسن).

### Target Text:

ان کی دادی کو یقین نہیں آتا کہ ان کے دادا (ابو حسن) اس دن گھر سے نکلے جب فلسطینیوں کو مارا جا رہا تھا، اور پھر آج تک واپس نہیں آئے۔ وہ برسوں انہیں ڈھونڈتی رہی مگر وہ نہیں ملے، مگر گلیوں میں دیوانہ وار پھرنے اور اپنے بچوں کو یتیمی، فاقہ کشی، جلا وطنی اور تنہائی کے سبب ہلاک ہونے سے بچانے کے لیے اس نے اپنی سوچوں پر پھرے بٹھانے کا فیصلہ کر لیا، لیکن اس نے (خرافية (1) أبي حسن) سب کو سنانا نہ چھوڑا۔

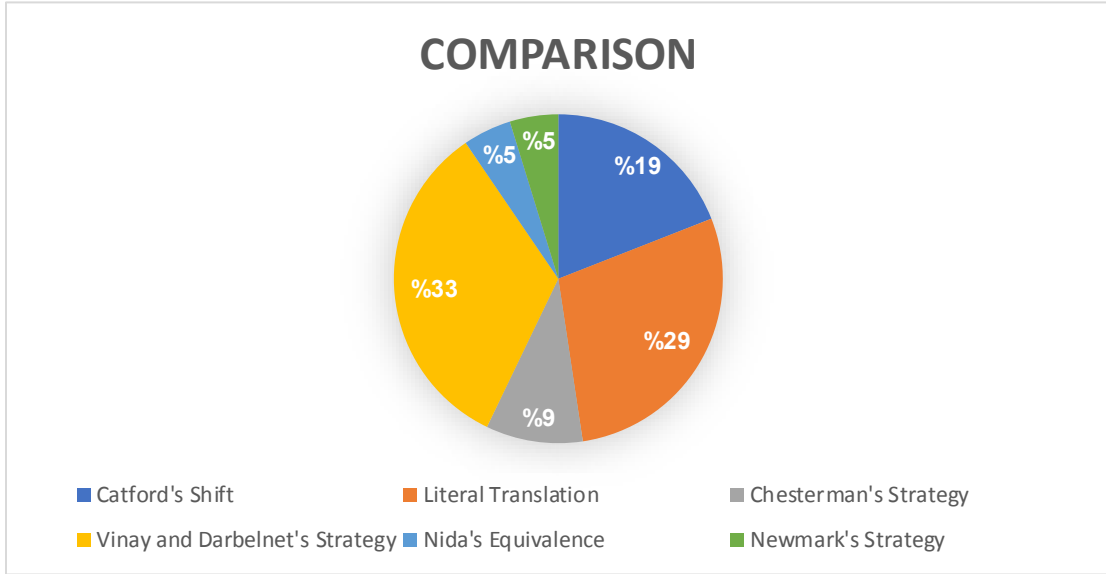
وہ اپنے بیٹوں اور پوتوں کو (خرافية أبي حسن) سناتی رہی اور وہ بغیر کسی ملل کے اسے سنتے رہے۔ اس کی کہانی میں (ابو حسن) ایک ماہر گھڑسوار تھا جو ہر جگہ صیہونیوں سے برسریکار رہا، اور اسے کبھی موت نہیں آئی۔ سب نے (خرافية أبي حسن) کو سچ مان لیا اور اس کی واپسی کا انتظار کرنے لگے تاکہ وہ انہیں اس عذاب سے بچالے، اور وہ کبھی لوٹ کر نہ آنے والے اپنے باپ اور دادا کی واپسی کا انتظار کرتے کرتے جوان ہو گئے۔

تیس سال بعد، جب صیہونیوں نے اس کی باقیات کو واپس کیا تو (ابو حسن) سوتی کپڑے کے ایک سفید تھیلے میں بند ہڈیوں کے ایک ڈھیر کی صورت میں لوٹ آیا، اس کے بیٹوں اور پوتوں نے اسے ایک باوقار جنازے دفن کیا، جس میں ہر اس شخص نے شرکت کی جسے (خرافية أبي حسن) یاد تھی، پھر وہ اپنے آبائی گھر واپس آ گئے تاکہ دادی امان انہیں (خرافیات أبي حسن) میں سے ایک نیا قصہ سنائیں۔

<sup>1</sup> خرافية (سنا شعلان. 2015. 50) فلسطینی لہجے میں بیان کی گئی کہانی کا نام ہے۔

**Analysis:**

1. Comparing ST and TT it is evident that the ST sentence 'أبا حسن' (it: father of Hassan) has been rendered in the TT as 'أبو حسن' which is grammatically different but similar in the meaning it conveys. The ST word أبو (Haywood. 1993. 64) comes under the category of 'The Five Nouns' (orig. الأسماء الخمسة) that change their ending in accusative, nominative, and genitive cases. The most commonly used and widely understood form in the TL culture is أبو followed by أبي; hence, the change has been made accordingly. This particular case is an example of class shift (Catford. 1965. 75-82) that depicts the change of grammatical class of the segment .
2. Comparing ST and TT it is evident that the ST sentence 'قد خرج يوما من أيام الموت' (lit. he left on the day of Palestinian death) has been rendered in the TT as 'اس دن گھر سے نکلے جب فلسطینیوں کو مارا جا رہا تھا' (lit. he left the house on the day Palestinians were being killed) which is a dynamic (Nida. 1964. 166) rendition of the original with slight modifications that conveys the intended meaning more naturally and effectively.
3. Comparing ST and TT it is evident that the ST sentence 'دون فائدة' (lit. useless) has been rendered in the TT as 'مگر وہ نہیں ملے' (trans: but he was nowhere to be found). This rendition is an adapted (Vinay & Darbelnet. 1995. 39-40) version of the original that fits the structure of the paragraph smoothly and does not sound awkward; thus, the semantic components have been discarded for the pragmatic sense of the whole clause in an attempt to make TT sounds more natural. The altered version is based on the subtext of the original which was interpreted and then rendered explicit (Chesterman. 1997. 108-109) in the TT.
4. Comparing ST and TT it is evident that the ST sentence 'قررت أن تحفظ عقلها عليها' (trans: she decided to preserve her sanity) has been rendered in the TT as 'اس نے' (lit. she decided to reign in her thoughts) where 'اپنی سوچوں پر پھرے بٹھانے کا فیصلہ کر لیا' (lit. to restrict or control) (RekhtaDictionary) is an idiomatic phrase meaning 'پابندی لگانا' (lit. to restrict or control). The sentence has not been rendered literally rather it has been modulated (Vinay and Darbelnet. 1995. 36-37) with additions of words that highlight the previous concept stylistically even though it remains implicit (Chesterman. 1997. 108-109) i.e. hidden in the subtext.
5. Comparing ST and TT it is evident that the ST sentence 'خرافية أبي حسن' has been borrowed (Vinay and Darbelnet. 1995. 31-32) in the TT as 'خرافية أبي حسن' without any change as paraphrasing it would be detrimental to the cohesion and the coherence of the text. The ST lexical item خرافية means (Shalan. 2015. 50) الحكاية الفلسطينية (lit. Tale in a Palestinian dialect). The TL possesses no exact equivalent even though it has adopted the SL word خرافيات (Feroz-ud-Din. 2010. 588) meaning 'خيالی قصہ، کہانی' i.e. mythology in English. Thus, the fact that the name is a foreign element which has been retained in the TT (Venuti. 1995. 20) it has been explained with footnotes (Newmark. 2001. 77) in an attempt to facilitate the readers in understanding the concept.
6. Comparing ST and TT it is evident that the TT sentence 'اس کی کہانی میں' (lit. in her story) has no equivalent in the ST and is an addition in the TT. This is an example of translational shift (Catford. 1965. 73) by addition where the addition has been made to enhance the coherence and cohesion in the TT and make it sound natural.

**Findings:**

In **Example-21** after comparing the ST and its corresponding TT it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations. Among these instances, two examples of shift by addition, one example each of class shift, shift by modification, adaptation, modification, explicitation and implicitation as well as five cases of borrowing (one term) are found while the overall outlook of the sentence is dynamic or communicative.

**Example No. 22****Source Text:**

عندما طردوا بقوة السلاح والبطش من بيوتهم قيل لهم إنهم سيعيدون إليها بعد أيام قصيرة، لما طال بهم الانتظار في أول محطات الرحيل قرر أن يعود إلى بيته ليحضر بعض الطعام والملابس والماء لأمه وأبيه وإخوته، كانوا مكسورين تحت دوالي العنب ينتظرون العودة إلى بيوتهم حيث كانوا تركوا القمح في خوابيه والزيتون في جراره والرصف في طابون الخبز. رافقه في طريق العودة ثلاثة من أبناء القرية، كان الدخول إلى القرية سهلاً في وسط الظلام والهدوء، لكن ما كادوا يدخلون حيهم حتى حاصرتهم العصابات الصهيونية، فقتلت اثنين ممن معه، واستبقته وآخر على قيد الحياة ليخدمهم، أجبروهما على امتداد شهر كامل على أن ينقلا مؤنة بيوت القرية إلى حيث تجمعاتهم المستحدثة بعد أن أوسعوهم ضرباً وتعذيباً وإهانة وتحسيراً. استطاع أن يهرب منهم، وأن يعود إلى أهله ليخبرهم بأن العودة إلى بيوتهم لن تكون أبداً في القريب، أما ابن قريته فقد هلك من عذاب الحمل والنقل والقهر.

عاد إلى أهله باكيا قد براه الجهد والجوع، وكوته الشمس بسياط من لظاها، لم يبك عذابه أو ظلمه، لكنه بكى بشدة خجلا من شعره المكشوف بعد أن سرق مجرمو العصابات الصهيونية كوفيته، وأجبروه على أن يعمل حاسرا من كرامته واعتزازه وراثته، بكى دون توقف حتى شق والده الكوفية الوحيدة التي يملكها، وستر رأسه بنصفها الآخر.

### Target Text:

جب انہیں اسلحے اور طاقت کے زور پر بے گھر کیا گیا تو ان سے کہا گیا کہ وہ چند روز بعد واپس لوٹ آئیں گے، لیکن جب کوچ کی پہلی منزل پر ہی انتظار کی گھڑیاں طویل ہو گئیں تو اس نے اپنے گھر لوٹنے کا فیصلہ کیا، تاکہ وہ اپنے ماں، باپ اور بھائیوں کے لیے کچھ کھانا، کپڑے اور پانی لے آئے، جو شکستہ دل انگور کی بیل تلے اپنے گھروں کو لوٹنے کے منتظر بیٹھے تھے، جہاں وہ گندم سے بھرے کلوٹے (1)، برنیوں (2) میں بند زیتون اور گرم تنور (3) چھوڑ آئے تھے۔

واپسی کے اس سفر میں گاؤں کے تین لڑکے بھی اس کے ساتھ ہو لیے، رات کے اندھیرے اور خاموشی کے بیچ گاؤں میں داخل ہونا تو آسان تھا، لیکن وہ ابھی اپنے محلے میں داخل ہونے نہیں پائے تھے کہ صیہونی غنڈوں نے انہیں گھیر لیا، اور اس کے دو ساتھیوں کو قتل کر دیا، جبکہ اسے اور اس کے دوسرے ساتھی کو اپنی خدمت کی غرض سے زندہ گرفتار کر لیا اور انہیں بے انتہا مارا پیٹا، تشدد، توہین اور تذلیل سے دوچار کرنے کے بعد

1 خوابی کا ترجمہ کلوٹے کیا۔ خابیه 'پانی یا شراب کا مٹکا، بڑا مرتبان' ہوتا ہے جبکہ یہاں گندم رکھنے کے لیے استعمال ہونے والے مرتبان کی بات ہو رہی ہے۔ گندم کو محفوظ کرنے کے لیے کلوٹا یا کلوٹی کا استعمال کا جاتا ہے۔ اے کے علاوہ بھڑولے کا لفظ بھی استعمال ہوتا ہے۔ کلوٹا یا بھڑولا مٹی کا ایک بڑا مرتبان ہے جس میں ہر سال گندم کی فصل پنکھے سے اڑا کر بھوسہ اور تنکے الگ کرنے کے بعد دھوپ میں خشک کر کے بھر دیا جاتا ہے۔ ازاں بعد ضرورت کے مطابق گندم نکالی جاتی، اس سے کنکر نکالے جاتے ہیں اور پھر اسے بوری میں بند کر کے چکی بھجوا دیا جاتا ہے۔

عامر، زاہد یعقوب۔ "یادیں: میری ماں اور بھرے بھڑولے"۔ ہم سب۔ 3 اپریل 2021م۔ آن لائن۔ <https://www.humsub.com.pk/385513/zahid-yaqoob-amir-18> (29 مارچ 2022م۔)

2 جرار کا ترجمہ برنیوں کیا۔ جرہ کو 'مٹی کے گھڑا' سے تعبیر کیا جاتا ہے، البتہ یہاں زیتون سے بھرے مرتبان کی طرف اشارہ ہے جس بنا پر گھڑا کہنا درست نہ ہو گا کیونکہ گھڑا پانی کے لیے استعمال ہونے والے مرتبان ہے۔ اس لیے قدیم لفظ برنی کا استعمال کیا گیا ہے جس سے مراد 'مٹی کا چھوٹا مرتبان ہے' جس میں چیزیں محفوظ کی جاتی ہیں۔

'برنی'۔ ریختہ ڈکشنری۔ آن لائن۔ <https://www.rekhtadictionary.com/meaning-of-barnii?lang=ur> (29 مارچ 2022م۔)

3 'والرضف فی طابون الخبیز' کو 'گرم تنور' سے تعبیر کیا لیکن اصلی نص میں فلسطین کی روایتی روٹی جسے طابون کے نام سے جانا جاتا ہے زیر زمین تندور میں تیار کی جاتی ہے جس کے نیچے ہموار پتھر ہوتے رکھے جاتے ہیں جو نہ صرف تندور کو گرم رکھتے ہیں بلکہ جب آٹا ان پر براہ راست رکھا جاتا تھا تو روٹی پر چھوٹے چھوٹے نشان بن جاتے ہیں جو اس روٹی کی پہچان ہیں۔ تاہم، جدید تندور اب زمین کے اوپر بنائے گئے ہیں، لیکن گرم گول چھوٹے پتھر (عربی میں الرضف) اب بھی روٹی پکانے کے لیے استعمال کیے جاتے ہیں۔

Chef Tariq. "Taboon Bread(Nourishment and Sustenance)". *Chef Tariq | Middle Eastern Recipes*. 2021.Web. Online. 26 March 2022. Available: <https://www.cheftariq.com/recipe/taboon-bread/>

ایک پورے مہینے تک گاؤں کے گھروں میں موجود رسد کو اپنی نئی آماجگاہ منتقل کرنے پر مجبور کیا۔

وہ اپنے گھر والوں کو یہ بتانے کے لیے کہ اب وہ اپنے گھروں کو جلد ہرگز نہ لوٹ سکیں گے ان کی قید سے فرار ہو کر لوٹنے میں کامیاب ہو گیا، جبکہ اس کے گاؤں کا جوان نقل و حمل اور ظلم و جبر کے عذاب نہ سہ سکا اور ہلاک ہو گیا۔

وہ روتا روتا اپنے اہل و عیال کے پاس لوٹ آیا، مشقت اور بھوک نے اسے بے حال کر دیا تھا، گرمی کے کوڑے برساتے سورج نے اسے جلا ڈالا تھا، اس کے رونے کی وجہ اپنے اوپر کیے جانے والے عذاب یا ظلم نہ تھا، بلکہ وہ صہیونی گروہوں میں موجود جرائم پیشہ افراد کے ہاتھوں اپنی کوفیہ کے چوری ہونے اور اپنی وراثت، عزت و وقار اور شان و شوکت سے چھین کر جبرا کام کروائے جانے کے بعد اپنے کھلے بالوں پر شرمندہ ہو زار و قطار رو رہا تھا، وہ اس وقت تک زار و قطار روتا رہا جب تک کہ اس کے والد نے اپنی اکلوتی کوفیہ کو پہاڑ کر آدھے حصے سے اپنا اور آدھے حصے سے اپنے بیٹے کا سر نہ ڈھانپ لیا۔

### Analysis:

1. Comparing ST and TT it is evident that the ST sentence 'في أول محطات الرحيل' (in the first station of departure) has been rendered in the TT as 'کوچ کی پہلی منزل' (lit. in the first phase/step of departure). The ST word الرحيل has been adopted into TL (Feroz-ul-Din. 2010. 707) and it means کوچ کرنا (lit. to depart) or ایک جگہ سے دوسری جگہ جانا (lit. to go from one place to another), whereas the ST word محطة (Waheed Uz Zaman. 1990. 147) stands for 'اسٹیشن، سٹیج' (lit. station, stage) both of which are English words which have been borrowed (Vinay and Darbelnet. 1995. 31-32) into Urdu. In this particular example, the ST it has been rendered dynamically (Nida. 1964. 166) based on the 'principle of equivalent effect' in an effort to minimize the SL interference and the feeling of weirdness; however, the use of the word 'station' in the ST suggested that 'they were at a railway station' but this detail has been made implicit (Chesterman. 1997. 108-109) in TT.
2. Comparing ST and TT it is evident that the ST sentence 'مکسورین' (lit. devastated) has been rendered in the TT as 'شکستہ دل' (lit. broken hearted). The ST comes from the base form کسر which mean 'to break' while the TT phrase (Feroz-ul-Din. 2010. 845) means 'اداس، غمگین، مایوس' (lit. sad, gloomy, despairing). In this case the translated phrase is a dynamic rendition (Nida. 1964. 166) of the original that introduces a situational equivalent in the TL for a situation referred in the SL message as a literal rendition would sound awkward in this case. Moreover, this also serves as an example of class shift (Catford. 1967. 72-85) as the grammatical nature of the word has altered.
3. Comparing ST and TT it is evident that the ST sentence 'دوالي العنب' has been rendered in the TT as 'انگور کی بیل'. The word دوالي separately also refers to a disease;

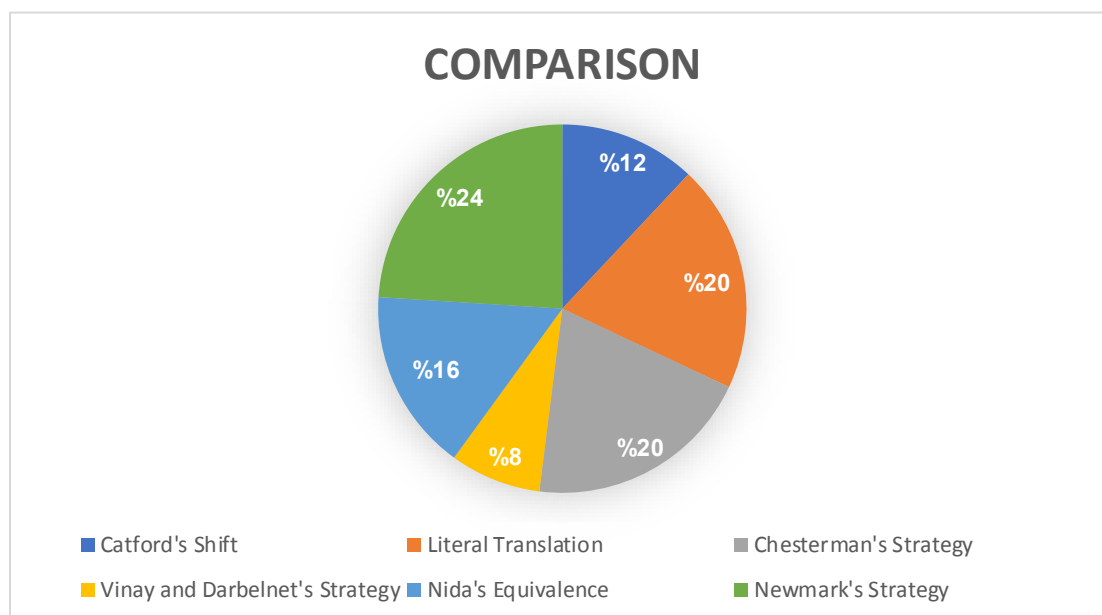
however, in this context the ST word دوالي (Addarij.com) in Jordan is a name of a dish which uses grape leaves while in Palestine it may also be used to refer to grapevines and their leaves. Thus, in this particular case the ST phrase has been rendered literally (Vinay and Darbelnet. 1995. 33-35) in the TL.

4. Comparing ST and TT it is evident that the ST sentence 'القمح في خوابيه' (lit. wheat in its jars) has been rendered in the TT as 'گندم سے بھرے کلہوٹے'. The ST word خوابي (Almaany Online) is the plural form of the word خابية which means 'وعاء كبير من الطين يوضع فيه الماء أو الزيت ونحوهما' (trans. a large clay pot in which water, oil or anything else is placed) while (Ibrahim. 2004. 213) it means 'وعاء الماء الذي يحفظ فيه' (trans. a container in which water is kept). In TL the ST word خابية (Waheed Uz Zaman. 1990. 176) means 'بڑا مٹکا' (lit. a large pot). However, it should be noted that the farmers of Punjab who harvest wheat keep it in large clay structures (old) or metal structures (new) cylindrical in shape which have a large hole at the top and a small at the bottom which is called کلہوٹا in Urdu. Thus, the ST word has been rendered using its cultural equivalent Newmark (2001. 76) and the phrase has been adapted (Chesterman. 1997. 108) accordingly. However, the fact that the name may be foreign for some readers it has been explained with footnotes (Newmark. 2001. 77) in an attempt to facilitate the readers in understanding the concept.
5. Comparing ST and TT it is evident that the ST sentence 'جراره' (lit. it's jars or urns) has been rendered in the TT as 'برنيوں'. The ST word جرار (Ibrahim. 2004. 116) means 'إناء من خزف' (lit. pot made of ceramic or baked clay) in Arabic, while it is rendered in Urdu (Waheed Uz Zaman. 1990. 94) as 'گھڑا' (clay pot for storing water). The word 'گھڑا' holds a special cultural significance in Urdu and is only used to store water. However, this is for storing oil so the word برنی (Rekhta Dictionary) indicating 'a small clay pot with a large both' i.e. an urn has been used. Thus, the ST word has been rendered using its cultural equivalent Newmark (2001. 76) along with footnotes (Newmark. 2001. 77) in an attempt to facilitate the readers in understanding the concept.
6. Comparing ST and TT it is evident that the ST sentence 'والرصف في طابون الخبيز' (lit. stones in small clay-oven for baking) has been rendered in the TT as 'گرم تتور' (lit. hot clay ovens). In popular Palestine flatbread called taboon (Taboon Bread (Nourishment and Sustenance)) was made in underground ovens with smooth stones at the bottom which not only kept the oven hot but when dough was placed directly on them the small bumps were created which are the signature of this bread. However, the modern ovens are now built above ground, but the hot stones are still used to cook the bread. As the popular method of using clay ovens to make bread differs in both cultures the ST word has been rendered using its cultural equivalent Newmark (2001. 76) in an attempt to elicit a similar response from the TT readers; however, the foreign cultural aspect has been explained in the footnotes (Newmark. 2001. 77) in an attempt to facilitate the readers in understanding the concept.
7. Comparing ST and TT it is evident that the ST sentence 'العصبات الصهيونية' (lit. Zionist groups) has been rendered in the TT as 'صيهوني غنڈوں' (lit. Zionist Hooligans) rather than as 'صيهوني گروپوں'. In this example, certain information has been altered (Shift by Addition and Omission) like the SL word 'عصبات' meaning 'groups' has been omitted and replaced with the TL word غنڈوں meaning (Feroz-ul-Din. 2010. 918) 'بد معاش، لڑائی جھگڑا کرنے والا' (trans. hooligan, someone who fights) in order to

enhance the emotive nature (Chesterman. 1997. 104) of the text by creating a situational equivalence (Nida. 1964. 166) in the TT, adopting its style and modifying the words according to the most frequently used collocations that renders the underlying emotive tone of the TT explicit (Chesterman. 1997. 108-109); thereby, facilitating the readers understanding by making the resulting translation communicate (Newmark. 1981. 39) the true intentions of the authoress and creates an equivalent effect as desired by both, the authoress and the translator.

8. Comparing ST and TT it is evident that the ST phrase 'الحمل والنقل' (lit. carrying and transporting) has been rendered in the TT as 'نقل و حمل' which is the exact equivalent (Nida. 1964. 166) of the ST phrase which (Feroz-ul-Din. 2010. 1371) simply means 'transport' and is used in three languages i.e. Arabic, Urdu, and Persian; however, the order of the phrase has been altered (Chesterman. 1997. 96) i.e. the phrase itself remains intact and agrees to an equivalent phrase in TT but the internal construction of the phrase changes.

### Findings:



In **Example-22** after comparing the ST and its corresponding TT it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations. Among these instances, two examples of shift by addition and explicitation, three examples of cultural equivalent, and one example each of borrowing, class shift, implicitation, emphasis change, and phrase structure change are found while the overall outlook of the sentence is communicative.

**Example No. 23****Source Text:**

الجنود الإنجليز حاصروا الثوار الفلسطينيين في الجبال، فاضطروهم إلى أن يلجأوا إلى المدن المجاورة لهم، ظنوا أنهم سوف يلتقطونهم الواحد تلو الآخر بكل سهولة؛ فهم جميعا يلبسون كوفيات فلسطينية، ويتلثمون بها ليخفوا شخصياتهم الحقيقية، ويعيونهم فتكا وانتقاما منهم، أما أهل المدن الفلسطينية فلا يلبسون هذه الكوفيات، وإنما يتيهون بـ (الطربوش) الأحمر ذي (الشرشوبة) السوداء.

الخطة سهلة ومضمونة النتائج، تتلخص في حملة عملاقة لمداومة المدن الفلسطينية بالآلاف الجنود الإنجليز، فيقبضون على الثوار كلهم في يوم واحد، ثم تموت الثورة ضدّهم بعد أن يعلقوا الثوار على أعواد المشانق على امتداد الطرق المدن الفلسطينية حتى الجبال مقر الثورة.  
جاء الصباح، وداهم الجنود الإنجليز المدن الفلسطينية في لحظة واحدة ليجدوا أن رجال المدن وصبياتها جميعا قد لبسوا الكوفيات، وتلثموا بها، فاخفتى الفدائيون بينهم. ارتبك (الجنرال) الإنجليزي وأسقط في يديه، وابتسم الثوار.

**Target Text:**

انگریز سیابیوں نے فلسطینی انقلابیوں کا پہاڑوں میں محاصرہ کر لیا، اور انہیں قریبی شہروں میں پناہ لینے پر مجبور کیا، ان کا گمان تھا کہ وہ یکے بعد دیگرے ان سب کو باآسانی پکڑ لیں گے، کیونکہ وہ سب فلسطینی کوفیات<sup>(1)</sup> پہنتے ہیں، اور انہیں نقاب کے طور پر اپنے چہرے کو چھپانے کے لیے استعمال کرتے ہیں تاکہ انہیں پہچانا نہ جا سکے، جس کی وجہ سے وہ انہیں مارنے اور ان کے خلاف انتقامی کارروائی کرنے سے قاصر ہیں، البتہ جہاں تک فلسطینی شہروں کے لوگوں کا تعلق ہے وہ ان کوفیات کی بجائے سیاہ پھندنے والی سرخ طربوش<sup>(2)</sup> پہنتے ہیں۔

<sup>1</sup> کوفية مشرق وسطی کی روایتی ہے۔ یہ مربع کی شکل کا کپڑا ہوتا ہے جسے فلسطینی مرد سر ڈھانپنے کے لیے استعمال کرتے ہیں، یہ کتان یا سوت سے بنا ہوتا ہے اور سفید اور سیاہ رنگوں پر مشتمل ہوتا ہے۔ یہ فلسطینی جدوجہد کی علامت ہے۔ اسے حطة، سلك، قضاضة، شماع، غترہ اور مشدہ بھی کہا جاتا ہے۔ یہ سن 1960م کی دہائی میں فلسطینیوں کی یکجہتی کی علامت کے طور پر اس وقت ابھرا جب فلسطین کے سابق صدر یاسر عرفات ہر موقع پر اپنے مخصوص انداز میں اسے پہننے کی وجہ سے ایک ائیکون بن گئے۔

Sheikh, Safia. "Palestinian Keffiyeh". *The Fashion and Race Database*. 21 August 2020. Web. Online. 29 March 2022. Available: <https://fashionandrace.org/database/palestinian-keffiyeh/>

<sup>2</sup> طربوش (Tarboosh or Fez) لال رنگ کی گول، اوپر سے چپٹی اور اونچی ٹوپی ہے جس کے اوپر سے کالے رنگ کے ریشم کے دھاگوں کا ایک ٹیسل (tassel) لٹک رہا ہوتا ہے۔ اسے ترکی ٹوپی کے نام سے بھی جانا جاتا ہے۔ یہ روایت ترکی میں کمال اتاترک کی جدید ترین اصلاحات پر اختتام پزیر ہوئی جب اس سرخ نرالی مشرقی ٹوپی کی ایک سیکولر، پوسٹ امپیریل ملک میں کوئی جگہ نہیں تھی۔



یہ ایک آسان اور یقینی نتائج کا حامل منصوبہ ہے، فلسطینی شہروں پر چھاپہ مارنے کی اس بڑی مہم میں ہزاروں انگریز سپاہی حصہ لیں گے، وہ ایک ہی دن میں تمام انقلابیوں کو گرفتار کر لیں گے، پھر جب وہ فلسطینی شہروں کے گلی کوچوں یہاں تک کہ ان پہاڑوں میں بھی جو اس انقلابی مہم کا مرکز ہیں ان انقلابیوں کو تختہ دار پر لٹکائیں گے تو ان کے خلاف بغاوت دم توڑ جائے گی۔

صبح طلوع ہوئی، انگریز سپاہیوں نے آن ہی آن میں فلسطینی شہروں پر دھاوا بولا تو انہیں معلوم ہوا کہ ان شہروں کے تمام لوگوں نے چاہے وہ بچے ہوں کہ بوڑھے۔ کوفیات پہن کر اس کے زریعے اپنا منہ چھپا رکھا تھا، جس کی وجہ سے فلسطینی فدائی ان کے درمیان روپوش ہو گئے تھے۔ انگریز (جنرل) اس گتھی کو سلجھانے میں ناکام، حیران و پریشان کھڑا تھا جبکہ اس کی ناکامی پر انقلابیوں کے چہرے سے خوشی جھلک رہی تھی۔

### Analysis:

1. Comparing ST and TT it is evident that the ST adjective phrase 'الجنود الإنجليز' (lit. The British Armies) been rendered in the TT as 'انگریز سپاہیوں' (lit. British Soldiers) rather than as 'انگریز فوجوں' (lit. English Armies). In this example, certain information has been altered (Shift by Addition and Omission) like the SL word 'الجنود' meaning 'armies' has been rendered using a synonym (Chesterman. 1997. 102) 'سپاہیوں' (lit. soldiers) i.e. rather than referring to the whole entity the individual constituent units have been highlighted in order to enhance the emotive nature (Chesterman. 1997. 104) of the text thereby creating a situational equivalence (Nida. 1964. 166) and an equivalent effect as desired by both, the authoress and the translator.
2. Comparing ST and TT it is evident that the ST phrase 'كوفيات فلسطينية' (lit. Palestinian Kufiyah) has been rendered in the TT as 'فلسطینی کوفیات' where the ST word کوفیات has been borrowed (Vinay and Darbelnet. 1995. 31-32) into the TL due to the non-availability of an exact equivalent (Nida. 1964. 166) of the ST phrase which (Almaany Online) simply means 'an Arab headdress worn by men'; however, the order of the phrase has been altered (Chesterman. 1997. 96) i.e. the phrase itself remains intact and agrees to an equivalent phrase in TT but the internal construction of the phrase changes. Furthermore, the foreign borrowed element has been described using footnotes (Newmark. 2001. 77) to help the readers in comprehending the meaning.
3. Comparing ST and TT it is evident that the ST sentence 'ويتلثمون بها ليخفوا شخصياتهم' (lit. and they use it to hide their true identity) has been rendered in the TT as

Galer, Sophia Smith. "Reinventing the tarboosh: a fez for the 21st Century". BBC. 27 February 2018. Web. Online. 29 March 2022. Available: <https://www.bbc.com/culture/article/20180227-reinventing-the-tarboosh-a-fez-for-the-21st-century>

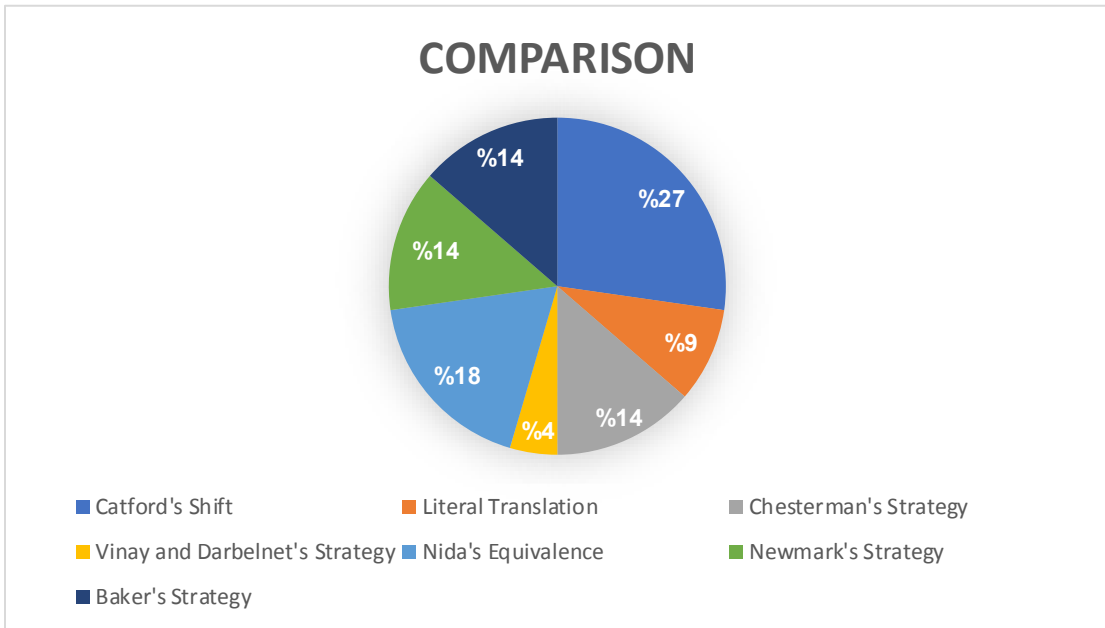
اور انہیں نقاب کے طور پر اپنے چہرے کو چھپانے کے لیے استعمال کرتے ہیں تاکہ انہیں پہچانا نہ ' (lit. and they use it as a veil to hide their faces so that they can't be recognized). The ST verb تلم (Waheed Uz Zaman. 1990. 629) means 'چہرہ ڈھانکنا، ' (lit. to cover the face, to put on a veil) where the cloth covers the head and the nose i.e. only the eyes are visible. The sentence has been paraphrased (Baker. 2001. 37) using related word where several additions and modifications (Shift by adopting multiple techniques) have been made that changes the style of the sentence while preserving the intended meaning.

4. Comparing ST and TT it is evident that the ST sentence 'الطربوش الأحمر ذي الشرشوبية' (lit. Red Tarboosh with a Black Tassel) has been rendered in the TT as 'سیاہ' (lit. Red Tarboosh with black tassel). The ST word الطربوش is rendered in the TL using its formal equivalent (Nida. 1954. 159) which (Feroz-ul-Din. 2010. 877) means 'Turkish Cap'. The sentence has been paraphrased (Baker. 2001. 37) using related word with slight modification (Shift by Modification) making it communicate (Newmark. 1981. 39) the true intentions and preserve the intended meaning. Moreover, the foreign element has been described using footnotes (Newmark. 2001. 77) to help new readers comprehend the meaning completely.
5. Comparing ST and TT it is evident that the ST sentence 'على امتداد الطرق المدن الفلسطينية' (lit. Along the roads of the Palestinian cities up to the mountains of the headquarters of the revolution) has been rendered dynamically (Nida. 1964. 166) in the TT as 'وہ فلسطینی شہروں کے گلی کوچوں یہاں تک کہ ان پہاڑوں میں بھی جو اس' with slight modification. The ST lexical item الطرق is the plural form of the word طریق which (Feroz-ul-Din. 2010. 878) is adopted by the TL and stands for 'راستہ، سڑک' (lit. path or road); however, the formal equivalent functions differently in the TL. Thus, the word has been altered stylistically as per the linguistic expectations of the audience in accordance with Catford's 'Intra-System Shift' (1965.75-82) which depicts the sense of the original.
6. Comparing ST and TT it is evident that the ST segment 'أن رجال المدن وصبيانها جميعا' (lit. that all the men and young boys of the cities) has been rendered in the TT as 'شہروں کے تمام لوگوں نے چاہے وہ بچے ہوں کہ بوڑھے' with slight addition and modification. The ST word رجال which is the plural form of the word رجل (Waheed Uz Zaman. 1990. 257) simply means 'مرد' (lit. man); moreover, the Arabic language word is used in Urdu as well (Feroz-ud-Din. 2010. 705) i.e. 'لوگ، بہت سے مرد' (lit. people, a lot of men). Thus, the sentence has been paraphrased (Baker. 2001. 37) using related word where several additions and modifications (Shift by adopting multiple techniques) have been made that changes the style of the sentence while preserving the intended meaning.
7. Comparing ST and TT it is evident that the ST sentence 'فدائيون' (trans. Commandos, Guerrilla Fighters) has been rendered using the TT formal equivalent (Nida. 1964. 159) as 'فلسطینی فدائی'. The word فدائي (meaning: one who sacrifices himself for his country) originally from the Arabic language is used in Urdu as well with the same meaning (Feroz-ud-Din. 2010. 926) i.e. 'جان نثار، عاشق، سر دینے والا' (lit. devotee, lover, self-sacrificing). In this case, Catford's 'Intra-System Shift' (1965.75-82) has been used as 'an equivalent (plural form) is present in the TL but the translator has adopted another term (singular form) to depict the sense of the original' which refers

to all groups as a whole in an attempt to transfer the SL message to TT reader in the Urdu Language completely and without ambiguities as per their linguistic expectations. Moreover, the original lexical item used is followed by an explanatory note (Newmark. 2001. 77) to facilitate any reader new to the concept being presented in this phrase.

8. Comparing ST and TT it is evident that the ST sentence 'ارتبك الجنرال الانجليزى وأسقط 'في يديه، وابتسم الثوار انگریز (جنرل) اس گتھی کو سلجھانے میں ' ناکام، حیران و پریشان کھڑا تھا جبکہ اس کی ناکامی پر انقلابیوں کے چہرے سے خوشی جھلک رہی ' (trans. The British General stood confused and bewildered at the failure to unravel this dilemma while the faces of the revolutionaries had a look of delight upon his failure.) with slight addition and modification. The ST phrase 'أسقط في يديه' (Almaany Online) means 'نادم و پشیمان ہونا، حیران ہونا' (lit. He stood aghast or bewildered) while the verb ارتبك (Almaany Online) means 'شش و پنچ میں مبتلا ہونا' (lit. to be at one's wits end). Thus, the sentence has been rendered utilizing the strategy of explicitation (Chesterman. 1997. 108-109) where the emotive reference hidden in the subtext has been made as direct as possible by adding and altering certain words so as to extract the desired response from the audience easily.

## Findings:



In **Example-23** after comparing the ST and its corresponding TT it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations. Among these instances, three examples of shift by using multiple techniques and paraphrase, two examples of intra-system shift, one example each of shift by modification, synonym usage, emphasis change, phrase structure change, and borrowing are found while the overall outlook of the sentence is communicative.

**Example No. 24****Source Text:**

مرات قليلة هي المرات التي سمح لعائلتها فيها بأن تصل إلى شاطئ غزة، وأن تقضي وقتاً سعيداً في مداعبة مياهه الزرقاء الصافية، أمها أخبرتها إنه صاف مثل قلوب الشهداء.

عندما استيقظت هذا الصباح وجدت بيتها يكاد يغرق في مياه قدرة منتنة الرائحة قد اجتاحت شوارع حيفا وزقاقه، إنها مياه الصرف الصحي قد أطلقها الصهاينة عليهم من جديد كي يعذبهم أكثر فأكثر؛ ابنتها الصغيرة تسألها بفصول وقد أدھشها اللون الأسود القاتم الذي ابتلع الشوارع ثم ابتلع أرضية بيتها: "بحرنا لونه أزرق، فهل هذا البحر الأسود للصهاينة؟"

أجابتها الأم بقرف من الرائحة الكريهة التي تزكم أنفها: "نعم، إنه بحرهم".

**Target Text:**

ایسے مواقع بہت کم ہیں جب اس کے خاندان کو غزہ کے ساحل تک رسائی اور اس کے صاف شفاف نیلے پانی میں اٹکھیلیاں کرتے پر مسرت وقت گزارنے کی اجازت دی گئی، اس کی اس کی والدہ نے اسے بتایا کہ اس سمندر کا پانی شہداء کے دلوں کی طرح صاف ہے۔

آج صبح جب وہ بیدار ہوئی تو اس نے دیکھا کہ اس کا گھر گندے بدبودار پانی میں -جو اس کے محلے کے گلی کوچوں میں پھیلا ہوا تھا- تقریباً ڈوب چکا ہے، یہ گٹر کا پانی تھا جو صہیونیوں نے انہیں زیادہ سے زیادہ اذیت دینے کے لیے دوبارہ ان پر چھوڑا تھا، گلیوں کو نکلنے کے بعد ان کے گھر کے فرش کو نکلنے والے گہرے سیاہ رنگ سے حیران ہو کر اس کی چھوٹی بیٹی نے تجسس بہنے انداز میں پوچھا: "ہمارا سمندر نیلے رنگ کا ہے، تو کیا یہ کالا سمندر<sup>(1)</sup> صہیونیوں کا ہے؟"

اس کی ماں نے بو کے بہہکوں سے گھن آنے کے سبب ناک بہوں چڑھاتے ہوئے جواب دیا: "ہاں! یہ ان کا سمندر ہے۔"

**Analysis:**

1. Comparing ST and TT it is evident that the ST sentence 'البحر الأسود' (lit. Black Sea) has been rendered literally (Vinay and Darbelnet. 1995. 33-35) in the TT as 'کالا'

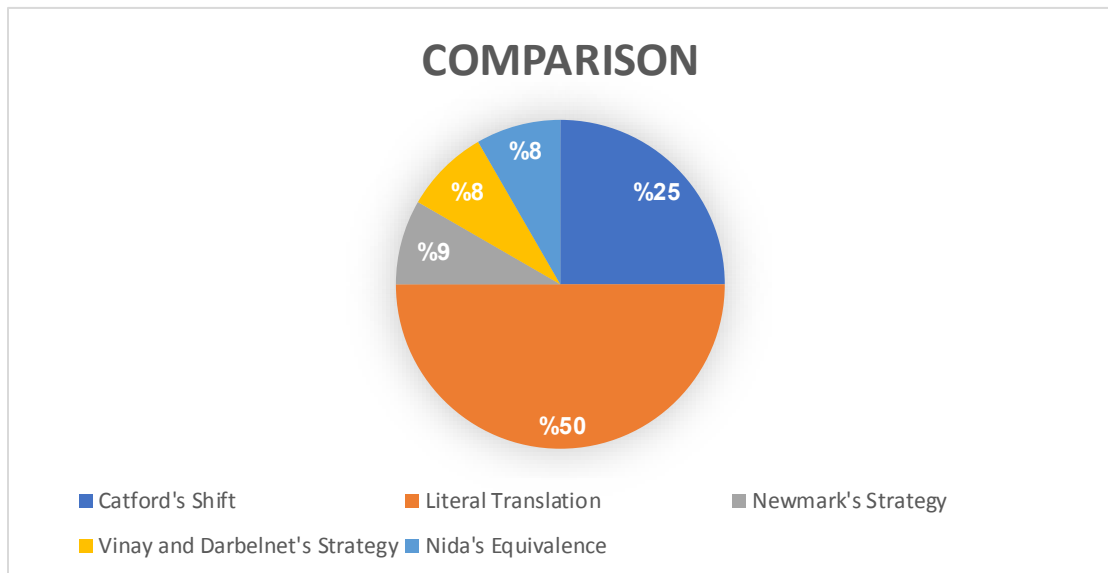
<sup>1</sup> "البحر الأسود" کا ترجمہ "کالا سمندر" کیا۔ بحیرہ اسود (Black Sea) سے مراد یورپ کے جنوب مشرقی سرے پر واقع سمندر ہے جس کی سرحد شمال میں یوکرین، شمال مشرق میں روس، مشرق میں جارجیا، جنوب میں ترکی اور مغرب میں بلغاریہ اور رومانیہ سے ملتی ہے۔ چونکہ نص میں یہ سمندر مراد نہیں اس بنا پر ترجمہ مختلف انداز میں کیا گیا ہے۔

Goncharov, Vladimir Petrovich, Aleksey Nilovich Kosarev and Luch Mikhaylovich Fomin. "Black Sea". *Encyclopedia Britannica*. 7 May 2021. Web. Online. 29 March 2022. Available: <https://www.britannica.com/place/Black-Sea>

'بحيره اسود' (Nida. 1964. 159) rather than using the formal equivalent (Britannica) is the name of one of the seas of the world. The sea (Why are The Seas named Black, White, and Yellow?) was first named 'inhospitable sea'; however, one of the hypotheses is that it was termed black due to severe winter storm. Moreover, the TL word 'بحيره' (Feroz-ul-Din. 2010. 184) is the diminutive (تصغير) form of the SL word 'بحر' and stands for 'a body of water smaller than an ocean'. Nevertheless, the ST phrase is a literal translation of the English term which has then been borrowed (Vinay and Darbelnet. 1995. 31-31) into the TL. However, the phrase refers to 'the black pungent water of the severs' not the sea. Thus, the phrase has not been translated using the recognized translation (Newmark. 2001. 76) rather it has been rendered literally (Vinay and Darbelnet. 1995. 33-35) with the addition of footnotes (Newmark. 2001. 77) to explain the foreign element.

2. Comparing ST and TT it is evident that the ST sentence 'بقرف من الرائحة الكريهة التي 'تركز أنفها' (trans. disgusted by the foul odor that filled her nose) has been rendered in the TT as 'بو کے بھبھکوں سے گھن آنے کے سبب ناک بھوں چڑھاتے ہوئے'. The ST word 'بقرف' (Waheed Uz Zaman. 1990. 570) 'الرائحة الكريهة' (Almaany Online) 'بدرنا' (Waheed Uz Zaman. 1990. 296) means 'زكام ميں مبتلا كرنا' literally or 'بھرنا' (Almaany Online) figuratively. In this case, the ST sentence has been rendered dynamically (Nida. 1964. 166) with modulations (Vinay and Darbelnet. 1995. 36-37) in the original as the literal rendition may sound awkward to the target audience while the 'situational equivalent' proposed is commonly understood and accepted.

## Findings:



In **Example-24** after comparing the ST and its corresponding TT it is observed that the translated version has some additions and modifications which helps it function in the TL cultural as per its linguistic expectations while most of the text has been rendered literally due to the simplicity and the similarities between the two languages. Among these instances, two examples of shift by modification and one example each of shift

by addition and modulation are found while the overall outlook of the sentence is dynamic.

### Example No. 25

#### Source Text:

الآن هي تحقق حلمها، وتحرر تل الربيع لا تل أبيب من قبضة العدو الصهيوني لمدة ست عشرة ساعة، وتعلن الجمهورية الفلسطينية الحرة المنتصرة على امتداد 95 كيلو في العمق المحتل من تل الربيع من حافلة صهيونية اختطفها هي ومجموعتها الفدائية، ليرفرف العلم الفلسطيني بكبرياء في مقدمة الحافلة العسكرية التي تخطفها أمام دهشة العيون الصهيونية التي ترتعد بخوف وجبن.

تصرخ فيهم، وتقول بنبل وفروسية نادرة: "نحن لا نريد قتلكم، نحن نحتجزكم فقط رهائن لنخلص رفاقنا المعتقلين من براثن أسركم. نحن شعب يطالب بحقه بوطنه الذي سرقتموه. ما الذي جاء بكم إلى أرضنا؟".

وعندما تقرأ في عيونهم أنهم لا يفهمون ما تقول توكل لمجندة صهيونية محتجرة -تزعم أنها من أصول يمنية- مهمة ترجمة ما تقول لهم، وهي تلفظ كلماتها بصوت جهوري شجاع: "هل تفهمون لغتي أم أنكم غرباء عن اللغة والوطن!!!".

هي تترنم، وتهتف مع زملائها الفدائيين: "التعلموا جميعكم أن أرض فلسطين عربية، وستظل كذلك مهما علت أصواتكم وعلا بنيانكم على أرضنا.

لك حبي وفؤادي

بلادى...بلادى...بلادى

إليك لا بد أن نعود

فلسطين يا أرض الجدود

العيون الصهيونية العالقة في الخوف تحاصرها بدهشة، وهي لا تصدق أن هذه الفتاة الفلسطينية الصغيرة قد بلغت الجراءة بها وبأحد عشر شابا فلسطينيا، بينهم لبناني ويمني، أن يخترقوا شواطئ يافا المحتلة، وأن ينزلوا عليها، وأن يصلوا إلى قلب مدينة تل الربيع، فيخطفون حافلة فيها نحو ثلاثين مجندا صهيونيا، ويجبرونها على التوجه إلى حيث يريدون عبر طريق عسكري، ثم يخطفون حافلة أخرى، وينقلون الجنود الذين فيها إلى الحافلة الأولى، ليصبح عدد المختطفين ثمانية وستين جنديا، ويعلنون أنهم عادوا إلى وطنهم لتحرير رفاقهم الفلسطينيين الأسرى.

**Target Text:**

اب اس کا خواب حقیقت بنے گا، وہ سولہ گھنٹے کے اندر اندر تل ابیب<sup>(1)</sup>... نہیں... تل الربیع<sup>(2)</sup> کو صیہونی دشمن کے قبضے سے آزاد کروائے گی، وہ اس بس کے ذریعے جسے اس نے اور اس کے فدائی گروہ نے اچک لیا تھا تل الربیع کے مقبوضہ رقبہ میں 95 کلومیٹر اندر آزاد اور فاتح جمہوریہ فلسطین کا اعلان کرے گی، تاکہ اس عسکری بس کے سامنے فلسطینی جھنڈا فخر سے لہرائے، جسے اس نے حیرت سے پھٹی صیہونی آنکھوں کے سامنے جو خوف اور بزدلی سے کانپ اٹھی تھیں چھین لیا تھا۔

وہ بے مثال بہادری اور کشادہ دلی کا ثبوت دیتے با آواز بلند بولی: "ہم تمہیں قتل نہیں کرنا چاہتے، ہم نے صرف اپنے زیر حراست ساتھیوں کو تمہاری قید کے شکنجے سے چھڑانے کے لیے تمہیں یرغمال بنایا ہے۔ ہم اس ملک کے باشندے ہیں اور اس سرزمین کے دعوے دار ہیں جسے تم نے چرایا ہے۔ آخر تم ہماری زمین پر کیا لینے آئے ہو؟"

مگر ان کی آنکھوں میں جھانکنے پر اسے لگا کہ اس کی باتیں انہیں سمجھ نہیں آ رہیں، تو اس نے ایک زیر حراست صیہونی فوجی کو۔ جو اسے شکل و صورت سے یمنی معلوم ہوتی تھی۔ ان سے کی باتوں کا ترجمہ کرنے کا کام سونپتے ہوئے جرات مند اور بلند آواز میں اپنے الفاظ یوں ادا کیے: "کیا تم میری زبان سمجھتے ہو یا یہ زبان اور وطن دونوں تمہارے لیے اجنبی ہیں!!!"

وہ گنگناتی اور اپنے فدائی ساتھیوں کے ساتھ مل کر نعرے لگاتی: "تاکہ تم سب جان لو کہ سرزمین فلسطین اہل عرب کی سرزمین ہے، اور عرب رہے گی، خواہ تمہاری آوازیں کتنی ہی بلند اور ہماری سرزمین پر تمہاری تعمیرات کتنی ہی اونچی کیوں نہ ہو۔"

<sup>1</sup> تل ابیب اسرائیل کا بڑا شہر اور اقتصادی مرکز ہے جو یروشلم سے 40 میل (60 کلومیٹر) شمال مغرب میں بحیرہ روم کے ساحل پر واقع ہے۔ تل ابیب کی بنیاد 1909م میں بحیرہ روم کی قدیم بندرگاہ جافا میں ایک یہودی مضافاتی علاقے کے طور پر رکھی گئی تھی جس کے ساتھ یہ 1950م میں شامل ہوا تھا۔

Razin, Eran. "Tel Aviv–Yafo". *Encyclopedia Britannica*. 6 October 2021. Web. Online. 29 March 2022. Available: <https://www.britannica.com/place/Tel-Aviv-Yafo>

<sup>2</sup> تل الربیع سن 1948م کی نکتہ سے پہلے اس شہر کا نام تھا اور موجودہ "تل ابیب" اس کے کھنڈرات پر مبنی ہے جہاں سے بہت سے فلسطینی دیہاتوں اور شہروں کے لوگوں کو بے گھر کر دیا گیا ہے، اور متعدد اور شہروں کی طرح اس کے اصلی نام کو مسخ کر کے اسے عبرانی دیا گیا۔

مواسی، علی نصوح. "تل ابیب" لیست "تل الربیع"! "مجلة عرب" 48. 16 نوفمبر 2012م. الالکترونی. (مجلة عرب۔ <https://www.arab48.com/16/11/2012/48>) 29 مارچ 2022م۔

## اے وطن... اے وطن... اے پیارے وطن میرا دل تیری محبت کا جاں بخش دیار (1)

فلسطین اے میرے اجداد کی سرزمین لازم ہے کہ ہم تیری طرف لوٹ آئیں  
خوف میں ڈوبی صیہونی آنکھوں نے اسے حیرت سے گھیر رکھا تھا انہیں یقین نہیں آ رہا تھا  
کہ یہ کم سن فلسطینی لڑکی اور یہ گیارہ فلسطینی نوجوان -جن میں لبنانی اور یمنی جوان بھی  
ہیں۔ اس قدر بے باکی سے مقبوضہ یافا (2) کے ساحلوں کو عبور کر کے ان پر حملہ آور ہوئے  
اور تل الربیع شہر کے قلب میں پہنچ کر وہاں تقریباً تیس صیہونی فوجیوں سے بھری ایک  
بس کو اغواء کیا، انہیں عسکری راستے کے ذریعے اپنے مرضی کے مقام پر جانے پر  
مجبور کیا، پھر ایک اور بس کو اغواء کر کے وہاں موجود فوجیوں کو پہلی بس میں منتقل  
کر دیا، تاکہ اغوا ہونے والے فوجیوں کی تعداد اڑسٹھ تک پہنچ جائے، اور اعلان کیا کہ وہ  
اپنے ساتھی فلسطینی قیدیوں کو آزاد کرانے کے لیے اپنے وطن واپس لوٹ آئے ہیں۔

### Analysis:

1. Comparing ST and TT it is evident that the ST sentence 'الآن هي تحقق حلمها' (trans. Now, she will fulfill her dream) has been rendered in the TT as 'اب اس کا خواب حقیقت گا' (lit. Now, her dream will turn into a reality) where voice form has changed i.e. the active form has changed into passive form (Shift by Modulation) within the structure of the clause (Chesterman. 1997. 96-97) has occurred in terms of the constitute parts of the phrase.
2. Comparing ST and TT it is evident that the ST sentence 'تل الربيع لا تل ابيب' (trans. Tel Al-Rabi not Tel Aviv) has been rendered in the TT as 'تل ابيب۔ نہیں۔ تل الربيع'۔ The ST noun تل الربيع is the Arabic version of the famed تل ابيب which is a Hebrew name given to a city in Israel; hence, the name has been rendered as is i.e. borrowed (Vinay and Darbelnet. 1995. 31-32). However, the fact that the name is a foreign element which has been retained in the TT (Venuti. 1995. 20) it has been explained with footnotes (Newmark. 2001. 77) in an attempt to facilitate the readers in understanding the concept.
3. Comparing ST and TT it is evident that the ST sentence 'وعندما تقرأ في عيونهم أنهم لا يفهمون ما نقول' (lit. when she reads in their eyes that they are not understanding what

<sup>1</sup> 'الك حبي وفؤادي' کا ترجمہ 'میرا دل تیری محبت کا جاں بخش دیار' کیا جس کا مطلب ہے 'میری تمام تر محبتیں اور چاہتیں تیرے لیے ہیں'۔ ترجمہ کے طور پر استعمال کیے جانے والا جملہ دراصل ڈاکٹر راشد علی کی لکھی نظم کا مصرع ہے جسے استاد امانت علی نے گایا ہے۔

" اے وطن، پیارے وطن، پاک وطن، پاک وطن "۔ مٹویک میگزین۔ جنگ۔ 05 ستمبر 2018م۔ آن لائن۔ <https://jang.com.pk/news/543453> (29 مارچ، 2022م)

<sup>2</sup> یافا ایک قدیم بندرگاہی شہر ہے جس میں سے اب تل ابيب پروان چڑھا ہے۔ حالیہ برسوں میں، جنوبی تل ابيب کے بیشتر علاقوں کی طرح، یہ علاقہ دوبارہ تخلیق کیا گیا ہے۔ پرانی تنگ گلیاں اور صحن اب تل ابيب کی شہری ٹیپسٹری کا ایک اور انتہائی مطلوبہ حصہ ہیں۔

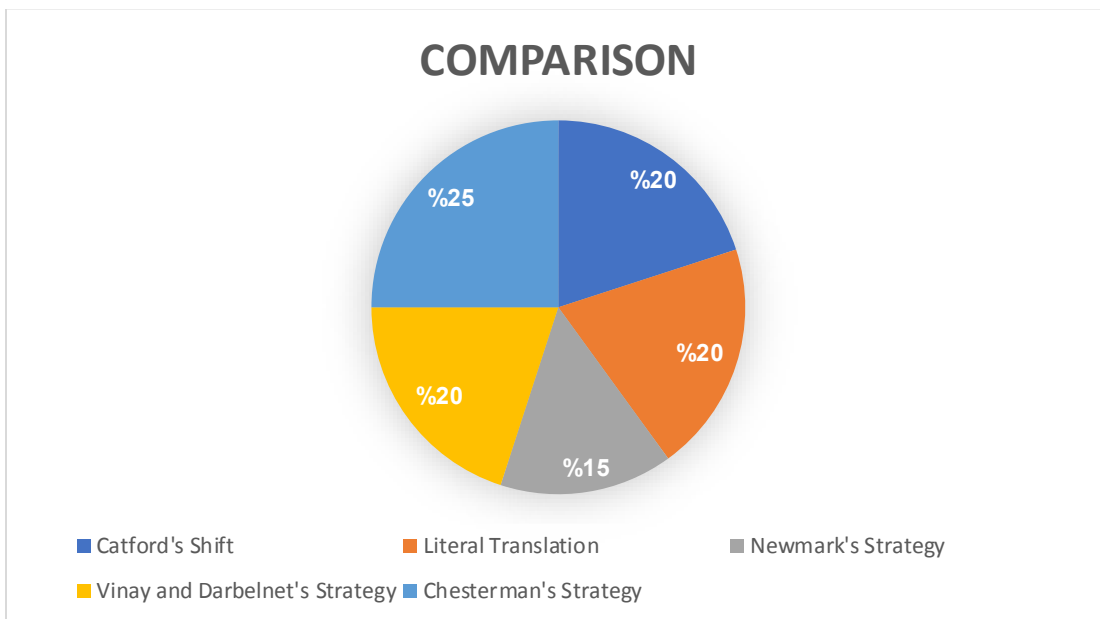
"Jaffa (Yafo)". *Tourist Israel The Guide*. Web. Online. 29 March 2022. Available: <https://www.touristisrael.com/jaffa-yafo-tel-aviv/360/>



she is saying) has been rendered in the TT as ' مگر ان کی آنکھوں میں جھانکنے پر اسے ' (trans. upon peering into their eyes she felt that they are did not understand what she was saying) in accordance with the strategy of modulation (Vinay and Darbelnet. 1995. 36-37) as the literal rendition of the ST although grammatically correct is unsuitable and would seem awkward to the target audience. Furthermore, during translation the phrase structure (Chesterman. 1997. 96) has also been changed with the change of the tense.

4. Comparing ST and TT it is evident that the ST sentence 'المجندة صهيونية محتجزة' (lit. to a captured female Zionist soldier) has been rendered in the TT as ' ایک زیر حراست ' (lit. captured Zionist soldier) where what was depicted by the syntax (feminine nature) explicitly (Chesterman. 1997. 108-109) has been omitted in the TL as it can be easily inferred by the readers by the subsequent sentence. Furthermore, this rendition also serves as an example of intra-system shift (Catford.1965.75-82) as the target language possesses the feminine version of the word but it is seldom used in this context.
5. Comparing ST and TT it is evident that the ST sentence 'تزعّم أنها من أصول يمنيّة' (lit. whom she assumed to be of Yemeni descent) has been rendered in the TT as ' جو ' (lit. captured Zionist soldier) where what was depicted by the syntax (feminine nature) explicitly (Chesterman. 1997. 108-109) has been omitted in the TL as it can be easily inferred by the readers by the subsequent sentence. Furthermore, this rendition also serves as an example of intra-system shift (Catford.1965.75-82) as the target language possesses the feminine version of the word but it is seldom used in this context.
5. Comparing ST and TT it is evident that the ST sentence 'تزعّم أنها من أصول يمنيّة' (lit. whom she assumed to be of Yemeni descent) has been rendered in the TT as ' جو ' (lit. captured Zionist soldier) where what was depicted by the syntax (feminine nature) explicitly (Chesterman. 1997. 108-109) has been omitted in the TL as it can be easily inferred by the readers by the subsequent sentence. Furthermore, this rendition also serves as an example of intra-system shift (Catford.1965.75-82) as the target language possesses the feminine version of the word but it is seldom used in this context.
6. Comparing ST and TT it is evident that the ST sentence 'بلادي...بلادي...بلادي' (lit. my country...my country...my country) has been rendered in the TT using the popular Urdu lyric ' اے وطن۔ اے وطن۔ اے پیارے وطن ' (lit. O homeland ... O homeland ... O dear homeland) with slight modification in accordance with the strategy of emphasis change (Chesterman. 1997. 104) in an attempt to create a more effective and relatable translation with an effect almost similar to that of the original on the intended audience.
7. Comparing ST and TT it is evident that the ST sentence ' لك حبي وفوادي ' (lit. you have my love and my heart) has been rendered in the TT using the popular lyric of Urdu Poem as ' میرا دل تیری محبت کا جاں بخش دیار ' (lit. my heart is the lifeblood of your love) sung by the famed 'Imanat Ali' in accordance with the strategy of emphasis change (Chesterman. 1997. 104) in an attempt to create a more effective and relatable translation with an effect almost similar to that of the original on the intended audience.
8. Comparing ST and TT it is evident that the ST sentence 'يافا' (Jaffa) has been rendered in the TT as 'يافا' is the names of an ancient port city on Israeli coast and as such it has been borrowed (Vinay and Darbelnet. 1995. 31-32) into the TL which is also 'recognized' (Newmark. 2001. 76) by the target audience. However, it has been explained in footnotes (Newmark. 2001. 77) for new reader's better understanding.

## Findings:



In **Example-25** after comparing the ST and its corresponding TT it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations. Among these instances, two examples of shift by modification, modulation, borrowing and emphasis change, and one example each of intra-system shift, shift by using multiple techniques, clause structure change, phrase structure change, explicitation and recognized translation are found while the overall outlook of the sentence is communicative.

### Example No. 26

#### Source Text:

هي قد حققت حلمها أخيرا بإعلان تحرير وطنها، فهي تعيش أجمل لحظات عمرها في عمق الأراضي المحتلة من وطنها بعد أن حررتها ولو لزم من قصير، هو زمن عملية الاختطاف وعبور 95 كيلو في داخل تل الربيع.

لقد حاصرتها ومن معها من الأشبال الفلسطينيين جماعات سوداء آثمة من الجنود والمروحيات والآلات العسكرية الثقيلة الصهيونية بقيادة الإرهابي المحتل (إيهود باراك)، لكنها لم تخف، ولم تتراجع، وظلت تقاتل حتى آخر طلقة معها إلى أن أسستشهد معظم من كان معها من رفاقها التضحية، واخترقت رصاصة أعلى عينها اليسرى، وأسلمتها للنوم الأبدي العذب في وطنها. تكره أن يلمس بشر شعرها، ولكنها لا تبالي بوحشية عدوها (إيهود باراك) الذي يشدها من شعرها، ويسحب جثمانها على الأرض، وينكل به بغیظ دون أن يستطيع أن يمنع روحها من أن ترتقي إلى العلا، وهي تمسك بأيدي رفاقها الشهداء لتستقبلهم ملائكة السماء مبتسمة مهللة.

تبتسم ساخرة من عليائها وهي ترمق عدوها الأحمق يمثل بجسدها الشهيد، تهتف بأهل الأرض نكايه به: "فلستين حرة عربية، فتردد السموات والأرضون جملتها المقدسة.

### Target Text:

آخر کار اس کا اپنے وطن کی آزادی کے اعلان کا خواب شرمندہ تعبیر ہوا، وہ اپنی زندگی کے خوبصورت ترین لمحات اپنے وطن کی مقبوضہ سرزمین کو آزاد کرانے کے بعد اس کے اطراف وجوانب میں گزار رہی ہے، چاہے وہ مختصر ہی کیوں نہ ہوں، یہ تل الربیع کے اندر 95 کلومیٹر کا فاصلہ طے کر کے شب خوں مارنے کا وقت ہے۔

صیہونی بھاری عسکری مشینوں، ہیلی کاپٹروں اور لشکر کے گناہگار سیاہ کار دستوں نے قابض دہشت گرد "ایہود بارک"<sup>(1)</sup> کی قیادت میں اسے اور اس کے بہادر فلسطینی بیٹوں کو گھیر لیا تھا، لیکن وہ خوفزدہ نہیں ہوئی، پیچھے نہیں ہٹی، اور آخری گولی تک اس کے ساتھ برسرے پیکار رہی یہاں تک کہ اس کے جان نثار ساتھیوں میں سے بیشتر ساتھی شہید ہو گئے، اور ایک گولی اس کی بائیں آنکھ کے اوپر پیوست ہو گئی، اور اسے اپنے وطن میں ہمیشہ کے لیے میٹھی نیند سلا دیا۔

اسے یہ پسند نہیں کہ کوئی انسان اس کے بالوں کو چھوئے مگر اسے اپنے دشمن (ایہود بارک) کی بربریت کی پرواہ نہیں، جو اسے اس کے بالوں سے کھینچ رہا ہے، اس کے چسپ خاکی کو زمین پر گھسیٹ رہا ہے، اس کی روح کو آسمان کی بلندیوں کی طرف پرواز کرنے سے روکنے کی صلاحیت نہ رکھنے کے باوجود وہ اسے غصے سے عبرتناک سزا دیتا ہے، جبکہ اس کی روح اپنے شہید ساتھیوں کے ہاتھ تھامے پرواز کر جاتی ہے کہ آسمان کے فرشتے خوشی سے مسکراتے ہوئے انہیں خوش آمدید کہیں۔

وہ آسمان کی بلندیوں سے طنزیہ انداز میں مسکراتی ہے، جب اس کی نگاہ اپنے احمق دشمن پر پڑتی ہے جو اس کے شہید جسم کو عبرت کی علامت بنانے کے لیے عذاب دے رہا ہوتا ہے تو وہ اس کی مخالفت میں اہل زمین سے چیخ چیخ کر کہتی ہے: "فلستین ایک آزاد عرب ملک ہے"، اور زمین و آسمان اس کے مقدس جملے کی آواز سے گونج اٹھتے ہیں۔

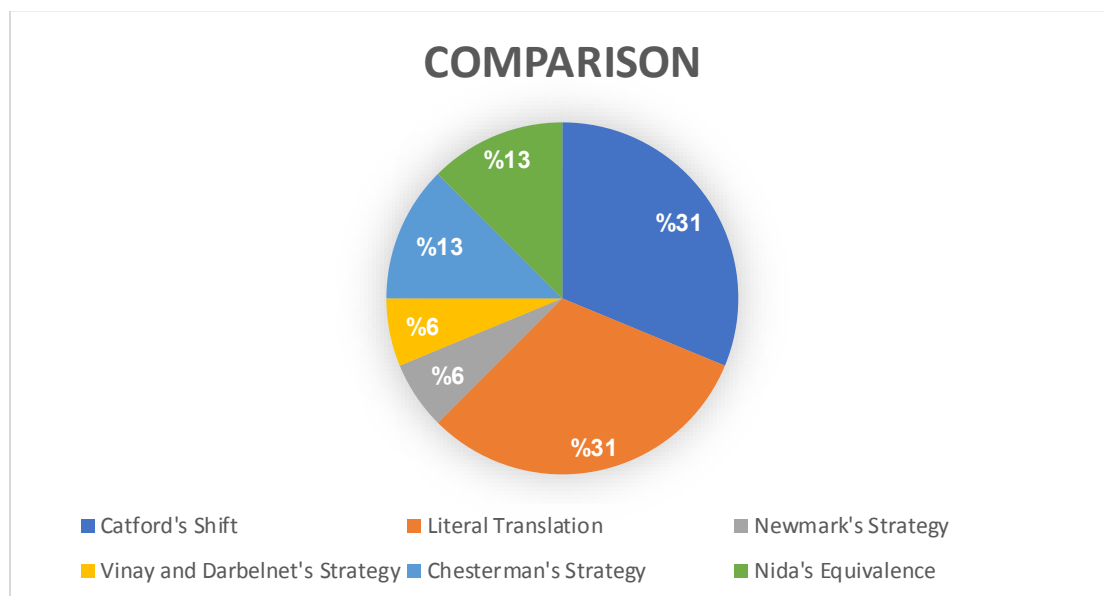
<sup>1</sup> ایہود بارک (Ehud Barak) اسرائیلی جنرل اور سیاست دان ہے جو سن 1999م سے 2001م تک اسرائیل کے وزیر اعظم رہا۔ نومبر 2012 میں بارک نے سیاست سے ریٹائرمنٹ کا اعلان کیا۔ وہ نائب وزیر اعظم اور وزیر دفاع کے طور پر اپنے عہدوں پر جنوری 2013م میں ہونے والے انتخابات کے بعد نئی کابینہ تشکیل دیے جانے تک برقرار رہے اور دو ماہ بعد انہوں نے سرکاری طور پر حکومت چھوڑ دی۔

"Ehud Barak-Prime Minister of Israel". *Encyclopaedia Britannica*. 8 February 2022. Web. Online. 29 March 2022. Available: <https://www.britannica.com/biography/Ehud-Barak>

**Analysis:**

1. The ST sentence *حققت حلمها* -where the phrase *حقق الأمل* (Waheed Uz Zaman Qasmi. 1990. 152) means 'اميد بر لاننا' in the TL- literally translates to 'خواب پورا ہوا' (lit. dream came true); however, it has been rendered dynamically (Nida. 1964. 166) as *خواب شرمندہ تعبير ہوا* -which entails the same meaning as the ST- based on the 'principle of equivalent effect' in an effort to minimize the SL interference and the feeling of weirdness in TT. Moreover, the ST lexical item (verb) has been rendered in the form of an idiomatic phrase whereby this constitutes an example of unit shift (Catford. 1967. 72-85).
2. The ST noun *تل الربيع* is the Arabic version of the famed *تل أبيب* which is a Hebrew name given to a city in Israel; hence, the name has been rendered as is i.e. borrowed (Vinay and Darbelnet. 1995. 31-32); however, it has not been explained with footnotes (Newmark. 2001. 77) as the word has been previously explained.
3. The ST phrase *الأشبال الفلسطينيين* refers to Palestinian soldiers. The ST lexical item *الأشبال* is the plural form of the word *شبل* (Waheed Uz Zaman Qasmi. 1990. 355) which means 'شیر کا بچہ، بہادر بیٹا' where the former is the literal rendition and the later suggestive meaning of the phrase, and both have one similar factor i.e. bravery. This has been rendered as *بہادر فلسطینی بیٹوں* as per the intended meaning of the text. However, it has been noted that during this rendition -although this is an equivalent-certain aspects of the original are lost like the metaphorical linking with lions even though the intended meaning of the original is conveyed.
4. The ST lexical item *العلا* (Waheed Uz Zaman Qasmi. 1990. 486) means 'بلندی' (trans. higher position) has been rendered as *بلندیوں کی آسمان* with slight additions which has rendered the hidden subtext i.e. the act of soul ascending towards the heavens slightly explicit (Chesterman. 1997. 108-109) by adopting this construction. Moreover, the ST item has been modified (Shift by modification) as per the intended meaning whereby translational shift (Catford. 1967. 72-85) has also occurred.
5. The ST phrase *السموات والأرضون* (lit. skies and earths) in plural form has been rendered idiomatically in the TT as *زمین و آسمان* in singular form. Thus, in the above example Catford's 'Intra-System Shift' (1965.75-82) has been used which states that 'an equivalent is present in the TL but the translator has adopted another term to depict the sense of the original' like in this particular case plural form of the word is present in the Urdu language but the singular form has been used which refers to seven layers of both heaven and earth as a whole as per their linguistic expectations.

**Findings:**



In **Example-26** after comparing the ST and its corresponding TT it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations along with certain amount of literal rendition due to the similarities between the two languages. Among these instances, there is one example each of unit shift, class shift, shift by modification, shift by addition and modification, intra-system shift, information change, explicitation and borrowing found while the overall outlook of the sentence is communicative.

### Example No. 27

#### Source Text:

خمسة أعوام كاملة لم يدخل العيد بيوتهم فيها؛ في كل عام هناك موت صهيوني يغتال فردا من أسرته أو من جيرانه، فيحرم العيد على قلوبهم وبيوتهم، اما هذا العيد فهو يصمم على أن يفتح الأبواب له على الرغم من الحصار الذي يفرضه الجنود الصهيونية على بلدتهم منذ أكثر من شهر بعد أن وعد أخاه الصغير ذا الخمسة أعوام بأن يرى طقوس العيد في بيوتهم، وهو من لم يرها في بيوتهم مذ ولد في ليلة استشهاد خاله (طلال).

لقد أنفق ما ادخره من عمله المتقطع في البناء وما ادخرته العائلة كلها في رمضان محجور عليه بحصار طويل لاستخدام العيد بصورة تفرح قلب أخيه الصغير. فجاء العيد متباها ببيت حنون يتناوب على ترقيص ملابس العيد الجديدة الخاصة بالابن الأصغر، ويتزين بالبالونات الملونة والشموع المتألئة، سار العيد إليهم على هدي رائحة فطائر العيد المحشوة بالمكسرات والتمر والقشطة، لقد حل على بيوتهم أخيرا بعد انتظار طويل، دخل من الباب، فخرجت روح أخيه من

النافذة برصاصة صهيونية قنصته وهو يأكل من فطائر أمه، ويرقب قدوم العيد الذي سيقابله اليوم لأول مرة في حياته.

### Target Text:

ماضی کے پانچ سالوں میں ایک بار بھی عید کی خوشیوں نے ان کے گھر قدم نہیں رکھا،  
بر سال موت کی کالی گھٹا چھا جاتی، صیہونی گروہ ان کے گھر یا بمسائے میں سے کسی  
ایک فرد کو ابدی نیند سلا دیتا اور ان کے دلوں اور گھروں پر عید کی خوشیاں حرام ہو جاتیں، مگر اس سال صیہونی لشکر کے ایک مہینے سے زائد عرصے سے جاری ان کے شہر سے جاری حصار کے باوجود اس نے عید منانے کا مصمم ارادہ کر رکھا تھا کہ اس نے اپنے پانچ سالہ چھوٹے بھائی سے ایک پر مسرت عید کا وعدہ کیا تھا، جس نے اپنی ولادت کی رات سے -جو کہ اس کے خالو (طلال) کی شہادت کی رات بھی تھی- سے آج تک انہیں عید منانے نہیں دیکھا تھا۔

اس نے اپنی تمام تمام جمع پونجی جو اس نے وقتاً فوقتاً تعمیراتی کام سے کمائی تھی اور جو کچھ اس کے پورے خاندان نے شہر رمضان -جو ایک طویل حصار کی وجہ سے ان پر تنگ کر دیا گیا تھا- میں جمع کر رکھا تھا اپنے چھوٹے بھائی کی خوشی کی خاطر عید کی تیاری میں صرف کر دیا۔ عید فخریہ انداز میں "بیت حنون<sup>(1)</sup>" میں داخل ہوئی، اور باری باری سب سے چھوٹے بیٹے کے عید کے نئے کپڑوں، رنگ برنگے غباروں اور چمکتی موم بتیوں سے مزین گھر میں نہایت خوشی سے جھومنے لگی۔ مسرت بخش عید بالائی، کجھور اور گری دار میواجات سے بھرے 'فطائر العید<sup>(2)</sup>' کی خوشبو کے ساتھ ان کی طرف بڑھی، اس نے ایک طویل انتظار کے بعد آخر کار ان کے گھر میں قدم رکھا، مگر جیسے ہی یہ دروازے سے اندر داخل ہوئیں اس کے بھائی کی روح کھڑکی سے پرواز کر گئی، وہ

<sup>1</sup> بیت حنون غزہ کی پٹی کے شمال مشرقی کنارے پر واقع ایک شہر ہے جو حماس انتظامیہ کے زیر انتظام ہے۔ یہ ایک قدیم گاؤں تھا جس میں دیوتاؤں اور بتوں کی پوجا کے لیے ایک عبادت گاہ تعمیر کی گئی تھی۔ اس کی بنیاد ایک کافر بادشاہ شاہ حنون نے رکھی تھی اور یہ اس کے لیے موسم گرما کی رہائش گاہ تھی، اس کے لئے ایک مجسمہ بنایا گیا تھا جو عبادت گاہ میں رکھا گیا تھا۔ اس بنا پر یہ گاؤں "بیت حنون" کے نام سے جانا جاتا تھا۔

"بیت حنون"۔ وكالة الأنباء والمعلومات الفلسطينية وفا۔ الإلكتروني. (https://info.wafa.ps/ar\_page.aspx?id=3298) 29 مارچ 2022م۔

<sup>2</sup> فطائر العید سے مراد عید کے روز پکائے جانے والے خاص پکوان ہیں۔ فطائر دراصل گوشت کی پائی (pie) ہے جسے کیسی بھی چیز سے بھرا جاسکتا ہے اور اس کی شکل بھی علاقے کے لحاظ سے مختلف ہوتی ہے۔ یہ لیونٹین کھانے کا حصہ ہے اور عراق، ایران، شام، مصر، لبنان، فلسطین، کویت، سعودی عرب، اردن اور اسرائیل میں کھایا جاتا ہے، جبکہ ارجنٹائن میں یہ ایمپانڈا کی ایک قسم کے طور پر بھی مشہور ہیں، جسے ایمپانڈا آرابے کہتے ہیں۔

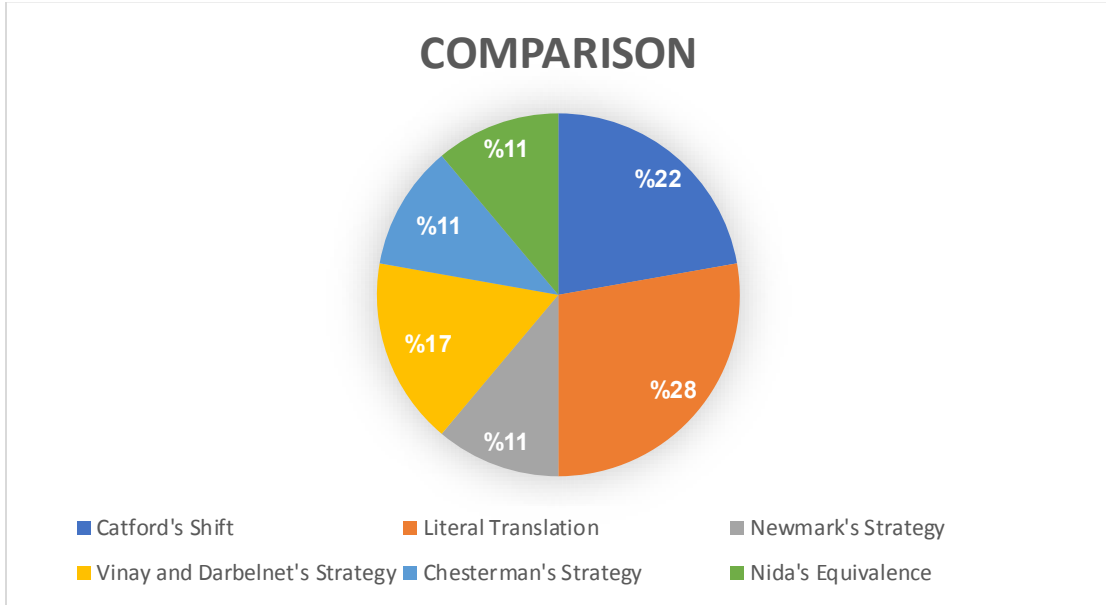
Sawsan, Abu Farah. "Palestinian Zaatar Fatayer". *Chefin Disguise*. 14 July 2017. Web. Online. 29 March 2022. Available: <https://chefindisguise.com/2017/07/19/palestinian-zaatar-fatayer/>

اپنی ماں کے ہاتھ کا پراٹھا کھاتے ہوئے اس وقت ایک صیہونی گولی کی نذر ہو گیا کہ جب وہ اس عید کی آمد کا انتظار کر رہا ہے جسے وہ آج زندگی میں پہلی بار منائے گا۔

### Analysis:

1. The ST sentence 'خمسة أعوام كاملة لم يدخل العيد بيتهم فيها' (lit. five whole years and Eid did not enter their house) is a simple sentence with gloomy emotive subtext. The sentence has not been rendered literally rather it has been modulated (Vinay and Darbelnet. 1995. 36-37) with additions of words that highlight the previously implicit (Chesterman. 1997. 108-109) concepts whereby making explicit by adding or modifying some words of the original i.e. خمسة أعوام كاملة has been rendered as ماضی کے پانچ سالوں میں ایک بار بھی (lit. Never once in the last five years), the phrase لم يدخل العيد بيتهم has been rendered as ان کے گھر قدم نہیں رکھا (lit. did not set foot in their house) which is an idiomatic rendition of the ST sentence, and العيد has been rendered as عید کی خوشیوں (lit. the joys of Eid) while keeping the nature of Eid implicit just like the original.
2. The ST sentence 'في كل عام هناك موت صهيوني يغتال فردا من أسرته أو من جيرانه' (trans. each year Zionist Death takes someone from his family or neighbors) -where the authoress has linked death to the Zionist- has been rendered in the TL as ہر سال موت کی کالی گھٹا چھا جاتی، صیہونی گروہ ان کے گھر یا ہمسائے میں سے کسی ایک فرد کو ابدی نیند سلا دیتا (lit. Every year the black cloud of death overshadowed them, and the Zionist group killed one of their family members or neighbors.) with modulations (Vinay and Darbelnet. 1995. 36-37) in the original as the literal rendition may sound awkward to the target audience while the 'situational equivalent' proposed is commonly understood and accepted. However, the fact that the original authoress has given death Zionist attributed whereby linking them together has been lost during this rendition.
3. The ST sentence 'لاستقدام العيد بصورة تفرح قلب أخيه الصغير' (lit. to welcome Eid in a way that makes his younger brother's heart happy) has been paraphrased (Chesterman. 1997. 104) as اپنے چھوٹے بھائی کی خوشی کی خاطر عید کی تیاری میں عید کو اس طرح منانے کی خاطر کہ اس کے چھوٹے بھائی کا دل خوش ہو جائے۔ as the former sentence fits the structure of the paragraph smoothly and does not sound awkward; thus, the semantic components have been forsaken for the pragmatic sense of the whole clause in the TT.
4. The ST phrase فطائر العيد has been borrowed (Vinay and Darbelnet. 1995. 31-32) into the TL which is then explained in footnotes (Newmark. 2001. 77) so as to describe the culture of the ST briefly in an unobtrusive manner for the target readers due to the cultural difference between the original and the target audience.

### Findings:



In **Example-27** after comparing the ST and its corresponding TT it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations. Among these instances, two examples of shift by addition and modulation along with one example each of shift by modification, shift by addition and modification, explicitation, paraphrase and recognized translation are found while the overall outlook of the sentence is communicative.

### Example No. 28

#### Source Text:

ورث الشقاء عن والديه وجدوده، كما ورث عنهم الحياة في المنافي، وألف قهر نفسه حياة المخيمات وذآلها، وظنّ أنّ الحظّ قد حالف أخاه الأكبر الذي ورث دور الأبوّة عن والدهم الذي طحنه المرض والكآ حتى شفّه ولفظه جثة دون جسد. فاستطاع ان يبني مستودعاً صغيراً أسماه بيتاً بعيداً عن المخيم في منطقة نائية من ضواحي المدينة التي يعيش لاجئاً فيها، فكدّس فيه أمه وأخوته وزوجته وأم زوجته التي تعيش معهم، ثم نقل أخوته الصغار من مدرسة المخيم إلى مدرسة تلك المنطقة النائية.

طلاب المدرسة ظلوا يسخرون منه لأنه فلسطينيّ قادم من المخيم، لم يكونوا أفضل منه هنداماً او لطفاً أو وسامة، بل كانوا أقلّ منه ألمحيّة وإدراكاً، لكنهم تحالفوا عليه، وظلوا يسخرون منه، ويعيرونه بالمخيم وبفلسطينيته.

خلع حذائه، وأدار ظهره لهم، وما عاد يأبه بوجودهم، أو يردّ على سبابهم، أو يخجل من لكنته الفلسطينية، وكتب على سبورة الحائط: "حنظلة غاضب الآن".



**Target Text:**

اس نے زبوں حالی اپنے باپ دادا سے ورثے میں حاصل کی، بالکل ویسے ہی جیسے اس نے جلاوطنی کی زندگی کو ورثے میں پایا اور خیمہ بستیوں کی زندگی اور ذلت کے مصائب و مشکلات کو اپنی جان پر جھیلا۔ اس کا گمان تھا کہ قسمت نے اس کے بڑے بھائی کا ساتھ دیا ہے جس نے ان کے والد-جنہیں مرض اور مشقت نے پیس کر رکھ دیا تھا یہاں تک کہ کمزوری کی وجہ سے ان کی ہڈیاں دکھائی دینے لگیں اور ان کا جسم ہڈیوں کا ڈھانچہ بن کر رہ گیا۔ سے والدین کا کردار ورثے میں پایا۔ کچھ کوشش کے بعد وہ شہر کے مضافات میں موجود ایک دور افتادہ علاقے میں ایک چھوٹی سی کوٹھی بنانے میں کامیاب ہو گیا تھا جسے اس نے کیمپ سے دور ایک گھر کا نام دے رکھا تھا جہاں وہ ایک مہاجر کی حیثیت سے رہتا تھا، وہاں اس چھوٹے سے مکان میں اس کی ماں، بہن، بھائی، بیوی اور اس کی بیوی کی ماں کے ساتھ مقیم تھے۔ پھر اس نے اپنے چھوٹے بھائیوں کو بھی کیمپ کے اسکول سے نکال کر اس دور افتادہ علاقے میں موجود ایک اسکول میں منتقل کر دیا۔ اسکول کے طلبہ اس کا مذاق اڑاتے کیونکہ وہ خیمہ بستی سے آنے والا ایک فلسطینی تھا۔ وہ حسن قامت، سلیقہ پوشاک، لطف و کرم اور حسن و جمال کے لحاظ سے اس سے افضل نہ تھے بلکہ وہ خد و خال اور علم و فہم کے لحاظ سے اس سے کمتر تھے لیکن پھر بھی انہوں نے اس کے خلاف ایسا کر رکھا تھا، وہ اس کا مذاق اڑاتے تھے اور اسے خیمہ بستی سے تعلق رکھنے اور فلسطینی ہونے پر شرمندہ کرتے تھے۔

اسے اب ان کی موجودگی کی کوئی پروا نہیں، اب نہ تو وہ ان کی توہین امیز باتوں کا کوئی جواب دیتا ہے اور نہ ہی اپنے فلسطینی لہجے پر شرمندہ ہے، اس نے اپنے جوتے اتارے اور ان کی طرف پیٹھ پھیر کر دیوار پر آویزاں تختہ سیاہ پر تحریر کیا: "حنظله<sup>(1)</sup> اب ناراض ہے۔"

**Analysis:**

1. Comparing ST and TT it is evident that the ST sentence 'حتى شفہ ولفظہ جتہ دون جسد' describing the extent of weakness has been rendered dynamically (Nida. 1964. 166)

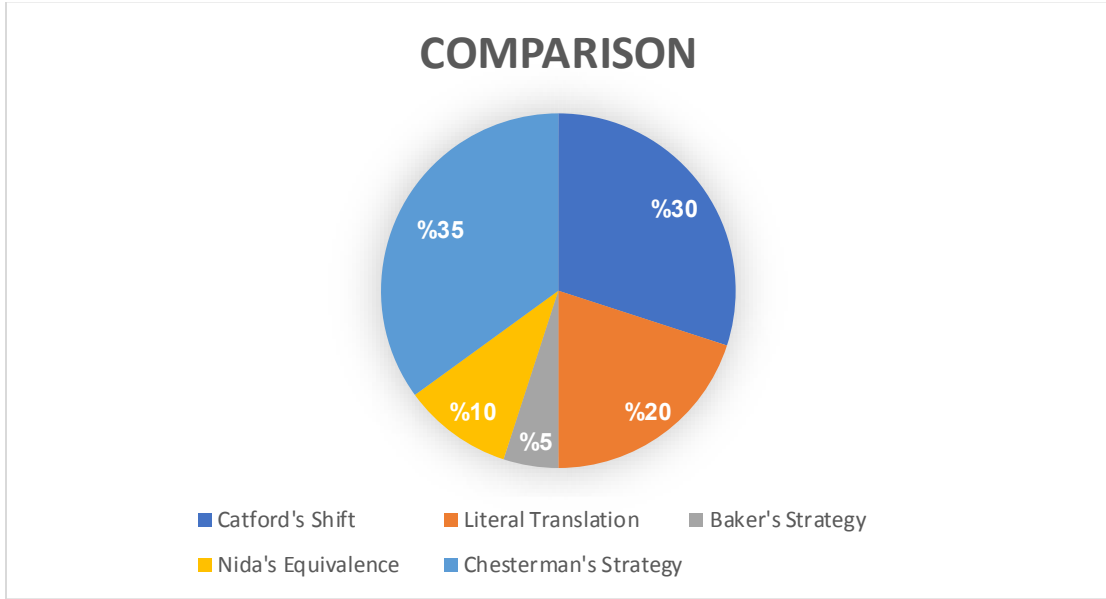
<sup>1</sup> حنظله اس کہانی میں ایک اسم کے طور پر استعمال ہوا ہے۔ البتہ یہ نام تمام فلسطینی بچوں کو درپیش مسائل کی طرف ایک اشارہ ہے۔ ناجی العلی نے، تقریباً 1975 سے 1987 تک، ایسے کارٹون بنائے جو فلسطینی پناہ گزینوں کی حالت زار کا عکاس تھے، ان میں حنظله نامی ایک پناہ گزین بچہ فلسطینی عوام کی انصاف اور خود ارادیت کی جدوجہد کی ایک طاقتور علامت بن کر ابھرا۔ اس نام کو تلخی کی علامت کے طور پر استعمال کیا گیا ہے۔

"Who is Handala?". Handala.org. Web. Online. 29 March 2022. Available: <http://www.handala.org/handala/>

یہاں تک کہ کمزوری کی وجہ سے ان کی ہڈیاں دکھائی دینے لگیں اور ان کا جسم ہڈیوں کا ڈھانچہ ' as ' with slight addition and modification of the original so as to sound more natural in the TL. The additions and modifications are based on the subtext of the original which was interpreted and then rendered explicit (Chesterman. 1997. 108-109) in the TT while keeping the intended meaning intact.

2. Comparing the original and translated texts it is apparent that the ST sentence ' فاستطاع ان بيني مستودعاً صغيراً ' where 'مستودع' (Ahmad Mukhtar. 2008. 2419) means 'مكان الودیعة، مكان الحفظ' (lit. room for storing or keeping safely) and is rendered (Waheed Uz Zaman. 1990. 712) as 'گودام' in Urdu but in this case, it has been translated as 'کوٹھی' (Feroz-ud-Din. 2010. 1040) which holds two meanings i.e. 'گودام، گھر'. Thus, a related word (Baker. 2001. 37) has been used to portray the meaning of the original with a slight change that the meaning inferred depends on the reader i.e. what was explicit (Chesterman. 1997. 108-109) has been made implicit but it can still be inferred from the later sentence. Moreover it should be noted that the word 'کوٹھا' (Feroz-ud-Din. 2010. 1040) also refers to a 'گھر پر موجود' (lit. large room on top of the house) as well. Thus, the word is a perfect match for the emotive subtext of the sentence.
3. Moreover, the ST word 'كدس' has been rendered as a sentence ' وہاں اس چھوٹے سے ' paraphrasing the intended meaning of the word i.e. 'to pile up'. The word possesses a subtext that refers to 'a large number of people cramped together to fit in a small space'; however, it was difficult to render the exact meaning lexically. Hence, the single word has been rendered as a phrase thus, unit shift (Catford. 1965. 75-82) has occurred that depicts difference of rank between the two segments i.e. change of sentence into word or phrase or vice-versa but portrays the true intension of the authoress.
4. Lastly, the simple genitive of possession 'سبورة الحائط' has been rendered in the TT as 'دیوار پر اویزاں تختہ سیاہ' in the primitive sense as now-a-days the boards present in the classrooms are mostly white in color and markers have replaced chalk. Nonetheless, the less privilege schools still have black boards. Hence the neutral theme of the original has been rendered explicitly (Chesterman. 1997. 108-109) in an attempt to lay emphasis (Chesterman. 1997. 104) on the underprivileged and outdated nature of the war-stricken area.

## Findings:



In **Example-28** after comparing the ST and its corresponding TT it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations. Among these instances, two examples of shift by addition, paraphrase and emphasis change, one example each of unit shift, shift by modification, stylistic shift and use of synonym and three examples of explicitation are found while the overall outlook of the sentence is communicative.

### Example No. 29

#### Source Text:

يخشى الموت والصدام والتعذيب والموجهة، لذلك لم يشارك يوماً في أي عمل مقاومة للعدو الصهيوني، وظلّ يعيش كدجاجة مزرعة جبانة، ولكن ذلك لم ينجّه من أن يعتقله الصهاينة، وأن يلقوا به في المعتقل بين أبناء شعبه.

كان مخططه يقتضي أن يحافظ على عقيدته في الجين حتى يخرج سالمًا من المعتقل، ولكن ما إن تعهده الفدائيون الفلسطينيون الأسرى بالتعليم والتثقيف حتى صنعوا منه رجلاً حقيقياً يليق به أن يكون فلسطينياً.

خرج من المعتقل يبحث عن عدوه في الدروب، كان يشعر بأنه الأقوى، رفع رأسه لأول مرة في حياته، ولم يعد يستسيغ الإطراق في الأرض كدجاجة، بل غدا ينظر نحو السوامق كنسر أصيل.

#### Target Text:

وہ موت، تصادم، ایذا رسانی اور ہاتھ پائی سے خوف کھاتا تھا، اس لیے اس نے کبھی بھی صیہونی دشمن کے خلاف کسی بھی کاروائی میں حصہ نہیں لیا، اور کھیت پر موجود ایک

**کمزور دل مرغی**<sup>(1)</sup> کی زندگی بسر کرتا رہا، لیکن اس کے باوجود وہ صیہونیوں کے ہاتھوں گرفتار ہونے اور اپنے ہم وطن بھائیوں کے ساتھ قید میں ڈالے جانے سے بچ نہیں پایا۔ اس کا منصوبہ اس بات کا متقاضی تھا کہ وہ بزدلی پر منحصر اپنے اس عقیدے پر قائم رہے یہاں تک کہ وہ **صحیح سلامت** قیدخانے سے رہا ہو جائے، مگر فدائی فلسطینی قیدیوں اس کی تعلیم و تربیت کا عہدہ کر لیا یہاں تک کہ وہ اسے فلسطینی ہونے کے لائق ایک حقیقی مرد بنا دیں۔

وہ قیدخانے سے رہا ہو کر نکلا، **اس کی آنکھیں راستے میں اس کے دشمن کی تلاش میں مشغول تھیں**، وہ اپنے آپ کو سب سے قوی محسوس کر رہا تھا، **اس نے زندگی میں پہلی بار اپنا سر اٹھا کر چلنے کی جسارت کی تھی**، اور اب وہ ایک مرغی کی مانند سر جھکا کر اپنے حصے کے رزق کی تلاش میں زندگی بسر کرنے کی بجائے ایک اعلیٰ نسل عقاب کی طرح سر اٹھانے بلندیوں پر نگاہ جمائے زندگی بسر کرنے لگا۔

#### Analysis:

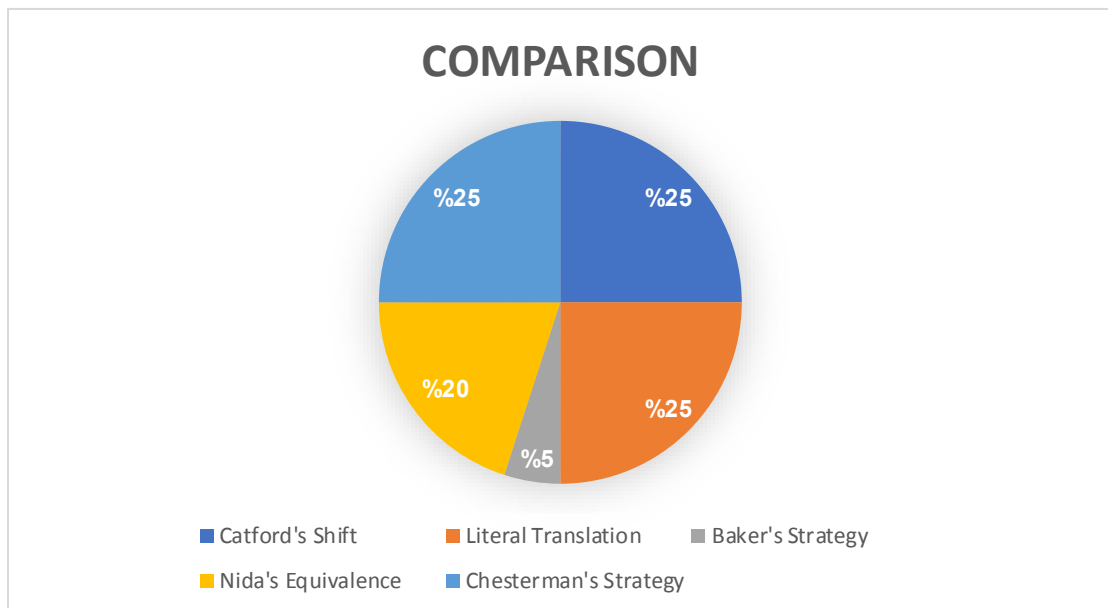
1. Comparing ST and TT it is evident that in the ST phrase 'كدجاجة مزرعة جبانة' the word 'جبانة' has not been rendered as 'بزدل' (lit. coward) which is the most acceptable translation rather it has been purposefully rendered as ' کمزور دل ' which paraphrases the concept presented in the ST as the widely acceptable word has a deeper meaning i.e. 'having the heart of a goat' which in turn refers to 'timidness' and for anyone having deeper understanding of the meaning this may sound awkward; hence, a near-synonym (Chesterman. 1997. 102) of the original term rather than an exact equivalent has been used in an attempt to paraphrase (Baker. 2001. 38) the intended meaning. Moreover, a single ST lexical item has been rendered as a phrase i.e. unit shift (Catford. 1967. 72-85) has occurred.
2. Moreover, the ST word 'سالمًا' (Feroz-ul-Din. 2 766) has been adopted by Urdu however it has several meanings the most prominent of which as per context of the above-mentioned story are 'محموظ، صحیح سلامت' (lit. safe or secure). In this particular case a synonym (Chesterman. 1997. 102) of the original term 'سالم' has been used rather than the same word even though it has been adopted into the TL as using the exact word would make the rendition awkward and the reader will feel odd about the underlying tone. Moreover, using two similar words emphasizes the meaning i.e. provides intensity as the sentence talks about his beliefs thus صحیح سلامت was considered the apt choice by the translator.
3. Furthermore, the ST sentence 'يبحث عن عدوّه في الدّروب' (lit. searches for his enemy in the path) has hidden subtext which has been left for the imagination of the

<sup>1</sup> " كدجاجة مزرعة جبانة " کا ترجمہ ' کھیت پر موجود ایک کمزور دل مرغی ' کیا۔ اس مثال سے کہانی کے کردار کی خاکہ کشی ہے۔ کہانی کا کردار مرغی کی طرح سارا دن اپنے حصے کے رزق کی تلاش میں مشغول رہتا ہے، اسے کسی سے کوئی سروکار نہیں اور وہ ہلکی سی آہٹ پر اپنی جگہ چھوڑ کر راہ فرار اختیار کر لیتا ہے۔ بزدلی کی بنا پر کسی کو مرغی کہنا انگریزی زبان میں مستعمل ہے جبکہ اردو میں عموماً بکری سے تشبیہ دی جاتی ہے۔

original reader; however, during translation the subtext has been made explicit (Chesterman. 1997. 108-109) by making addition in the sentence i.e. اس کی آنکھیں اس کی تلاش میں مشغول تھیں -highlighting the fact that you seek someone using your eyes- for the intended TL readers in an attempt to paint a clear picture and elicit the desired response and tie the sentence to the latter sentences.

4. Subsequently, the final sentence of the story 'رفع رأسه لأول مرة في حياته، ولم يعد يستسبح' has been rendered as 'اس نے زندگی میں پہلی بار اپنا سر اٹھا کر چلنے کی جسارت کی تھی، اور اب وہ ایک مرغی کی مانند سر جھکا کر اپنے حصے کے رزق کی تلاش میں زندگی بسر کرنے کی بجائے ایک اعلیٰ نسل عقاب کی طرح سر اٹھائے بلندیوں پر نگاہ جمائے زندگی بسر کرنے لگا.' with sight addition and modification of the original in an attempt to focus on the positive changes and highlight the increase of confidence and bravery following the procedure of 'Emphasis Change' (Chesterman. 1997. 104) that involves 'addition, reduction or alteration of the thematic focus, for one reason or another'. Here the thematic focus was slightly implicit (Chesterman. 1997. 108-109) when rendered literally but it has been brought to the fore i.e. made explicit for eliciting the desired emotive response from the intended audience by adding words which intensified the theme.

### Findings:



In **Example-29** after comparing the ST and its corresponding TT it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations. Among these instances, two examples of shift by addition and modification, two examples of explicitation and use of synonym, one example each of unit shift, intra-system shift, shift by addition, emphasis change, and paraphrase are found while the overall outlook of the sentence is communicative.

### Example No. 30

**Source Text:**

هوایتہ الصہیونیۃ الفضلی ہی أن یری رؤوس الأطفال الفلستینیین تتدحرج بسرعة بعيداً عن أجسادها. یمارس هوایتہ فی المخیمات الفلستینیۃ جمیعہا، یجد لذة خاصة فی مطاردة الرؤوس الراكضة قهراً بعيداً عن أجسادها فی مخیم (صبرا و شاتیلہ)، یتلذذ طویلاً بالرؤوس العربیۃ الصغیرۃ الذبیحة فی مدرستی (بحر البقر) و (قانا).

و عندما تلتهب هوایتہ، وتسیط روحہ بعطش حارق یدنو من رأس ابنہ، ویہوی علیہ بساطورہ، فیدحرجہ بعيداً عن جسده، ویشرع یراقب نافورۃ الدم الصہیونی الذبق النجس وھی تتعالی متفاذقة فی فضاء سریر ابنہ.

یضحک بشرہ ورضاء وامتداد، ولكنه لا یزال فی عطش محموم متأجج لاصطیاد رأس طفل فلسطینی!

**Target Text:**

فلسطینی اطفال کے سر تن سے جدا ہو کر تیزی سے لڑکھتے ہوئے دور جا گرنے کا منظر دیکھنا اس کا پسندیدہ مشغلہ ہے۔ وہ تمام فلسطینی کیمپوں میں اپنے شوق کی تکمیل کرتا ہے۔ اسے صبرا و شاتیلہ (1) خیمہ بستی میں دوڑتے سروں کو قہراً تن سے جدا کر کے دور پھینکنے میں خاص لذت ملتی ہے۔ اس نے ایک طویل مدت تک بحر البقر (2) اور قانا (3) کے مدارس میں ذبح کیے کم سن عرب بچوں کے سروں سے لطف اندوز ہوتا ہے۔

<sup>1</sup> صبرا و شاتیلہ دو ملحقہ فلسطینی پناہ گزین خیمہ بستیاں ہیں جو بیروت کے جنوب مغرب میں واقع ہیں۔ 16 ستمبر 1982م کو، لبنان پر اسرائیلی حملے کے بعد، لبنانی عیسائی ملیشیا نے بیروت کے صبرا محلے اور قریبی میں واقع شتیلہ پناہ گزین خیمہ بستی میں داخل ہو کر بچ نکلنے کے تمام راستے بند کر دیے۔ جس کے بعد مسلمان مردوں، عورتوں اور بچوں کا 36 گھنٹے تک لگاتار جاری رہنے والے قتل عام میں سینکڑوں افراد کو بے دردی سے ہلاک کیا گیا جن کے مناظر نے پوری دنیا کو چونکا دیا۔

Eyad Abu Shakr. "The Sabra and Shatila massacre". Arab News. 18 April 2020. Web. Online. 29 March 2022. Available: <https://www.arabnews.com/node/1660936>

<sup>2</sup> بحر البقر ایک مصری گاؤں کا نام ہے جو قاہرہ کے جنوب میں واقع ہے۔ 8 اپریل 1970 کو بحر البقر میں واقع ایک سکول کو اسرائیلی حملے میں تباہ کر دیا گیا تھا۔ یہ تین کلاس روم والا ایک سکول تھا جس میں 150 طلباء زیر تعلیم تھے جن میں سے 30 اس واقع میں ہلاک ہو گئے تھے، جبکہ 50 سے زیادہ شدید زخمی اور بہت سے لوگ معذور ہو گئے تھے۔

"Bahr El-Baqar massacre 40 years on". Daily News Egypt. 7 April 2010. Web. Online. 29 March 2022. Available: <https://dailynewsegypt.com/2010/04/07/bahr-el-baqar-massacre-40-years-on/>

<sup>3</sup> قانا جنوبی لبنان کے ایک گاؤں کا نام ہے۔ 18 اپریل 1996 کو اسرائیلی افواج نے یہاں واقع اقوام متحدہ کے ایک کیمپاؤنڈ پر توپ خانے سے گولے داغے جس میں تقریباً 800 لوگوں نے پناہ لے رکھی تھی۔ اس حملے میں 106 افراد مارے گئے جن میں نصف سے زائد بچے تھے۔ اگرچہ اسرائیل نے دعویٰ کیا کہ اسے معلوم نہ تھا کہ عام شہریوں نے اقوام متحدہ کے احاطے میں پناہ لی رکھی ہے، لیکن ویڈیو شواہد نے اس بیانیے کی تردید کی۔ اقوام متحدہ کے مطابق اسرائیل نے جان بوجھ کر حملہ کیا۔ تاہم اسرائیلی وزیر اعظم شمعون پیریز اور محکمہ خارجہ نے حزب اللہ پر شہریوں کو ڈھال کے طور پر استعمال کرنے کا الزام لگایا۔

Denijal Jegić. "Remembering the Qana Massacres". Mondoweiss. 21 April 2020. Web. Online. 29 March 2022. Available: <https://mondoweiss.net/2020/04/remembering-the-qana-massacres/>

جب اس کا شوق بھڑک اٹھتا ہے، اس کی روح پیاس کی شدت سے نہال ہو جاتی ہے تو وہ اپنے بیٹے کے سر کے قریب آتا ہے اور اپنا چہرہ لے کر اس پر ٹوٹ پڑتا ہے، وہ اس کا سر تن سے جدا کر دیتا ہے جو لڑھک کر اس کے جسم سے دور جا گرتا ہے۔ پھر وہ اپنے بیٹے کے بستر پر موجود اس کے جسم سے تیزی سے بلند ہوتے ناپاک اور گاڑھے صیہونی خون کے فوارے کو دیکھنا شروع کر دیتا ہے۔

وہ اس عارضی سکون پر کافی دیر ایک مکروہ اور گھنوںے انداز میں ہنسا لیکن کسی فلسطینی بچے کے سر کو تن سے جدا کرنے کی خواہش اب بھی اس کے دل میں شعلہ بن کر بھڑک رہی ہے۔

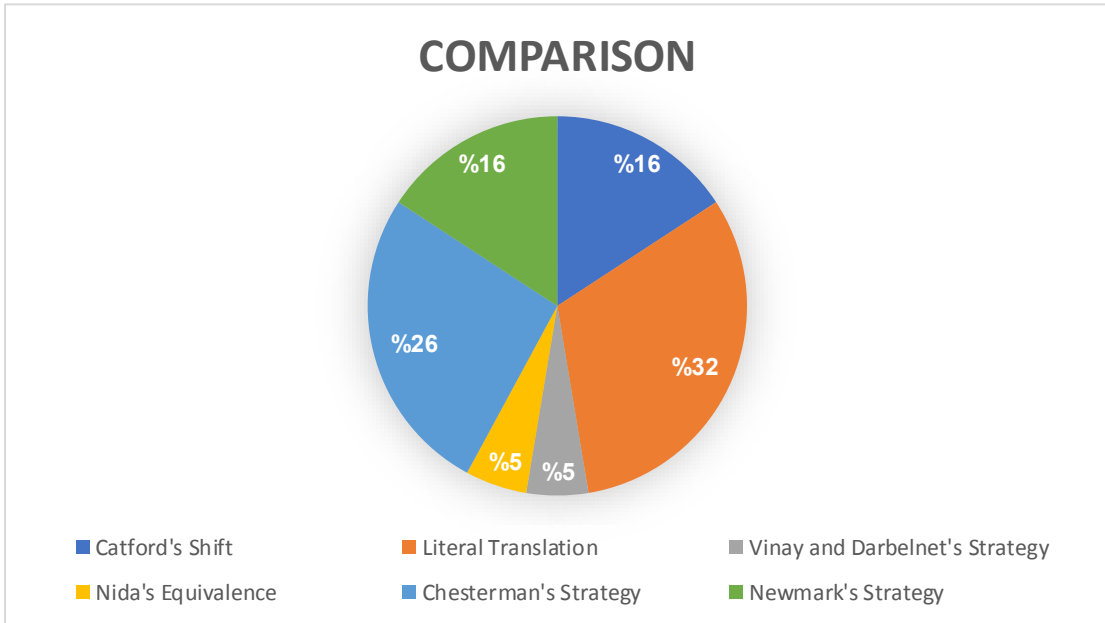
### Analysis:

1. Comparing ST and TT it is apparent that the word الصہیونیۃ in the phrase ہوایتہ الصہیونیۃ الفضلی (lit. his favorite Zionist hobby) has been omitted in the Urdu rendition اس کا پسندیدہ مشغلہ (lit. his favorite hobby) as its inclusion in the TL phrase results in an awkward underlying tone which could be discerned by the target audience. Moreover, it is evident from the subtext and the overall theme of the book that this is a hobby favored by many Zionists; thus, what was apparent or explicit in the ST has been made implicit (Chesterman. 1997. 108-109) and left for the readers imagination.
2. Moreover, the words (صبرا و شاتیللا) are the names of two camps made for Palestinians whereas (بحر البقر) and (قانا) are the names of two schools and as such have been rendered as is i.e. borrowed (Vinay and Darbelnet. 1995. 31-32) which is 'recognized' (Newmark. 2001. 76) by the target audience and is not considered foreign at all. As there lacks a one-to-one correspondence with the original in such cases which have syntax and grammar intertwined when translating between Arabic and Urdu so Level Shift (Catford. 1965. 73-75) is a possibility where the ST word مدرسۃ (lit. two schools) could be rendered as دو مدارس. However, the word مدرسۃ (lit. two schools) has been rendered as مدارس (lit. schools) whereby the exact number which was explicit in the original has been made implicit (Chesterman. 1997. 108-109) in the TT and can easily be inferred by the subtext.
3. Comparing ST and TT it can be observed that the ST sentence فیذرحہ بعیداً عن جسده (lit. he rolls it away from his body) has been rendered in the TL Urdu as ' وہ اس کا ' سر تن سے جدا کر دیتا ہے جو لڑھک کر اس کے جسم سے دور جا گرتا ہے ' where the inherent subtext -which was implicit in the original- has been made explicit (Chesterman. 1997. 108-109) for the audience in an attempt to paint a clear picture of the heinous act that was committed i.e. murder with a slight stylistic shift while keeping the basic thematic meaning intact.
4. Subsequently, the ST sentence ' یضحک بشرہ و رضاء و امتداد ' which translates to 'he laughs voraciously and satisfactorily for a while' has been rendered in the TL as ' وہ اس عارضی سکون پر کافی دیر ایک مکروہ اور گھنوںے انداز میں ہنسا ' with slight addition and modification of the original in an attempt to focus on the negative emotive reference following the procedure of 'Emphasis Change' (Chesterman. 1997. 104)

that involves 'addition, reduction or alteration of the thematic focus, for one reason or another'. Here the thematic focus was slightly implicit (Chesterman. 1997. 108-109) but it has been brought to the fore i.e. made explicit for eliciting the desired emotive response from the intended audience.

5. Moreover, the ST phrase *عطش محموم متأجج* where 'عطش' (Waheed Uz Zaman. 1990. 472) stands for 'پياس', 'محموم' (Waheed Uz Zaman. 1990. 166) stands for 'گرم' and 'متأجج' (Almaany Online) stands for 'دهکتی' has not been rendered as 'شدید بڑھکتی پیاس' (lit. raging frenzied thirst) which would sound awkward rather it has been rendered as 'شعلہ بن کر بھڑکنا' as the phrase 'خواہش اب بھی اس کے دل میں شعلہ بن کر بھڑک رہی ہے' is normally used in such pattern in the TL and is easily understood. In this case the translated fragment is a dynamic rendition (Nida. 1964. 166) with modification as per the most commonly used phrase in the TL produced using the procedure of adaptation (Vinay and Darbelnet. 1995. 39-40) that is an extreme translational strategy which introduces a situational equivalent in the TL for a situation referred in the SL message in cases where a literal rendition would sound awkward.

### Findings:



In **Example-30** after comparing the ST and its corresponding TT it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations. Among these instances, two examples each of implicitation and explicitation and one example each of level shift, shift by omission, shift by using multiple techniques, emphasis change, adaptation and three examples of recognized translation are found while the overall outlook of the sentence is communicative.



**Example No. 31****Source Text:**

کتابه التطهير العرقي في فلسطين هو أقدس ما أنجذت نفسه، يتأبطه باعتزاز وحرص وإجلال، ويهرب على عجل وحذر من عنصرين صهاينة يرمونه بسبب الخيانة، ويرشقونه ببصاقهم، ويجلدونه بقولهم: "إيلان بابيه يا خائن، يا عميل العرب".

لا يبالي بما يكابد، فأخيرا كتب قلمه الجريء الحقيقة كاملة وبإنصاف كامل بعد أن أدرك وحشية شعبه. أخيرا يستطيع أن يعيش بسلام، وأن يموت برضا؛ فقد كتب الحقيقة التي أراد شعبه أن يطعمها للنسيان.

**Target Text:**

اس کی کتاب "فلستینیوں کی نسل کشی"<sup>(1)</sup> "اس کی معرکہ آرا (2) تصنیف ہے، وہ اسے نہایت فخر، شوق اور احترام سے بغل میں دبائے محتاط انداز میں صیہونی نسل پرستوں سے تیزی سے دور بھاگا جو اس پر غداری کے الزامات کے تیر برسارہے ہیں، اس پر نفرت سے تھوک رہے ہیں اور اپنے ان الفاظ کے کوڑے اس پر برسارہے ہیں: "ایلان پاپے (3)! اے غدار! اے عرب کے کارندے".

1 "التطهير العرقي في فلسطين" کا ترجمہ "فلستینیوں کی نسل کشی" کیا۔ یہ دراصل اسرائیلی مورخ ایلان پاپے کی تحریر کردہ ایک کتاب (The Ethical Cleansing of Palestine) کا نام ہے جو انگریزی زبان میں ہے۔ اسے عربی زبان میں احمد خلیقہ نے ترجمہ کیا ہے۔ یہ کتاب سن 2006م میں چھپی تھی اور اس میں فلستینیوں پر ڈھائے جانے والے مظالم اور ان کے قتل عام کی تفصیلات بیان کی گئی ہیں۔ اصلی کتاب کا حصول اس لنک سے ممکن ہے: ([https://yplus.ps/wp-](https://yplus.ps/wp-content/uploads/2021/01/Pappe-Ilan-The-Ethnic-Cleansing-of-Palestine.pdf) 23 مارچ 2022م)

2 "هو أقدس ما أنجذت نفسه" کا ترجمہ "اس کی معرکہ آرا تصنیف ہے" کیا۔ معرکہ آرا یا معرکتہ آرا (فیروز الدین۔ 2010-1263) سے مراد 'صف آرا' ہے، جبکہ مجازی طور پر اس سے مراد 'زبردست'، اور 'زور آور' ہے۔ "معرکہ آرا" میں 'معرکہ' عربی اور 'آرا' فارسی زبان سے ماخوذ ہے۔ یہاں ایک بات ملحوظ خاطر ہے (ڈاکٹر رؤف پاریکہ) 'معرکہ الآرا' غلط العام ترکیب ہے، یہ بے معنی اور بے محل ہے، کیونکہ اس کے معنی 'آرا کی جنگ' بنتے ہیں۔ جب کہا جاتا ہے کہ 'فلاں صاحب نے فلاں رسالے میں ایک معرکہ آرا مضمون لکھا' تو اس سے مراد 'انہوں نے زبردست مضمون لکھا' ہے۔ یہاں معرکہ آرا صفت (adjective) کے طور پر استعمال ہوتا ہے، جبکہ معرکہ الآرا تو مرکب اضافی ہے، قیوم ملک نے اپنی کتاب "اردو میں عربی الفاظ کا تلفظ" میں لکھا ہے کہ صحیح ترکیب معرکہ آرا ہے اور معرکہ الآرا مہمل ترکیب ہے۔

پاریکہ، ڈاکٹر رؤف۔ الفاظ اور محاوروں کا درست استعمال (جاری ہے)۔ قرطاس ادب۔ 22 اگست 2018م۔ (<https://jang.com.pk/news/538148>) 23 مارچ 2022م۔

3 ایلان پاپے (Ilan Pappé) اسرائیلی مورخ، سوشلسٹ نقطہ نظر رکھنے والے ایک متحرک سماجی کارکن، برطانیہ کے سماجی علوم اور بین الاقوامی مطالعہ برطانیہ کے ساتھ یونیورسٹی کے شعبہ یورپی سینٹر برائے مطالعہ فلستین کے ڈائریکٹر، اور ایتھن-سیاسی مطالعہ کے لئے منظور شدہ سینٹر کے شریک ڈائریکٹر اور پروفیسر ہیں۔ ان کے مطابق فلستینیوں کی نسلی صفاتی ایک منصوبہ بندی اور صیہونیزم (zionism) اسلامی عسکریت پسندی کے مقابلے میں زیادہ خطرناک ہے۔ سن 2007م میں اسرائیلی یونیورسٹیوں نے انہیں عرب ایجنسیز کے لیے کام کرنے والا سمجھتے ہوئے ان کا بائیکاٹ کر دیا تھا۔

زیدی، سید نجیب الحسن۔ "فلستین کی قومی بیخ کنی"۔ حوزہ نیوز۔ حوزہ نیوز ایجنسی۔ 06 مئی 2021۔ آن لائن۔ (<https://ur.hawzahnews.com/news/>) 29 مارچ، 2022

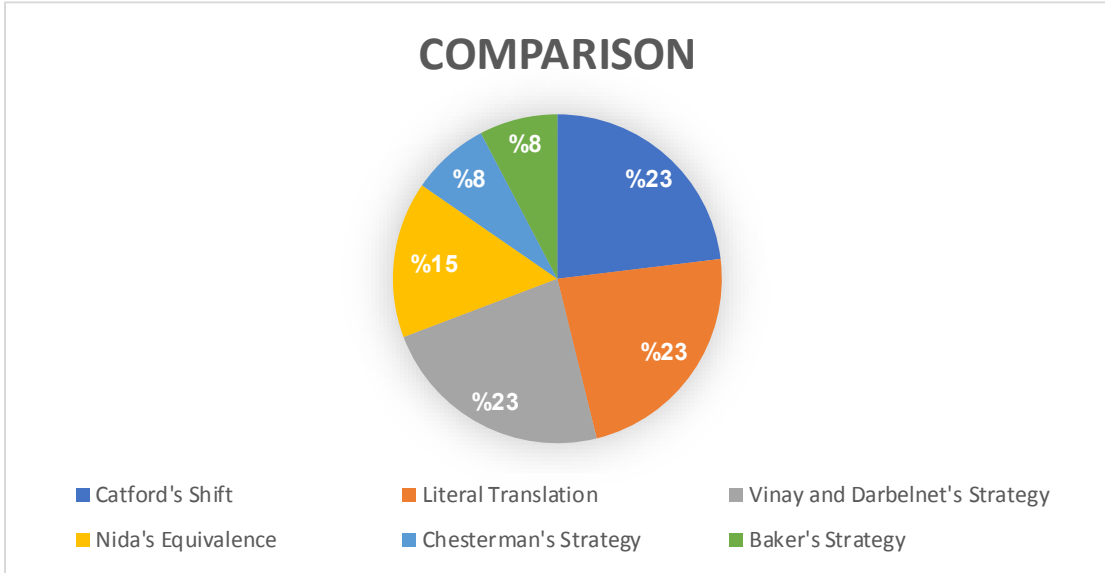
اسے ان تکالیف اور مصیبتوں کی کوئی پروا نہیں، کہ آخر کار اس کے بے باک قلم نے اپنی قوم کی سفاکیت کو بھانپتے ہوئے مکمل انصاف کے ساتھ سب کچھ سچ سچ لکھ ڈالا۔ آخر کار اب اس کے لیے جینا مرنا آسان ہو گیا ہے کیونکہ اس نے وہ حقیقت لکھ ڈالی ہے جو اس کی قوم تاریخ کے اوراق میں گم کر دینا چاہتی تھی۔

### Analysis:

1. Comparing ST and TT it can be observed that the ST 'التطهير العرقي في فلسطين' (Original Title: The Ethnic Cleansing of Palestine) has been rendered simply as 'فلسطين میں جاری نسل کشی' or as seen in an article by Sayed Najeeb Ul Hassan Zaidi (2022) 'فلسطينیوں کی نسل کشی' following the strategy of 'Emphasis Change' (Chesterman. 1997. 104) that involves 'addition, reduction or alteration of the thematic focus, for one reason or another'. Here the thematic focus was Palestine, but it has been changed to Palestinians so as to make the content and nature of the book clear to the average reader while trying to explicitly highlight who is being killed while focusing on the atrocity being committed. It should be noted that no Urdu version of the book was found hence the names provided are mere translations of the title, in case a version appears till the submission of this work the recognized rendition will be mentioned.
2. Subsequently, the name of the book follows a sentence describing its value i.e. 'هو' (lit. It is the most sacred thing that he has accomplished/written). However, as per the TL culture if a writer has a number of publications and among them one stands out and is highly distinct then the publication is said to be 'معركة آرا' which means (Dr. Raouf Parekh. 2018) 'زبردست، پُر زور، غیر معمولی' (lit. exceptional or worthwhile) and is not to be written as 'معركة الآرا'. Thus, focusing on the intended meaning and keeping the TL style in mind the ST sentence has been accordingly adapted (Vinay and Darbelnet. 1995. 39-40) in an attempt to 'introduce a situational equivalent in the TL' even though the literal rendition is 'perfectly correct' as the literal rendition leads to the production of an undefinable tone which makes the reader feel that something does not sound quite right perhaps due to a distortion in the development of ideas familiar to the reader.
3. Moreover, in the ST sentence 'أخيرا يستطيع أن يعيش بسلام، وأن يموت برضا' the ST words 'سلام' (lit. peacefully) and 'رضا' (lit. contentment) are both present in the Urdu language where 'سلام' (Feroz ud Din. 2010. 805) means 'سلامتی' and 'رضا' (Feroz ud Din. 2010. 712) means 'مرضی، خوشی، خوشنودی'; however, the sentence has been merged into one -stylistic shift has occurred- and rendered simply as 'آخر کار اب اس کے لیے جینا مرنا آسان ہو گیا ہے' which is an adapted version (Vinay and Darbelnet. 1995. 39-40) of the original that introduces a situational equivalent easily acceptable for the readers produced by using unrelated words to paraphrase (Baker. 2001. 38) the intended meaning of the fragment rather than an exact equivalent.
4. Furthermore, the last sentence of the ST 'التي أراد شعبه أن يطعمها للنسيان' (trans. which his people wanted to be forgotten) has been rendered as 'جو اس کی قوم تاریخ کے اوراق میں گم کر دینا چاہتی تھی' (lit. which his people wanted to get lost in history) a dynamic rendition (Nida. 1964. 166) with modification as per the most commonly used

phrase in the TL produced using the procedure of adaptation (Vinay and Darbelnet, 1995, 39-40) that is an extreme translational strategy which introduces a situational equivalent in the TL for a situation referred in the SL message. This has been done in an attempt to cater to the understanding of the everyday readers and facilitate their comprehension.

### Findings:



In **Example-31** after comparing the ST and its corresponding TT it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations. Among these instances, two examples of shift by modification, one example each of shift by addition and modification, paraphrase and emphasis change as well as three examples of adaptation are found while the overall outlook of the sentence is communicative.

### Example No. 32

#### Source Text:

الفلسطيني الأول الذي خلقه الله في مبدئ تاريخ البشرية كان مثالا ماهراً، يصنع تماثيله على شاكلة جمال وطنه.

في يوم وليلة جاء غاصب يهودي، وسرق وطنه، وحطّم تماثيله، وطرده منها مع بنيه الكثر الذين كانوا جميعاً مثاليين مهرة مثله.

الفلسطيني الأول الموعول في القدم جاب الدنيا في انتظار العودة إلى وطنه، أبناؤه وبناته تفرقوا في مشارق الأرض ومغاربها، جميعهم دأبوا على صنع تماثيل تشبه وطنهم فلسطين.

**Target Text:**

پہلا فلسطینی جسے اللہ نے تاریخ انسانی میں ایک مبتدی کی حیثیت سے تخلیق کیا تھا ایک ماہر مجسمہ ساز تھا جو اپنے وطن کی خوبصورتی کے عکاس مجسمے تخلیق کرتا تھا۔

پھر ایک روز دست دراز یہودی<sup>1</sup> آیا جس نے اس کا وطن چورا لیا، اس کے مجسمے پاش پاش کر ڈالے اور اسے اس کے متعدد بیٹوں سمیت جو سب ماہر مجسمہ ساز تھے ملک بدر کر دیا۔

وہ پہلا فلسطینی، جس کے پاؤں بیڑیوں میں جکڑے تھے، اپنے وطن واپس لوٹنے کے انتظار میں دنیا میں مارا پھرتا رہا۔ اس کی اولاد دنیا کے چاروں کونوں میں منتشر مسلسل اپنے وطن فلسطین سے مشابہت رکھتے مجسموں کو تخلیق کرتی رہی۔

**Analysis:**

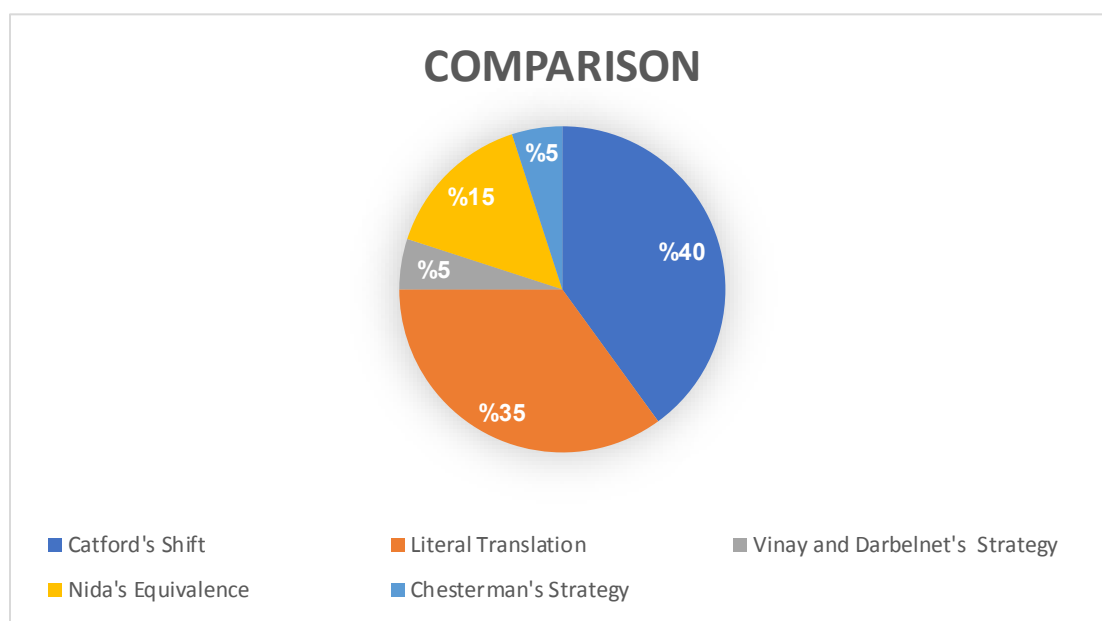
1. Comparing ST and TT it is evident that the ST's phrase 'في يوم وليلة' which literally translates to 'in a day and night' has been rendered as "پھر ایک روز" which translates as 'then one day' which is as per the cultural expectations and linguistic needs of the reader as the Urdu readers rarely say 'one day and night' together in this sense while they often state 'one day' or 'one night' which is often observed in stories or novels. In this particular case a change of information has occurred i.e. relevant information is added while certain irrelevant portions are omitted in order to facilitate the reader (Chesterman. 1997. 109) by creating a situational equivalence in the TT adopting its style and modifying the words according to the most frequently used collocations in the TL because without this adaptation the reader would feel an undefinable missing tone in the TT (Vinay and Darbelnet.1995. 39-40) which in turn would impede comprehension and the resulting translation would neither be a communicative translation (Newmark. 1981. 39) of an acceptable quality nor will it create an equivalent effect as desired by the author and the translator.
2. Secondly, the ST phrase 'حطّم' which literally translates to 'to break apart' has been rendered as 'پاش پاش کر ڈالے' rather than 'ٹکڑے ٹکڑے' which is an idiomatic interpretation of the ST word. This particular example has one word which has been rendered in the TT as a phrase dynamically (Nida. 1964. 166) which entails the relationship between the TT readers and the TT to be similar to the relation between the ST and the original audience so as to create maximum effect on the readers while adhering to the natural manner of the TL. This non-obligatory shift also serves as an example of communicative translation (Newmark. 1981. 39) as the word - which could have been rendered simply without use of this particular cultural expression- has been translated using a particular style in an attempt to create a

<sup>1</sup> 'یہودی' (فیروز الدین- 2010-1472) عربی زبان کا لفظ ہے جو اردو زبان میں بھی مستعمل ہے۔ انگریزی زبان میں انہیں 'Jews' کہا جاتا ہے۔ یہودی (ابن القیم الجوزیہ- 1993-10) حضرت موسیٰ رضی اللہ عنہ کے پیروکار اور اہل کتاب ہیں۔ ان کی کتاب تورات جبکہ مرکز شام اور فلسطین ہے۔

more effective and relatable translation with an effect almost similar to that of the original on the intended audience.

- Thirdly, the ST phrase 'في مشارق الأرض ومغاربها' which literally means 'in the easts and the wests of the world' has a unique equivalent in English 'spread throughout the world from the East to the West' simply depicts the meaning 'spread throughout the world'. It has been rendered dynamically (Nida. 1964. 166) with modification as per the most commonly used phrase in the TL as 'دنيا كاي چارون كونون ميں' which literally translates as 'in the four corners of the world' i.e. it is close to the intended meaning of the original phrase. This has been done in an attempt to cater to the understanding of the everyday readers and facilitate their comprehension.

### Findings:



In **Example-32** after comparing the ST and its corresponding TT it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations. Among these instances, four examples of unit shift and one example each of shift by addition and omission, stylistic shift, class shift, shift by modification, adaptation and information change are found while the overall outlook of the sentence is communicative.

### Example No. 33

#### Source Text:

علت أصواتهم نابحة بنشوة داعرة وهم يقولون: "نحن إسرائيل، والفلسطينيون غدوا عدماً".  
سخرت الرّيح من نباحهم الأجرّ، ولملمت رماد الفلسطينيين الذي بعثرته نسائمها، وعجنته بماء الخلود، ونفخت فيه، فبعث الفلسطينيين مرّة أخرى ينسلون من طائر فينيق لا يموت أبداً، كانوا

يحملون ابتسامة عريضة واحدة يلوحون بها للريح العاتية الباعثة لهم، لأنها لا تصدق نباح الكلاب مهما علا!

### Target Text:

ان کی مکروہ اور خمار آلود آوازیں یہ کہتے ہوئے بلند ہوئیں: "ہم اسرائیلی ہیں اور فلسطینی ہمیشہ کے لئے کوچ کر گئے۔"

ہوا نے ان کی مکروہ آوازوں کا منہ چڑاتے ہوئے فلسطینیوں کی اس خاک کو جسے باد نسیم<sup>1</sup> نے پھیلا یا تھا اکٹھا کیا اور آب حیات<sup>2</sup> میں گوندھ کر ایک نئی روح پھونکی اور فلسطینی ایک بار پھر قُنُس<sup>3</sup> کی مانند اپنی راکھ میں سے جی اٹھے۔ ان کے ہونٹوں پر ایک تبسم<sup>4</sup> سچی تھی کہ اس تند و تیز ہوا – جس نے ان میں نئی روح پھونکی – نے اس مکروہ آواز کی تصدیق نہیں کی چاہے وہ کتنی ہی اونچی کیوں نہ ہو۔

### Analysis:

1. Comparing ST and TT it is evident that the ST 'أصواتهم نابحة بنشوة داعرة' has been rendered idiomatically as 'مکروہ اور خمار آلود آوازیں' with sight alterations. The word نباح is from the word نجح which literally means (Almaany Online) 'a very loud voice'; however, the word مکروہ (lit. unwanted/undesirable/annoying) has been added and the notion of 'loudness' being entailed has been modified stylistically and added in the end of the sentence i.e. 'بلند ہوئیں'. The strategy used is modulation (Vinay and Darbelnet. 1995. 36-37) which is 'a variation in the form of the message obtained by the change of point of view' as the literal and transposed translation although grammatically accurate can be considered unsuitable, unidiomatic, or

<sup>1</sup> 'نسائم' کا ترجمہ 'باد نسیم' کیا۔ 'نسیم' (فیروز الدین۔ 2010-1359) عربی زبان کا لفظ ہے جو اردو زبان میں بھی مستعمل ہے، 'باد نسیم' سے مراد صبح کی ٹھنڈی اور خوشگوار ہوا ہے۔ البتہ 'نسائم' جمع ہے جبکہ 'باد نسیم' مفرد ہے۔

<sup>2</sup> 'ماء الخلود' کا ترجمہ 'آب حیات' کیا۔ آب فارسی زبان کا لفظ ہے جس کے معنی پانی کے ہیں البتہ لفظ آب اردو زبان میں بھی مستعمل ہے۔ لفظ خلود خلد (فیروز الدین۔ 2010-594) سے نکلا ہے جو عربی زبان کا لفظ ہے جس کے معنی حسب السباق ہمیشہ رہنے والی چیز ہیں۔ یہاں اس کا مترادف لفظ 'حیات' (فیروز الدین۔ 2010-577) استعمال کیا جس کے معنی 'زیست' کے ہیں۔ 'آب حیات' (فیروز الدین۔ 2010-3) سے مراد 'امرت یا وہ پانی جس کے پینے سے موت نہیں آتی'۔

انیس الرحمان۔ "آب حیات"۔ ریختہ۔ آن لائن۔ (<https://www.rekhta.org/allusions/aab-e-hayaat-water-of->) ( [life?lang=ur](https://www.rekhta.org/allusions/aab-e-hayaat-water-of-) ) 29 مارچ، 2022م۔

<sup>3</sup> 'طائر فینیق' کا ترجمہ 'قُنُس' کیا۔ انگریزی زبان میں اسے فینکس (phoenix) کہتے ہیں۔ 'قُنُس' (فیروز الدین۔ 2010-960) یونانی زبان کا لفظ ہے جو اردو زبان میں مستعمل ہے۔ 'قُنُس' (وارث سرہندی۔ 1976-1081) ایک لافانی خیالی پرندہ ہے جو جل کر مر جاتا ہے اور پھر جب اس کی راکھ پر مینہ برستا ہے تو دوسرا قُنُس پیدا ہوتا ہے۔

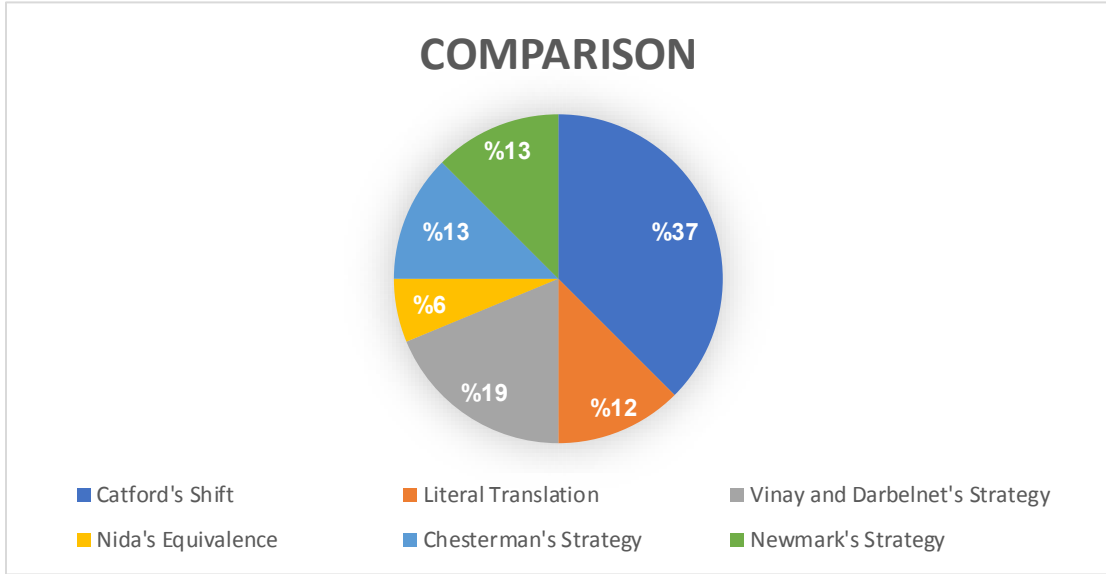
"قُنُس"۔ ریختہ ڈکشنری۔ آن لائن۔ (<https://www.rekhtadictionary.com/meaning-of-ququnus?lang=ur>) 29 مارچ، 2022م۔

<sup>4</sup> 'ابتسامة عريضة' کا ترجمہ 'تبسم' کیا۔ اردو زبان میں اس کے معنی 'مسکراہٹ' (فیروز الدین۔ 2010-342/51) ہیں، لیکن تبسم - جو کہ عربی زبان کا لفظ ہے۔ بھی مستعمل ہے۔ آواز پیدا کیے بغیر اس طرح ہنسنا کہ دانت ظاہر ہوں 'تبسم' کہلاتا ہے۔

"تبسم"۔ ریختہ۔ ریختہ ڈکشنری۔ آن لائن۔ (<https://www.rekhtadictionary.com/meaning-of-tabassum?lang=ur&keyword=%D8%AA%D8%A8%D8%B3%D9%85>) 29 مارچ، 2022م۔

simply awkward in the target language. However, the feeling imparted by the TT makes the audience believe that 'this is exactly what would be said in such a situation' thus the essence of the original is still intact whereby the translation is acceptable. The strategy of cultural filtering (Chesterman. 1997. 108) also applies as only the elements of ST considered appropriate in the TL are kept and the rest are discarded or manipulated.

2. Secondly, the ST word 'نسانمها' has been rendered as 'باد نسيم' by using the strategy of deletion (Newmark. 2001. 77) where the pronoun (ضمير متصل) has been omitted as the reference is trivial as compared to the rest of the text being translated and some indication of function it served in the original is obtained from the remainder of the text; as well as strategy of intra-system shift (Catford. 1965. 74-75) which as the translator was forced to render the plural form نسانم present in the ST using the word 'باد نسيم' in Urdu which is singular in order to depict the sense of the original.
3. Moreover, the ST word 'ونفخت فيه' has been translated as 'ايك نئی روح پهونكى' rather than simply as 'روح پهونكى' due to the fact that the overall meaning of the sentence depicts revival or rebirth thus in order to create situational equivalence in the TT by adding the word نئی in the phrase making it نئی روح پهونكى which is often used in Urdu writing to indicate renascence or rebirth. The strategy used is adaptation (Vinay and Darbelnet. 1995. 39-40) in an attempt to refine the TT's underlying tone as simply using the phrase 'روح پهونكى' may cause a disruption in the development of ideas in the mind of the reader and assume that something is not quite right in an otherwise 'perfectly correct' TT.
4. Similarly, the word طائر فينيق has فئس which is the formal equivalent of the ST word. However, the ST has adopted the word from English language and Greek mythology. The word has not been transcribed literally as فينكس with the intention to acquaint the with the original word; however, the word has been described in detail in the footnotes in an attempt to facilitate the readers. Moreover, the foreign cultural aspect has been explained in the footnotes (Newmark. 2001. 77) in an attempt to facilitate the readers in understanding the concept.
5. Lastly, the ST نباح الكلاب has been rendered as مكروه آواز rather than literally as كتے كے بھونكے كى آواز which might be considered as extremely offensive for some intended readers; moreover, the addition of such words also added a feeling of extreme negativity in the text which might divert the reader's attention and not produce the intended results or in some extreme cases produce opposite results. Thus the strategy of modulation (Vinay and Darbelnet. 1995. 36-37) is used which results in the production of a varying form of the message by the change of point of view whereby avoiding the literal and transposed translation which although grammatically accurate are somewhat unsuitable or awkward in the target language. However, the feeling imparted by the TT makes the audience believe that 'this is exactly what would be said in such a situation' thus the essence of the original is still intact whereby the translation is acceptable. The strategy of cultural filtering (Chesterman. 1997. 108) also applies in this case as the elements of ST considered inappropriate in the TL are discarded and manipulated to fit the requirements of the TL culture.

**Findings:**

In **Example-33** after comparing the ST and its corresponding TT it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations. Among these instances, two examples of shift by addition, cultural filtering and modulation, one example each of intra-system shift, shift by addition and modification, shift by omission, shift by using multiple techniques and adaptation are found while the overall outlook of the sentence is communicative.

**Example No. 34****Source Text:**

سرقوها، شردوا أهلها، أسموها إسرائيل، فحملت الأرض من فؤوس من شقوقها لآلاف السنين ليزرعوها، توحمت بهم، بملامحهم، بأصواتهم، بروائحهم، بصيرهم، بأحلامهم، وأنجبت فدائين فلسطينيين بلامح أمهم فلسطين، ومن جديد عاد اسمها فلسطين، وظلت تحبل وتتوحم، وتلد فدائين يهتفون باسمها السماوي الخالد.

**Target Text:**

انہوں نے ارض فلسطين کو چرایا، اس کے مکینوں کو بے گھر کیا اور اس کا نام اسرائیل رکھ دیا۔ ارض فلسطين ان لوگوں کے کلہاڑیوں سے بھر گئی جنہوں نے ہزاروں سال کھیتی باڑی کی غرض سے اس میں بل چلایا تھا تو اس زمین نے ان کے خدوخال، آواز، مہک، صبر و تحمل اور خوابوں کے اشتیاق میں فلسطينی فدائیوں کی ایک ایسی نسل کو جنم دیا جو ارض فلسطين کی مانند ہے اور جس کے زور بازو پر فلسطين کو ایک بار پھر اپنا نام واپس

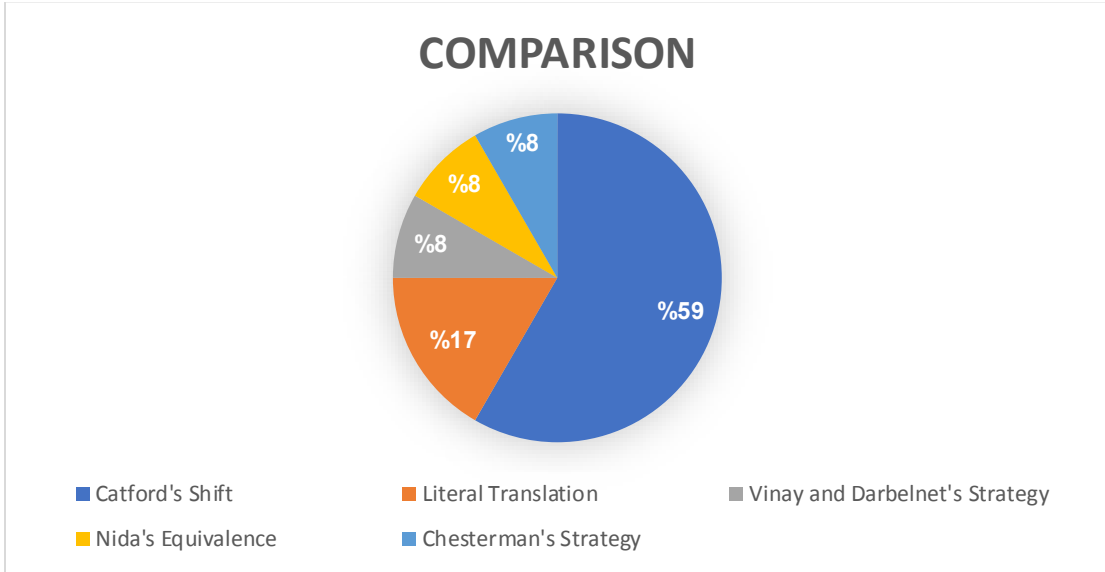


ملا۔ ارض فلسطین ان خواہشات کو دل میں سموئے ان مجاہدین کو جنم دیتی رہی جو اس زمین کو اس کے مقدس سماوی نام سے باواز بلند پکارتے ہیں جو ابد سے اس کے ساتھ منسوب ہے۔

### Analysis:

1. Comparing the ST and the TT it is evident that the ST pronoun 'ہا' (ضمیر متصل) has been rendered as 'ارض فلسطین' in the TT by using the strategy of 'explicitation' which according to Chesterman (1997. 108-109) means to make something unambiguous. In this case the underlying reference present in the ST has been made more obvious or direct by adding the phrase 'ارض فلسطین' into the translated text.
2. Similarly, the ST phrase 'شقوہا' has been translated dynamically as 'اس میں ہل چلایا' by using the strategy of non-obligatory shift by modification serves as the underlying reference that was to be inferred by the ST reader has been rendered clearly for the TT reader as per his cultural and linguistic expectations. This serves as an example of communicative translation (Newmark. 1981. 39) as the sentence could have been rendered simply and literally yet the particular style was adopted in order to create a more effective and relatable translation with clear and distinct meaning rather than a stylistically complex phrase with an underlying reference which may derail the reader's thoughts.
3. Comparing ST and TT it is evident that the ST sentence 'فدائیوں' (trans. Commandos, Guerrilla Fighters) has been rendered as 'فلسطینی فدائیوں'. The word فدائی (meaning: one who sacrifices himself for his country) originally from the Arabic language is used in Urdu as well with the same meaning (Feroz-ud-Din. 2010. 926) i.e. 'جان والا' (lit. devotee, lover, self-sacrificing). In this particular case, the Arabic term has been borrowed (Vinay and Darbelnet. 1995. 31-32) into the TL (Urdu) in an attempt to achieve the similar impression.
4. Lastly, the last sentences of the selection have been altered stylistically using multiple techniques while trying to preserve the intended meaning as much as possible. This can be considered a dynamic rendition (Nida. 1964. 166) of the ST based on the 'principle of equivalent effect' entailing that the relation between the TT and recipient to be same as ST and original reader by employing the closest natural equivalent of ST in an effort to minimize the SL interference and the feeling of weirdness in TT.

### Findings:



In **Example-34** after comparing the ST and its corresponding TT it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations. Among these instances, three examples of shift by addition and one example each of intra-system shift, unit shift, shift by modification, shift by using multiple techniques and explicitation are found while the overall outlook of the sentence is communicative.

### Example No. 35

#### Source Text:

يُفْخِ فِي الصَّوْرِ نَفْخَةً ثَانِيَةً، فَيُبْعَثُ الْبَشَرَ أَجْمَعُونَ كَرِهًا وَطَوْعًا، الْبَشَرَ فِي مَحْشَرٍ عَظِيمٍ، الْجَمِيعَ يَحْمِلُونَ أَعْمَالَهُمْ فَوْقَ أَعْنَاقِهِمْ، إِلَّا الْفَلَسْطِينِيِّينَ فَإِنَّهُمْ يَحْمِلُونَ فِلَسْطِينَ عَلَى رُؤُوسِهِمْ، يَقْفُونَ بِهَا أَمَامَ الرَّبِّ لِيَتَشَفَّعُوا بِهَا لَهُمْ وَلِلْأَهْلِيْنَ وَلِكُلِّ مَنْ ضَحَى لِأَجْلِهَا.

#### Target Text:

دوسری بار صور (1) پھونکا جائے گا اور تمام انسان اٹھ کھڑے ہوں گے۔ میدان محشر (2) میں اکٹھے تمام انسان اپنے اعمال کا بوجھ (اپنی گردنوں پر) اٹھائے صف آراء ہوں گے، البتہ

1 الصور کا ترجمہ صور کیا۔ صور اردو زبان میں اسم معرفہ کا درجہ رکھتا ہے۔ صور (فیروز الدین۔ 2010-866) اردو میں بگل کے مترادف ہے مگر یہاں اس سے مراد صور اسرائیل ہے جو حشر کے دن دو بار پھونکا جائے گا۔ قرآن و سنت کے مطابق قیامت میں صور دو بار پھونکا جائے گا، پہلے "نفخہ صعق" جس سے قیامت کے دن کی ابتداء ہوگی اس کے بعد دوسرا صور پھونکا جائے گا، جس پر مردے قبروں سے نکل پڑیں گے اور میدان حشر میں اکٹھے کر دیئے جائیں گے، اسے "نفخہ بعث" کہا جاتا ہے۔

"اسلامی عقائد: صور کب پھونکا جائے گا؟"۔ دار العلوم دیوبند انڈیا۔ (<https://darulifta-deoband.com/home/ur/Islamic>)۔ (Beliefs/145520) 29 مارچ، 2022م

2 حشر عظیم کا ترجمہ میدان محشر کیا۔ میدان محشر (فیروز الدین۔ 2010-1328) فارسی زبان سے ماخوذ ہے جس سے مراد وہ مقام ہے جہاں لوگ حساب کے لیے جمع ہوں گے۔ اسے مجازی معنی میں ایک نہایت وسیع و عریض میدان کے مفہوم میں بھی

اہل فلسطین اپنے سروں پر ارض فلسطین کو اٹھائے رب کائنات کے سامنے پیش ہوں گے کہ ارض فلسطین بارگاہِ الہی میں ان کی، ان کے اہل و عیال کی اور ہر اس شخص کی جس نے اس کی خاطر قربانی دی شفاعت کرے۔

### Analysis:

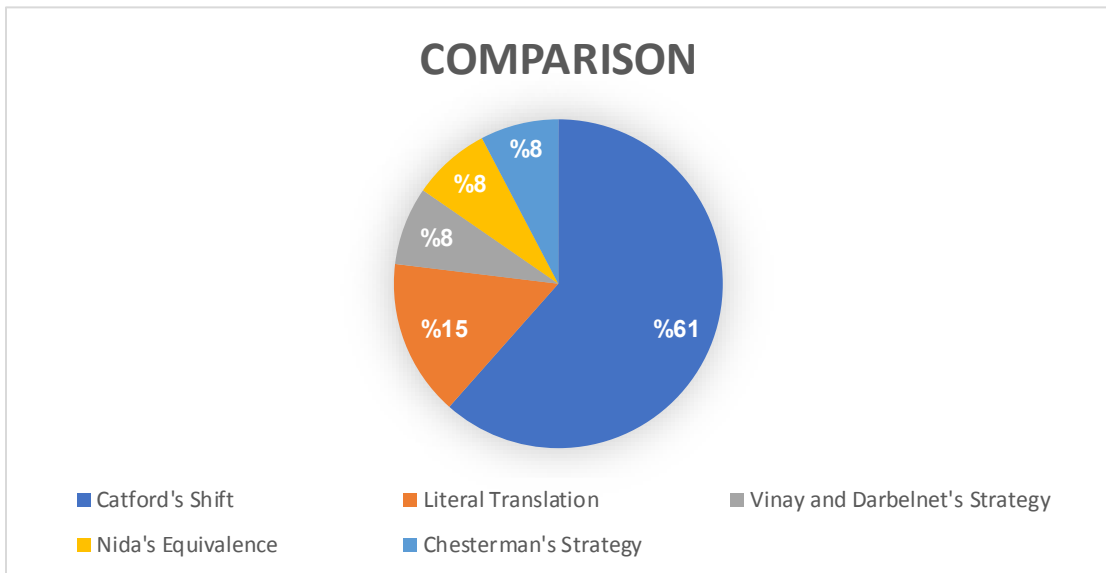
1. Comparing ST and TT it is evident that the ST sentence ' يُفخ في الصّور نفخة ثانية ' has been translated as ' دوسری بار صور پھونکا جائے گا ' which has caused it to lose some of its assertiveness which the sentence had due to the presence of (مفعول مطلق) or simply 'object' in the English grammatical context. The strategy used is transposition (Vinay and Darbelnet. 1995. 36) that entails 'replacing one word class with another without changing the meaning of the message' with a slight change in the added value imparted by the words in the TT's sentence. This has been adopted as no emotive equivalent was found for this particular case in the TT.
2. Comparing the ST and TT it is evident that the SL phrase ' طوعا وكرها ' which literally translates to 'خوشی یا نا خوشی سے، خواستہ ناخواستہ (Waheed Uz Zaman Qasmi. 1990. 440) meaning 'willingly or unwillingly' (Ar. شاء أم أبى) and can literally be rendered in Urdu Language as 'چاہتے ہوئے یا نہ چاہتے ہوئے/مجبوراً' has been omitted (Shift by Omission). This omission aids communicative translation (Newmark. 1981. 39) as the sentence could have been rendered simply and literally yet the particular style was adopted in order to create a more clear, effective and relatable translation so that the reader may not derail from the intended original pattern in the TT.
3. Moreover, the phrase ' محشر عظیم ' has been rendered as ' میدان محشر ' in the TT whereby a class shift has occurred with the use of the strategy 'shift by addition and omission' as the grammatical class of the word has shifted from (صفة موصوف) to (مركب إضافي) i.e. (مركب توصيفي) (مضاف مضاف اليه). Similarly, the word عظیم (lit. great) appearing as the adjective defining the word محشر (lit. judgement ground) has been omitted and the word میدان signifying 'ground' has been added to form the renowned word ' میدان محشر ' which is understood by a majority of the Urdu speaking community and needs no further clarification of its vastness and trepidation.
4. Furthermore, the ST phrase ' الجميع يحملون أعمالهم فوق أعناقهم ' has been rendered as ' تمام ' انسان اپنے اعمال کا بوجھ (اپنی گردنوں پر) اٹھائے صف آراء ہوں گے ' with slight additions by using the strategy explicitness change (Chesterman. 1997. 108-109) as some of the implied subtext in the original has been made more obvious or direct by adding certain elements into the translated text and nothing has been left to the imagination of the TT readers.
5. Lastly, several words such as ' ارض '، ' کائنات '، ' بارگاہِ الہی ' have been added to the TT in an attempt to produce a more dynamic translation (Nida. 1964. 166) of the ST based on the 'principle of equivalent effect' which entails the relation between

استعمال کیا جاتا ہے۔ قیامت کے روز ہر ذی روح کو اس میدان میں اکٹھا کیا جائے گا اور ان سے اعمال کے مطابق جزا و سزا کا فیصلہ کیا جائے گا۔

عدنان، محمد۔ "حشر و نشر کیا ہے؟"۔ مہنامہ فیضانِ مدینہ۔ فیضانِ مدینہ کراچی۔ 7-2 (2018): 8: (https://www.dawateislami.net/magazine/ur/islami-aqaid/hashar-wa-nashar-kiya-hai) 29 مارچ، 2022

the TT and recipient must be same as ST and original recipient by using the closest natural equivalent of ST in an effort to minimize the SL interference and the feeling of weirdness in TT. In this particular case the maximum effect has been produced by the addition of the above-mentioned words in an attempt to reach maximum naturalness of the TL's expression and style.

### Findings:



In **Example-35** after comparing the ST and its corresponding TT it is observed that the translated version has several additions and modifications which helps it function in the TL cultural as per its linguistic expectations. Among these instances, four examples of shift by addition and one example each of unit shift, shift by modification, shift by omission, shift by addition and omission, transposition and explicitation are found while the overall outlook of the sentence is communicative.

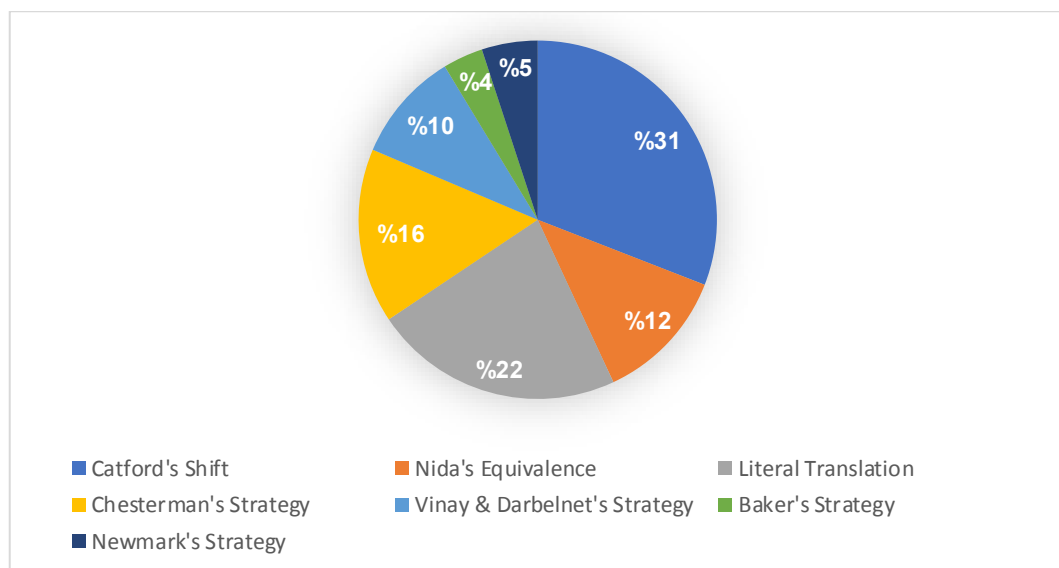
## Conclusion

The findings depicted at the end of each example individually upon combining presented the following data:



*Figure 7 Numeric Representation of Strategies Used*

Percentage division of the data (shown in Figure 7) is as follows (Figure 8):



*Figure 8 Percentage Representation of Strategies Used*

While analyzing the data collected during translation of the book 'تقاسيم الفلسطيني' the findings revealed that among the thirty-five examples analyzed most problems and difficulties were in the rendition of words, phrases, idiomatic expressions and clauses which resulted in translational shifts and were dealt with using popular translational strategies and their underlying procedures as depicted by various translation studies scholars such as 'shift' in its various forms, 'borrowing', 'literal translation', 'modification', 'modulation', 'adaptation', 'equivalence', 'paraphrasing', 'addition,

'deletion', 'emphasis change', 'implication' and 'explicitation' etc. However, recognized translation and cultural filtering was also utilized in certain cases where recognized translation was mostly used while rendering nomenclature in its various forms.

## **Conclusions & Findings**

## Conclusions & Findings

Based on the work performed during this study and the analysis depicted in the previous chapter following conclusions are drawn:

1. The 'communicative' (Newmark. 1981. 39) approach to translation has been employed for the production of the TT in an attempt to make the text produced more accessible to the masses and as easier to understand as possible.
2. The predominant strategies employed for the production of TL rendition are 'shift', 'literal' and the strategies enumerated by Chesterman respectively, which is then followed by Nida's 'equivalence'. Moreover, the strategies of Vinay and Darbelnet, Newmark and Baker have also been utilized but their average is comparatively less as compared to those mentioned before.
3. The translator was partially successful in creating a similar effect in the Target Language as the translator had to forsake certain critical features that held dual meanings as well as tone down certain elements which did not coincide with the social and cultural parameters of the TL.
4. It is also concluded that the aims and objectives of annotated translation differ greatly; however, for the most part the feature depicted by Gayan Chand (2008. 486-491) depicted in Chapter 1 (see page 39) had been taken as a main aim along with the explanation of any 'rewriting', 'adaptation' or 'cultural fitting' performed during translation phase.
5. These procedures serve to solve the translation problem of literary texts when translating from Arabic to Urdu and the commentary on the translation problems serves to highlight the relation between texts i.e. similarities and differences.
6. Annotation is demanding and indispensable branch of translation studies that not only holds multiple connotations but can be executed in multiple manners following various strategies and highlighting diverse features of the original depending on the objective needed to be achieved.
7. In current era the trend to produce annotated translations is steadily increasing which not only helps to understand texts pertaining to different domains but also highlights the use of various common and uncommon translation strategies being used in the production of TT's.
8. Annotation of texts pertaining to diverse domains such as literature along with its various categories like fiction and non-fiction (the most common distinction), legal, scientific, media, business, religion, politics etc. highlight the core elements of various types of translations i.e. literary translation, legal translation, scientific translation, media translation, business translation, religious translation, and political translation etc. and serve as a stepping-stone and a guideline for new translators and students of translation studies.
9. The translator during the process of translation and annotation added multiple footnotes in the TT being produced that described key geopolitical/geographic, cultural, and religious terms along with certain features which were retained due to similarity or manipulated due to cultural and social expectations of the target text readership.



10. Problems and difficulties were faced in various categories of the text i.e. words, phrase, clause, idioms, and sentence which were then solved using multiple translation strategies and procedures suitable for the problems and difficulties that arose at various stages during translation in order to present the best solution.
11. Annotated Translation being an academic exercise that not only presents the strengths and shortfalls of a translator's practice but also provides an outlook of the problems of translation and the strategies utilized in an attempt to solve said problems posed several difficulties which were dealt with accordingly in an attempt to produce a good quality communicative translation.
12. It is also concluded from the analysis that reproduction of a literary text and its annotation requires creativity and perseverance as literary texts has features such as similes, metaphors, personification, symbolism, deep references, emotions and at times poetry that require utilization of multiple strategies at a single instance to produce an equivalent effect and an acceptable translation.
13. From this study, it can be concluded that such types of translations are not only beneficial for researchers and students but can also be beneficial for translator training programs as they can serve as a sample text.
14. Annotation just like translation is deeply influenced by the stance and the beliefs of the individuals involved in this exercise as the individual needs to decide what aspects of any TT need to be annotated and what can be left out.
15. Moreover, all major aspects of any text that have been 'rewritten' or 'culturally fitted' are mostly indicated in Annotated Versions of the TT; thus, it can also provide ample data for 'Translation as Rewriting' and 'Manipulation' as well as serve as a steppingstone for a deeper analysis regarding the level of influence and ideological interference.
16. Finally, translation and annotation are not merely a transfer of language and its analysis, it is an arduous activity that requires knowledge, understanding, groundwork, training, passion, and resilience for its proper and successful completion. Moreover, the translator is of the view that this study serves as an initial phase for the entire work and more efforts could be made to render the process of annotation and translation in the TL more effective along with the progress in the learning curve.

## **Recommendations**

## Recommendations

As per the conclusions stated in the chapter above, recommendations in relation to translation studies in the domain of 'annotation' are stated below:

1. Other researchers in the field of translation studies patterned on the current study in an attempt to demonstrate the process of translation and the various strategies employed during it can help enhance the understanding of various procedures.
2. Further research on multiple famed writings of 'Sanaa Shalan' pertaining to various domains can not only help in understanding translational problems associated with various writing styles but also propose various solutions and their plausible examples.
3. Annotated translation of various writings of 'Sanaa Shalan' into local languages of Pakistan such as Punjabi, Sindhi, Balochi, Pushto etc. is also highly recommended.
4. There is also a need of deeply analyzing and depicting the similar phrases and idioms in both Arabic and Urdu and the strategy of rendering these phrases appropriately during translations as well as the possibility of altering them or using closely connected possible equivalents.
5. Papers analyzing the functional aspects of such works of literature in light of the Skopos Theory by Hans J. Vermeer can also serve to enhance the body of knowledge regarding 'annotated translation' especially in relation to the production of new theories and understanding of the old.
6. It is also recommended to translate the book into English language and conduct a critical analytical comparative study of the translated version produced in official and national languages of Pakistan i.e. English and Urdu respectively.
7. It is highly recommended for all literary translators especially in relation to fiction to be creative and study the proposed translation strategies and solutions of common problems before initiating a translation project in an attempt to produce an acceptable translation without facing any major difficulty or setback.
8. During the translation of fiction, a translator should analyze all aspects of the story especially words with possible dual meanings, cultural connotations, and newly proposed words deeply and try to retain these features to the best of his/her ability in the TT in an attempt to convey the same meanings and feelings.
9. In case of failure to adhere to the (point 8) it is recommended to annotate the feature being translated using footnotes so as to express the authors original intentions and feelings accordingly.
10. It is recommended for the new translators venturing into the field of annotated translation to be well versed in using dictionaries, finding the connotative and denotative meanings as well as the possible literal, textual, contextual, and referential meaning of a word or phrase.
11. Moreover, it is highly recommended that 'annotated translation' be taught as a subject of specialization in the Bachelor's Level as well and the students be asked to translate a portion of a book in light of the principles taught for it can not only lead to the production of a copious amount of translated texts but also provide

insight to various problems, perceived solutions and deeper understanding of the process as well. A well translated annotation can then be self-published online on the various platforms provided after approval as well. This will serve as the accomplishment of the department and the student alike.

12. Annotation can be provided on multiple aspects of any writing and this avenue should be explored further so as to determine various linguistic, lexical, cultural, rhetorical aspects of any piece of writing. In accordance with (point 11) the students could be given a certain aspect of any writing to analyze and write a paper during their academic years as this will not only enhance their academic accomplishments but also increase the sample size of the given aspect in translation studies.
13. Furthermore, this can also lead to the documentation of the various aspects of the texts which can be annotated and the modes of their annotation which in turn can benefit the students engaged in the activity of self-learning for the enhancement of this translational abilities, understanding of texts and the underlying meanings they portray. This will also help linguistics and literature by providing multiple interpretations of the context and other elements involved etc. which in turn will increase sample size of these areas as well.
14. A workshop on 'annotated translation: theory and practice' can be arranged for the students who want to work in this field as an online event organized by the students and faculty members alike where they can present what they did in this area, the difficulties faced, and the lessons learned to help new-comers in this field and learn from the efforts of one another.
15. It is also recommended to encourage and guide the individuals working in this particular field to complete an article based on their study and its findings which will not only benefit them in their academic endeavors but also a well-constructed gist of the study productive examples serve as a guideline for individuals involved in this field.
16. Lastly, the researcher realized that by analyzing 35 examples alone in this research, the result of this research is considered weak, so the researcher deems it necessary to analyze the whole version which is a hefty task and requires a team of translators working together to accomplish it timely. Consequently, the translator has taken up this challenge and is determined to complete it timely by involving a team of students who would like to practice and enhance their skills. The resulting text would then be used as a steppingstone to highlight more difficulties which can then be analyzed and annotated for students interested in this field and especially in rendering texts into Urdu language. A detailed analytical analysis can also serve as a guideline for such work.

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## **Graduated Student Information Performa**

## Department of Translation & Interpretation IIUI

Name: Hamna SohailFather's Name: Sohail AsifSession: 2020-2022Name of your Country: PakistanName of Province & City: Punjab, IslamabadLand line No. in your country 1 NIL 2 NILPostal Address: House Number 31, Service Road, Block G, Naval  
Anchorage, Islamabad, PakistanPermanent Address in your country: Chak No. 68 S.B. Thesil & District SargodhaEmail Address: its.mhs.t@gmail.com or transvance@gmail.comJob (if any): Visiting TeacherJob Address, Department of Translation & Interpretation, IIUIWhatsApp Number: 0331-5033001We Chat Number: NIL

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(Yes P No )

Where do you intend to Work? Department of Translation & InterpretationCompany or Organization name: International Islamic University IslamabadCountry/City etc. Islamabad, Pakistan

\_\_\_\_\_  
Student's Signature

Date.....