Urdu Annotated Translation of the Novel "قافلة العطش" by Dr. Sanaa Shalan: An Analytical Study in the light of Lawrence Venuti's strategies, "Foreignization" & "Domestication"

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(دراسة تحليلية في ضوء استراتيجيتي التدجين والتغريب لـ" لارنس فينوتي")

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Registration No: 68-FA/MSTS/F19
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A Dissertation submitted to fulfill the Requirements for the Degree of
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Date of Viva-voice Examination: _____

Declaration

I solemnly declare that this dissertation is the product of my personal work which has never been submitted before for any degree or examination in any university and all the sources I have used or quoted have been indicated and acknowledged accordingly.

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Signature of the Student:

Dedication

I dedicate this dissertation to my beloved parents, my brother, my friends and my teachers who always encouraged and supported me to accomplish this dissertation with zeal and zest. I specially thank to my best friend who has always been there to guide and encourage me in difficult times.

To specially my beloved Father (who sacrificed everything to get me educated) who always supported and motivated me to fulfill my dreams by standing with me through thick and thin.

Acknowledgement

All praise be to Allah Almighty who gave me the strength and ability to understand, comprehend and write; 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 am also thankful to Dr. Shair Ali Khan (HOD) and Dr. Inam-ul-Haq Ghazi (Former HOD) for their immense support, guidance, and encouragement throughout my academic career.

Last but not least, I wish to extend my special thanks to the whole faculty for unrelenting help; as well as the silent supporters for their moral support and guidance.

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Abstract

Annotated translation (Chesterman. 2002. 7-8) 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. Annotated translation requires deeper understanding and familiarity with cultural aspects of both languages for their in-depth analysis and explanation. The study is based on the Novel "Qafila-Tul-Atash" (Source Text) by Dr. Sanaa Shalan who is a renowned Jordanian writer with numerous publications. The study provides the annotated translation of the Source Text into Urdu followed by a descriptive analysis of 35 examples in the light of the translation strategies: Foreignization & Domestication by Venuti.

This dissertation consists of six portions i.e. Preamble, Preface, Chapter I-II, Conclusion, and Recommendations. Preamble consists of 'Introduction of topic and importance', 'Reasons for selecting the Study', 'Limitations', 'Literature Review', 'Research Questions' and 'Research Methodology', Preface consists of 'Author's Biography', a brief description of the 'Book' and the 'Translation Style'. Chapter I consists of concept of 'Annotation', 'Translation Strategies' and 'Foreignization &Domestication' and Chapter II: Annotated Translation of ST & its analysis in the light of translation strategies.

Keywords: Annotated Translation, The Convoy of Thirst, Lawrence Venuti, Translation Strategies, Foreignization, and Domestication.

المخلص

تُعتبر الترجمة التعليقية (تشيسترمان. 2002م. 7-8) أحد من أشكال البحث الاستبطاني والاسترجاعي حيث يُترجم المترجم نصًا وفي نفس الوقت يكتب تعليقًا حول عملية الترجمة". تتطلب الترجمة التعليقية فهمًا عميقاً وإلمامًا بالجوانب الثقافية لكلتي اللغتين لتحليل الترجمة وتفسيرها المتعمق. وتعتمد الأطروحة على كتاب "قافلة العطش" لدكتورة سناء شعلان كاتبة أردنية شهيرة ولديها مطبوعات عديدة. وتوفر الأطروحة الترجمة التعليقية للنص المصدر في اللغة الأردية أولاً والدراسة الوصفية التحليلية لخمسة وثلاثين مثالاً في ضوء استراتيجيات الترجمة ل"لارنس فينوتي".

تتكون هذه الأطروحة من ستة أجزاء هي: المقدمة، والتمهيد، وفصلان، والنتائج، والتوصيات. تتكون المقدمة من التعريف بالموضوع وأهميته، وأسباب اختيار الموضوع، وحدود البحث، والدراسات السابقة، وأسئلة البحث، والمنهج المتبع؛ والتمهيد من نبذة عن السيرة الذاتية لمؤلفة النص المصدر، ووصفاً موجزاً للكتاب "قافلة العطش"، ونبذة عن أسلوب ترجمة الكتاب. يتكون المبحث الأول من مفهوم الترجمة التعليقية لغةً واصطلاحاً، استراتيجيات الترجمة ل "لارنس فينوتي"، التوطين، والتغريب والمبحث الثاني من الترجمة التعليقية للنص المصدر ونماذج الدراسة التحليلية للترجمة التعليقية في ضوء استراتيجيات الترجمة.

الكلمات المفتاحية: الترجمة التعليقية، قافلة العطش، استراتيجيات الترجمة، التوطين، التغريب، ل"لارنس فينوتى".

Preamble

a. Introduction to the Topic and its Importance

This research is based on an Annotated Translation of a Short Story collection '' قافلة
العطش'' written by Dr. Sanaa Shalan. An eminent Jordanian author, academic writer,
and an activist on human rights, she is a professor of modern literature at the
University of Jordan, with a PhD in modern literature. Being a distinguished critic, a
member of many local, Arab and international literary, academic and media forums
and local, Arab and international research and human rights organizations, she is
enlisted in the most successful sixty Arab women for the year 2008 by the Arab
referendum. She is a representative of many cultural and human rights institutions
and is a partner in many Arab, international cultural and intellectual projects.

Her work has been translated into many languages and has received many honors,
shields, honorary titles and cultural, community and human rights representations.
Her creative projects are a field for many critical and research studies, doctoral and
master's degrees in Jordan, and all over the world.

One of her masterpieces is her short stories collection in Arabic قافلة العطش which was
published in 2006 by Al-Warraq Foundation in Aman, Jordan. Later on, it was
translated into Bulgarian in 2013 in Jordan. Whereas its third publication, as a first
English translation is published in 2016 by Amwaj Publishers, Amman, Jordan.

This collection consists of 16 stories which has elegant linguistic narrations
encompassing the themes of legend, myth and folk tale. She has delicately organized
the unreality and illusion which finally leads the readers towards bitter realities of
life. She talks about real happiness, tragic sadness, a sensitive feminine feeling
towards life in the disguise of boldness to expose the bitter realities around her. Her
depiction of desert with strict laws and rules shows the absurdity of life. Like her
other works, most of Dr. Sanaa Shalan's stories in this collection revolves around
women. Being the modern writer, she rebels the norms by giving her women
characters leading roles in her writings. She depicts women who challenge the norms
and patriarchal society around them by upgrading their standards of living and
achieving their rights.

The fusion of fantasy with facts has made these stories unique in itself. The author
has combined the traditions of storytelling, modernity and globalization by presenting
her revolutionary ideas. Moreover, the title itself employed hidden meanings where
'Thirst" doesn't mean for water in desert only rather this thirst is for love, peace,
basic rights to live freely without chains of customs and rituals. Hence, the "Thirst"
has significant role in contextual meanings of each story of this book.

On account of all these unique characteristics of this short stories collection, I have decided to translate these stories from Arabic into Urdu with commentary covering the specific details which will provide the Urdu readers required information to understand the source text eloquently. The study will also focus on problems of Urdu translators while translating Arabic text and will highlight and propose translation strategies to cope with these translation problems. The identified translation problems will be resolved by using two specific translation strategies "Domestication and Foreignization" proposed by Lawrence Venuti.

b. Reasons for selection of the Topic

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

1. The very first reason for selecting this topic is to enhance the researcher's ability as an Urdu translator of literature with annotation.

2. Secondly, to give the Urdu readers an Arabic literary taste of Sanaa Shalan's short stories through translation.

3. Thirdly, to explore the Arabic culture in literary short stories through the lens of Urdu annotated translation in the light of Domestication and Foreignization.

c. Research Limits

The study would be limited to the following aspects:

1. This research will mainly focus on annotated translation of the short story collection, **"قافلة العطش"** (**Convoy of Thirst).**

2. It will also throw light on the analytical study of the selected texts from the sixteen short stories through the lens of Domestication and Foreignization proposed by Lawrence Venuti.

d. Literature Review

There are many annotated translations, available in the field of literature. Some of them are mentioned below:

1. An annotated translation of My lover, My friend, Suratni ,oliteknik negeri media kreatif Jalan srengseng sawah jagakarsa jakarta selatan

This article comprises of annotated translation research based on an English novel" My Lover, My Friend", written by Suprina Frazier. The purpose behind this study was (1) to attain factual information concerning the problems faced by the researcher in translating the source text and (2) to give reasonable solutions to the difficulties. In conducting this annotated translation research, the researcher

involved the introspective and retrospective research. The result of the research covered two main points. First, the finding reveals that from the 25 difficult problems, six were words, seven were phrases, two were idioms, four were clauses, and six were sentences. Second, those difficulties were solved by referring to the relevant theories of translation and English-Indonesian languages.

2. **An annotated translation of Any Minute ,Hermenegildus agus Wibowo, Akba sinema Yogyakarta**

This article is based on an annotated translation research of an English novel entitled, "Any Minute". The major objective of this research was to dig out the problems the researcher encountered during the process of translation and to find out solutions for these problems. By applying introspective and retrospective methods, the researcher found the result that there are two words, eight phrases, two clauses, eight sentences and five expressions from twenty-five statements that caused difficulty for the translator while translating. These problems, are solved by analyzing and explanation related to translation strategies and theories.

3. ‫الحب والحرية في قافلة العطش- في (قافلة العطش) لسناء شعلان -وهيب نديم وهبة‬

This article revolves around the only central idea of "Love" in its numerous forms. The concept of "Love" is embodied by multiple characters in binary forms of each story. The author states examples from each story to discuss the undefeated and inevitable feelings of "love" in many forms. He describes that the narrative language in the collection is very poetic, representing the tenderness of emotions, the flow of sensations, and the humanization or personification of characters as of the skulls or scarecrow that resembles with the children's stories. The unique simplicity of the language used in the stories is also central part of the collection.

However, the study is based on annotated translation of the book " ‫قافلة العطش‬ " by "Sanaa Shaalan" in Urdu, while focusing on an analytical study of selected texts from the book in light of various translation strategies of Lawrence Venuti i.e. 'Domestication' and 'Foreignization'.

e. **Research Questions**

The study addresses the following questions:

1. What are the major problems the researcher faced during the process of Urdu Translation with Annotation?
2. What were the Translation Strategies used by the Translator during the analytical study in the light of Foreignization and Domestication?

3. What are the common translation strategies adopted by the Urdu translators when they translate with annotation from Arabic to Urdu language?

4. 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 selected portions of the book "قافلة العطش" (Convoy of Thirst) by Dr. Sanaa Shalan.

2. The analytical study of the selected short stories will be accomplished in the light of Foreignization and Domestication Strategies propounded by Lawrence Venuti.

Preface

a.   Biography of Dr. Sanaa Shalan

Sanaa Kamel Ahmed Shalan[1] commonly known as 'Sanaa Shalan' was born on 20th May 1977. She (Shalan. 2015. 158) is a modern Jordanian writer with Palestinian Origin. She (Shalan. 2016. 151) has completed her bachelor's degree in Arabic Language & Literature from the University of Yarmouk in the year 1998 and her master's degree in Modern Literature from the University of Jordan in the year 2003. She holds Ph.D. in Arabic Language from the University of Jordan year 2006 whereas has also awarded an honorary doctorate degree in "Journalism and Media" by the University of Cambridge in 2014. She (Shalan. 2016. 154) is currently a part of the faculty of University of Jordan and often appears as a visiting faculty member or a guest lecturer at various higher educational institutions around the globe.

Sanaa Shalan (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'. She (Shalan. 2016. 161-165) has also participated in many national and international conferences. She also holds the honor of being a guest speaker in the First Conference of the Teachers of Arabic in Australia in 2010 where she presented a paper titled: "The Teacher is the Last Godfather of the Arabic Language".

Awards:

She (Peoplepill) was ranked among the 60 most successful Arabic women in a survey conducted by the Arab magazine "سيدتي" (English: Sayidaty; lit. My Lady) in the year 2008. She (Shalan. 2016. 156-160) also received several prestigious local, Arab, and international awards for literature, creativity, and research, such as:

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)

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[1]شعلان. سناء. "سناء كامل شعلان". ديوان العرب. 4 فبراير 2018. الإلكتروني. العربية. 9 سبتمبر 2021

5. University of Philadelphia's Arabic Theater Award for best theatrical text (2010)

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)

Famous Writings:

Apart from her teaching career she is best known for her writings which include novels, short stories, theater plays, screenplays, and children's literature. Her (Shalan. 2016. 167-169) most notable works consist of the following books:

1. A monster called homeland (2016)

2. Once Upon a Wall (2016)

3. The One who Stole a Star (2016)

4. The Division of Palestine[1] (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)

Children Literature:

Her (Shalan. 2016. 169-170) famous books in the field of children literature are as follows:

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[1] The book has been translated in Urdu language by the researcher Hamna Sohail as part of Master's degree in Translation Studies Department of Translation and Interpretation International Islamic University Islamabad.

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 Abdul Salam: the scientists' Sultan and the Seller of Kings (2007)

7. Abbas Ibn Firnas: the Wise man of Andalusia (2007)

8. The Man with the Golden Heart (2007)

b. **Book Description**

The book titled "قافلة العطش " (Convoy of Thirst) written by Dr. Sanaa Shalan was published in 2006 in Jordan by Amwaj Publishers and Distributers and later translated (Noor-Book) into English by Mr. Adnan Kassir who is an Australian author with Lebanese origin. It (Shalan. 2006) is a collection of 16 short stories which boldly depict the emotional and behavioral states linked to love as well as the various oxymora such as provision and deprivation, meeting and parting, satisfaction and dissatisfaction and happiness and sadness. Some aspects of the book are discussed below:

i. **Initial Story:**

This book is a renowned collection due to its cohesive and comprehensive nature. The first story in the book is titled "قافلة العطش " (Convoy of Thirst) which is also the main title. This initial story is rooted in the primitive traditions of the Arab world and depicts the main theme of the book which is a fine amalgam of the traditions, fantasies, myths and legends. The most prevalent and primitive tradition of burying girls alive and honour killing is evident from the start of the story, which then sets the tone for all the longing and desires depicted by the authoress.

In accordance with the tone of book, the main story (Diwanalarab) also depicts two opposing trends i.e. supporting women in their legitimate demands, getting rid of the negative beliefs and primitive thoughts (represented by the brown Bedouin) and the trend that denounces all solemn efforts to rid women of the cruelty of prevailing norms and traditions, and all impediment in their development and well-being

(represented by the men of the caravan). The remaining stories are modern twists of the main story set in primitive traditions.

ii.   Title:

In old times, the caravans comprising of camels were the mode of travel for the Arabs. The most important thing that a caravan carried while traveling in the hot and arid Arabian Desert was "water". The first paradox highlighted in the book appears in its title when the authoress adds the word 'thirst' after 'caravan' i.e. 'the convoy of thirst'. Thus, the title engraves in the minds of the intended that this story is essentially based on two opposing ideas, and this idea dominated the story from its title to its conclusion, so that its textual foci remains intact.

The title depicts that it is a convoy of wishes, dreams, aspirations and hopes that inhabit the convoy's travelers in general and women in particular, but they are never achieved due to their forbidden nature, and this puts them in a state of constant thirst.

The title is further supplemented with a quote by the authoress (Shalan. 2006. 5) i.e. 'how thirsty would be those who don't know that they are thirsty!' which also adds to the inquisitive nature of the intended audience making them curious about the paradox being highlighted in the book.

iii.   Cover Page

Sana Shalan has used several symbols throughout the book. The most eminent symbols appear on the main page of the book in the form of words, pictures and colors. The most prominent among these symbols is the color red which is also an oxymoron. The color depicts love, happiness, and courage as well as anger, war and danger. Moreover, the color orange appears at the bottom of the page which symbolizes joy, creativity, success, and freedom. This symbolism reinforces the subtext of the book revealing the primitive practices, the difficult present, and the hope for freedom in the future. Thus, it stirs up similar emotions as the title of the book and artistically links the linguistic and non-linguistic elements of the title as well.

The theme of the main story is also depicted on the main page in the form of a small caravan of camels and men making their way in the desert. This depicts the idea of an Arabian desert in general and the idea of men steering the society in particular. The mage also ties together the notion that the most important thing carried by any caravan in the desert is water.

They carry copious amount of water to quench their thirst on the long journey, but this small caravan of men is thirsty. This highlights the thirst of men not only for material possessions but also for spiritual and emotional state. It also highlights the key fact that humanity is missing the basic key for its survival on Earth.

Moreover, the symbols of heart depicting love and affection as well as feet depicting life-spending. fertility, eroticism, sexuality, respect, reverence, subservience, humility and love are present at the bottom in orange hue. This also depicts the fleeting impression left by society on the sands of time by their frivolous acts. Lastly, a single eye appears at the top left corner of the page symbolizes prophecy, insight, intelligence, light, vigilance, moral conscience, truth and is considered a gateway into the soul. This increases the effect of the massage being conveyed in the book and demonstrates the depth of creativity.

The general subject matter is 'women', and the challenges faced by them in this modern society. The authoress presents the dramatized version of the cause to the Arab world in an attempt to raise awareness among the masses regarding the thirst that plagues the society.

The book ends with the words 'again, he reverted to waiting' (Shalan. 2016. 149) which generally refers to the humanity's eternal wait to quench its unknown thirst and serves to link the reality of the world to her creative work.

c.   Translation Style

The Urdu translation of Arabic collection of short stories originally titled قافلة العطش (Convoy of Thirst) is a communicative translation of the Arabic version produced in the light of Lawrence Venuti's strategies of 'foreignization' and 'domestication' in particular and other translation strategies in general. The translation adheres to the original objective of the writer presents the contextual meaning in a similar manner. The translated version produced is kept simple for the intended readership as the book is replete with symbolism and deep meaningful subtext.

Multiple footnotes have been added in the translated version to aid the audience in comprehending the difficult words and concepts in the easiest way possible. This provides supplementary information to the audience for complete understanding of the main theme and concept as well certain explanation for the bilingual readers if information has been omitted or altered in any manner due to linguistic, textual or cultural constraints.

Although, Urdu has adopted several aspects and terms from Arabic languages the book presented some problems for the translator, particularly where certain unique stylistic features and expressions were concerned. Nevertheless, majority of the features present in the original text have been retained with minimum alterations. However, the obligatory linguistic alterations have been performed to keep the TT linguistic parameters intact. Subsequently, the TT produced is a mixture of translator's choices made in the light of the original text, its context and subtext.

Chapter 1

Annotated Translation and Translation Strategies

This chapter, titled "Annotated Translation and Translation Strategies," is divided into three sub-sections each dealing with a separate aspect of the chapter. The first section defines 'annotation' both literally and terminologically while the second deals with 'translation strategies' as discussed by translation scholars. The last section summarizes Venuti's strategies of Foreignization and Domestication.

Annotated Translation and Translation Strategies

a.   What is Annotated Translation?

Annotated translation is a complex term that has been defined by numerus scholars of translation studies in their native languages. Some of the simplest literal and terminological definitions of 'annotated translation' are discussed below:

i.   In English Language

The word 'annotation' (Donald. 1872. 16) comes from the Latin word 'annoto' which consists of two words i.e. 'ad' meaning 'to' and 'noto' meaning 'to mark'; thus, the word indicates 'to mark down'. In English (Donald. 1872. 16) the word 'annotation' is a noun which is derived from the verb form 'annotate' that simply means 'to note down', 'to comment' or 'to make note'. Therefore, the word 'annotation' simply indicates 'a remark or comment'. However, in accordance with the field of translation, the term 'annotated translation' means 'to comment on the translated text'. Terminologically, 'annotated translation' is defined by William and Chesterman (2002. 7-8) as 'a form of introspective and retrospective research where one translates a text and at the same time writes a commentary about the translation process'.

ii.   In Arabic Language

The Arabic equivalent of 'annotated translation' is 'الترجمة التعليقية'. The Arabic word تعليق is derived from the base verb عَلَّقَ (Ibrahim Mustafa et al. 2004. 622) which means 'to follow up a discourse critically in order to explain, complete, correct or extrapolate' (Arabic: تعقَّبَه بنقد أو بيان أو تكميل أو تصحيح أو استنباط). Moreover, the word النَّعْلِيقَةُ (Ibrahim Mustafa et al. 2004. 622) describes '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 نصِّه وما يجرى هذا المجرى) and this definition is the closest to the field of translation studies. Muhammad Ajghif (2019. 13) describes annotation under the head of الترجمة التفسيرية as:

"يتدخل فيها المترجم بتفسير وشرح بعض الألفاظ الغامضة والعبارات التي ترد في النص الأصلي، ويفضّل 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 [1]".

iii.   In Urdu Language

The Urdu equivalent of the term 'annotated translation' is 'ترجمہ تعلیقیہ' or 'حاشیہ نگای'. The word تعلِیق (Feroz-ud-Din. 2010. 365) in old Urdu language means 'مشابہت' but in the more contemporary usage it indicates: 'ایک چیز کو دوسری کے متعلق کرنا', 'دیر لگانا یا ملتوی کرنا' etc. The most suitable equivalent in Urdu language is حاشیہ (Feroz-ud-Din. 2010. 560) which means (کنارہ), (کتاب یا ورق کے چاروں طرف کا خالی حصہ) or in context of translation studies (شرح یا یاد داشت جو کسی کتاب کے متن سے باہر لکھی جائے). Additionally, Feroz-ul-Lughat (Feroz-ud-Din. 2010. 365) also provides the concept of کتاب کا ضمیمہ or حاشیے پر ظاہر کی گئی رائے to indicate addition of information in footnotes. This idea is further explained by Dr. Nazir Ahmad (2000. 53-54) in the following words:

"حاشیہ اور تعلیقہ بہ اعتبار معنی ومفہوم 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 وحواشی الگ رسالے کی شکل میں نہیں لکھے جاتے کتاب ہی کے ساتھ شامل ہوتے ہیں۔ آج کل تحقیق کی اصطلاح میں تعلیقات وحواشی 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 sight 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

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[1] Sohail, Hamna. "Annotated Translation of the book "تقاسیم الفلسطیني" By Dr. Sanaa Shalan (An Analytical Study in the light of Translation Strategies)". Master's Thesis. International Islamic University Islamabad, 2022. pages: 31

endnotes in a book and deal historic, lexical, literary matters and glossary entries[1]".

b.   Summary of Venuti's Strategies of Foreignization and Domestication

Lawrence Venuti is an influential translation scholar as he presented a tradition in translation strategy which he sees as going back to Friedrich Schleiermacher (Venuti. 2008. 15-16) which he sees as responding to the need for awareness of cultural differences between source and target cultures (Venuti. 2004. 72/225)[2].

Schleiermacher presented the strategy of "naturalization" and "alienation" of a text and provided two paths for a true translator:

> **"Either the translator leaves the writer in peace as much as possible and moves the reader toward him, or he leaves the reader in peace as much as possible and moves the writer toward him"**

<div align="right">

(Schleiermacher. 1813/2004. 49)

</div>

However, Venuti reorients his approach from a literalist style with preservation of the SL structures, with the exclusion or inclusion of peripheral and minority forms within the TL in the translation process. Venuti differenciates between "domesticating" (from Schleiermacher's "einbürgernde") and "foreignizing" (Scleiermacher's "verfremdende") translations to describe two extremes of how a translator positions a translated text in the target language and in the textual environment of the target culture.[3]

Venuti's strategies of domestication and foreignization concern both the **choice of text to translate** and the **translation method**.

i.   Domestication

Venuti (1995. 21) considers *domestication* to be dominating Anglo-American translation culture. Venuti (1995. 20) describes domestication as **'an ethnocentric reduction of the foreign text to [Anglo-American] target-**

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[1] Sohail, Hamna. " Annotated Translation of the book "تقاسيم الفلسطيني" By Dr. Sanaa Shalan (An Analytical Study in the light of Translation Strategies)". Master's Thesis. International Islamic University Islamabad, 2022. pages: 34-35

[2] Myskja, K. Foreignisation and resistance: Lawrence Venuti and his critics. *Nordic Journal of English Studies*, 12. 02(2013):1–23. Web. Online. 9 September 2022. DOI: http://doi.org/10.35360/njes.283

[3] Myskja, K. Foreignisation and resistance: Lawrence Venuti and his critics. *Nordic Journal of English Studies*, 12. 02(2013):1–23. Web. Online. 9 September 2022. DOI: http://doi.org/10.35360/njes.283

language cultural values" and involves '**translating in a transparent, fluent, 'invisible' style in order to minimize the foreignness of the TT'**.

ii. Foreignization

Foreignization (Venuti. 1998. 242), on the other hand, *'entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language'*. It is the preferred choice of Schleiermacher (Munday. 2008. 29), whose description is of a translation strategy where '*the translator leaves the writer in peace, as much as possible and moves the reader toward [the writer]'*. Venuti (1995. 20) considers the foreignizing method to be '*an ethno-deviant pressure on [target-language cultural] values to register the linguistic and cultural difference of the foreign text, sending the reader abroad'*.

The foreignizing method of translating, a strategy Venuti also terms '*resistancy'* (1995. 305– 306), is a non-fluent or estranging translation style designed to make visible the presence of the translator by highlighting the foreign identity of the ST and protecting it from the ideological dominance of the target culture.

Venuti considers distinctive elements of foreignization are the *close adherence to the ST structure and syntax,* the calques etc. Venuti (1998. 15), notes that some of the reviews of the translation were appreciative of his 'visible' translating strategy; however, he also adds (Venuti. 1998. 18–19) that some of the reviews attacked the translation for not following the strategy of domestication. Although Venuti (1995. 29) advocates foreignizing, he is also aware (1995. 29) of some of its contradictions, namely it is a subjective and relative term that still involves some domestication because it translates a ST for a target culture and depends on dominant target-culture values to become visible when it departs from them. Venuti (1995. 34) defends foreignizing translations as they '*are equally partial [as are domesticating translations] in their interpretation of the foreign text, but they do tend to flaunt their partiality instead of concealing it'*.

c.   Various Translation Strategies and Translation Studies Theorists
Translation strategies constitute an integral part translation study. Jaaskelainen (1999:71) considers strategy as, "a series of competencies, a set of steps or processes that favor the acquisition, storage, and/or utilization of information." Jaaskelainen maintains that strategies are "heuristic and flexible in nature, and their adoption implies a decision influenced by amendments in the translator's objectives." Krings (1986:18) defines translation strategy as "translator's potentially conscious plans for solving concrete translation problems in the

framework of a concrete translation task", whereas Venuti (1998:240) indicates that translation strategies "involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it". However, these strategies have some general characteristics[1] which need to be followed. These characteristics are depicted in the figure below:
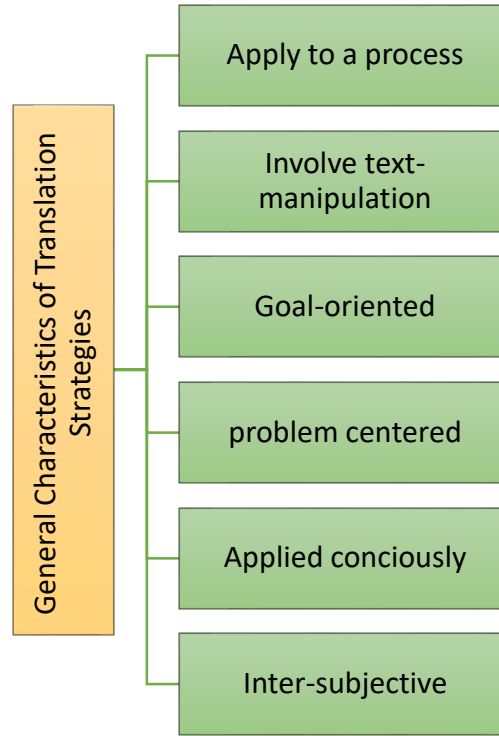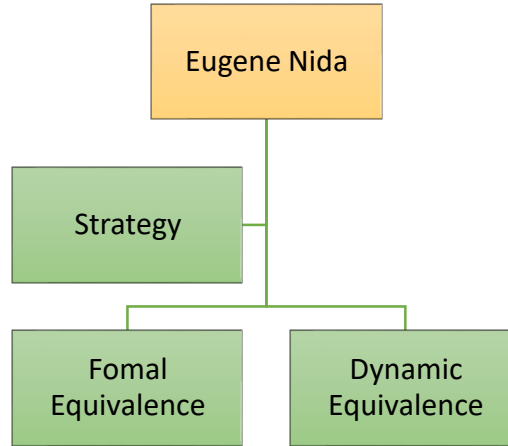

Figure 1 General Characteristics of Translation

Some popular and commonly used strategies during the process of translation are presented by translation studies scholars such as Nida, Catford, Newmark etc. These strategies are explained herein.

i. Eugene Nida's Strategies

Nida has presented two main strategies for the process of translation which covers two main aspects of any text i.e. surface meaning and deep hidden meaning. These two strategies are:

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[1] Owiji, Zohar. "Translation Strategies: A Review and Comparison of Theories". *Translation Journal*. 17. 01(2013). Web. Online. 9 September 2022.
Available: https://translationjournal.net/journal/63theory.htm

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        ┌─────────────────┐
        │   Eugene Nida   │
        └─────────────────┘
  ┌──────────┐
  │ Strategy │
  └──────────┘
   ┌───────────────┐   ┌───────────────┐
   │     Fomal     │   │    Dynamic    │
   │  Equivalence  │   │  Equivalence  │
   └───────────────┘   └───────────────┘
```
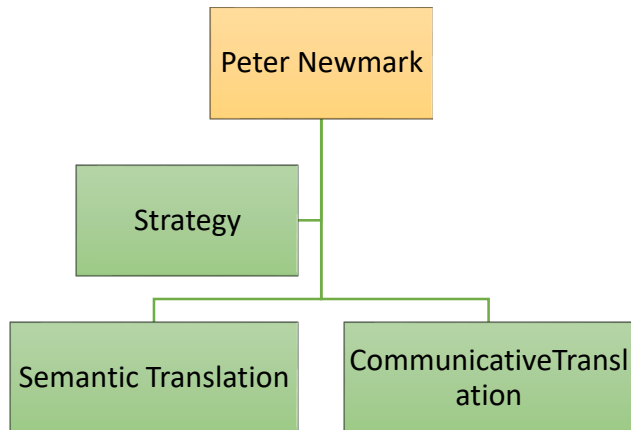
a. Formal Equivalence

Formal Equivalence (Nida. 1964. 159) is a kind of word for translation "where the ST elements match the TT elements as closely as possible in both form and content".

b. Dynamic/Functional Equivalence

Dynamic Equivalence (Nida. 1964. 166) is a kind of sense-for-sense translation that is based on the 'principle of equivalent effect' which means that "the relation between the TT and recipient must be same as ST and original recipient".

ii. Peter Newmark's Strategies

Newmark has also presented two strategies of translation in an attempt of narrow the gap between theory and practice of translation which have some similarities to Nida's strategies. These two strategies are:

```
        ┌─────────────────┐
        │  Peter Newmark  │
        └─────────────────┘
  ┌──────────┐
  │ Strategy │
  └──────────┘
   ┌────────────────────┐   ┌────────────────────┐
   │ Semantic Translation│  │ CommunicativeTransl │
   │                     │  │       ation         │
   └────────────────────┘   └────────────────────┘
```

a. Semantic Translation

Semantic Translation (Newmark. 1981. 39) "attempts to produce the exact contextual meaning of the original text as precisely as the semantic and syntactic structures of the second language allow".

b. Communicative Translation

Communicative Translation (Newmark. 1981. 39) "tries to produce an ender the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership".

iii. Vinay and Darbelnet's Strategies

Jean Paul Vinay and Jean Darbelnet have presented two main strategies of translation which are regarded as 'local translation strategies'. These strategies are linked to the way meaning is transferred from the ST to TT. These two strategies are briefly discussed below:
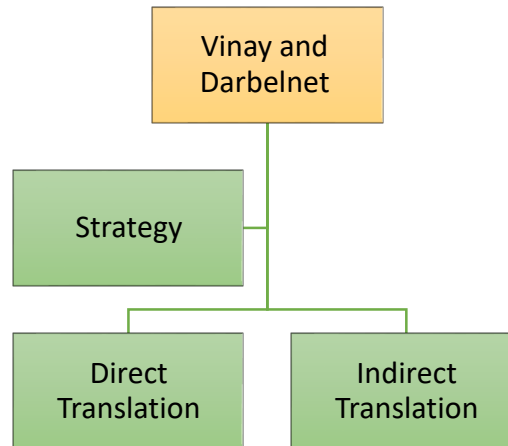
a. Direct Translation

Direct translation strategy (Vinay & Darbelnet. 2004. 128-137) proposes a literal or direct transference of meaning between the ST and the TT due to the similar use of expressions or words in the two languages. This constitutes an easier form of translation.
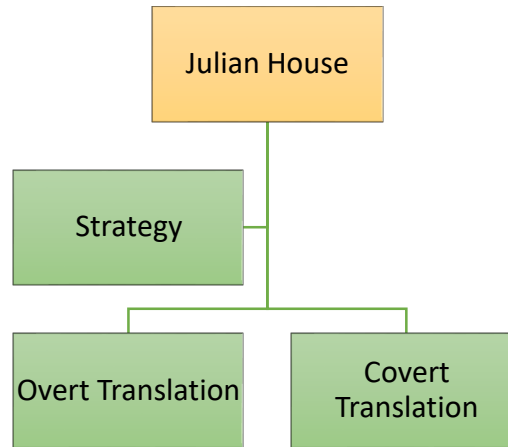
b. Oblique Translation

Oblique Translation (Vinay & Darbelnet. 2004. 128-137) or indirect translation "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

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text effectively. This allows more freedom to the translator and mostly results in various translational shifts where the target text is concerned".

iv. Julian House's Strategies

Julian House has presented two strategies of translation based on the visibility of a translator during the process of translation. These two strategies are briefly discussed below:

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                  ┌─────────────────┐
                  │  Julian House   │
                  └─────────────────┘
                           │
         ┌──────────┐      │
         │ Strategy │──────┤
         └──────────┘      │
              ┌────────────┴────────────┐
      ┌───────────────┐        ┌───────────────┐
      │ Overt         │        │    Covert     │
      │ Translation   │        │  Translation  │
      └───────────────┘        └───────────────┘
```

a. Overt Translation

In overt translation, "ST as a piece of work with a certain status in the SL community must remain as intact as possible, given the necessary transfer and recoding in another language. Cases of overt translation present difficulties precisely because their status in the socio-cultural context of the SL community necessitates major changes. Such a dialectical relationship between preservation and alteration makes the finding of translation equivalents difficult in overt translation[1]".
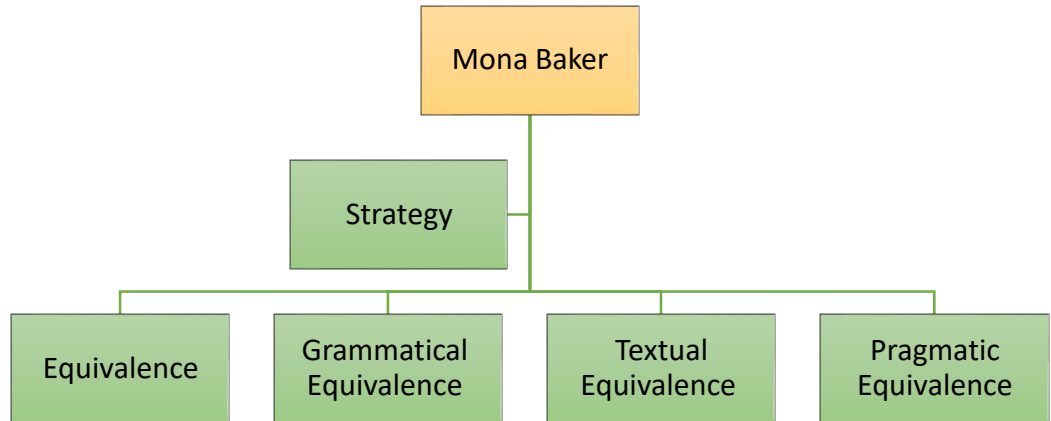
b. Covert Translation

Covert translation is a type of translation that "enjoys the status of an original text in the target culture. It is thus a translation whose ST is not specifically addressed to a particular source culture audience[2]".

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[1] Barkhordar, S. Y. & Fatemi, R. "A Comparison between the Translation Dichotomies Suggested by Juliane House and Lawrence Venuti". *Journal of Practical Studies in Education.* 1. 2(2020): 9-15. Web. Online. 9 September 2022. DOI: https://doi.org/10.46809/jpse.v1i2.13
[2] ibid. pp: 9-15

v. Mona Baker's Strategies

Mona Baker has provided a taxonomy based on equivalence which is used especially for literature. This includes four forms of equivalence. These four strategies are:

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                    ┌──────────────┐
                    │  Mona Baker  │
                    └──────┬───────┘
                           │
                   ┌───────┴───────┐
                   │   Strategy    │
                   └───────┬───────┘
        ┌───────────┬──────┴──────┬────────────┐
   ┌─────────┐ ┌──────────┐ ┌──────────┐ ┌──────────┐
   │Equivalence│ │Grammatical│ │ Textual  │ │Pragmatic │
   │          │ │Equivalence│ │Equivalence│ │Equivalence│
   └─────────┘ └──────────┘ └──────────┘ └──────────┘
```

a. Equivalence

Equivalence "can appear at word level and above word level, when translating from one language into another. Baker acknowledges that, in a bottom-up approach to translation, equivalence at word level is the first element to be taken into consideration by the translator. In fact, when the translator starts analyzing the ST the words are primarily considered as single units in order to find a direct "equivalent" term in the TL. Baker gives a definition of the term word since it should be remembered that a single word can sometimes be assigned different meanings in different languages and might be regarded as being a more complex unit or morpheme i.e. the translator should pay attention to a number of factors when considering a single word, such as number, gender and tense[1]".

b. Grammatical Equivalence

Grammatical Equivalence "refers to the diversity of grammatical categories across languages i.e. the grammatical rules may vary across languages, and this may pose some problems in terms of finding a direct correspondence in the TL. Different grammatical structures in the SL and

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[1] Dabbaghian, Amin Amir and Sanaz Solimany. "The Application of Baker's Taxonomy on Translation of Literary Texts, A Case Study of George Orwell's Animal Farm". International Journal of Science and Research (IJSR). 02. 12(2013): 280-284. Web. Online. 9 September 2022.
Available: https://www.ijsr.net/archive/v2i12/MDIwMTM1ODQ=.pdf

TL may cause remarkable changes in the way the information or message is carried across such as the addition and omission of information in the TT because of the lack of particular grammatical devices in the TL itself. Amongst these grammatical devices which might cause problems in translation Baker focuses on number, tense and aspects, voice, person and gender[1]".

c. Textual Equivalence

"Textual Equivalence" refers to the equivalence between a SL text and a TL text in terms of information and cohesion. Texture is a very important feature in translation since it provides useful guidelines for the comprehension and analysis of the ST which can help the translator in his or her attempt to produce a cohesive and coherent text for the TC audience in a specific context. It is up to the translator to decide whether or not to maintain the cohesive ties as well as the coherence of the SL text. His or her decision will be guided by three main factors, that is, the target audience, the purpose of the translation and the text type[2]".

d. Pragmatic Equivalence

"Pragmatic Equivalence" refers to implicatures and strategies of avoidance during the translation process. Implicature is not about what is explicitly said but what is implied. Therefore, the translator needs to work out implied meanings in translation in order to get the ST message across. The role of the translator is to recreate the author's intention in another culture in such a way that enables the TC reader to understand it clearly[3].

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[1] ibid. pages: 280-284

[2] Dabbaghian, Amin Amir and Sanaz Solimany. "The Application of Baker's Taxonomy on Translation of Literary Texts, A Case Study of George Orwell's Animal Farm". International Journal of Science and Research (IJSR). 02. 12(2013): 280-284. Web. Online. 9 September 2022. Available: https://www.ijsr.net/archive/v2i12/MDIwMTM1ODQ=.pdf

[3] ibid. pages: 280-284

Chapter 2

Urdu Annotated Translation of the Novel "قافلة العطش " by Dr. Sanaa Shalan: An Analytical Study in the light of Lawrence Venuti's strategies of "Foreignization" & "Domestication"

This chapter serves as the crux of the research and revolves around the translation of the ST i.e. the book "قافلة العطش" (Convoy of Thirst) by Dr. Sanaa Shalan from Arabic into Urdu and annotation of key aspects in light of the Venuti's translation strategies of Foreignization and Domestication and finally ends in a conclusion regarding the frequencies of both strategies and presumed reasons.

Urdu Annotated Translation of the Novel "قافلة العطش " by Dr. Sanaa Shalan: An Analytical Study in the light of Lawrence Venuti's strategies of "Foreignization" & "Domestication"

a.   **Urdu Annotated Translation of the Novel "قافلة العطش"** (Convoy of Thirst) by **Dr. Sanaa Shalan**

النص الهدف	النص المصدر
پياسا قافلہ⁽¹⁾ وہ سورج کی تمازت سے جلا ایک قافلہ تھا، جسے مہم جوئی کی سختیوں اور پیاس کی شدت نے نڈھال کر ڈالا تھا، جو اپنے شکوک وشبہات، غیض وغضب اور بغض وعداوت کے عکاس کالے کالے جبوں⁽²⁾ میں ملبوس، ریت اور اس کی لامتناہی کہانیوں سے اٹے ہوئے آئے تھے۔ ان کا سردار⁽³⁾ آگے بڑھا، وہ ان سب کی نسبت عمر میں بڑا، لہجے میں سخت اور غصے کا تیز تھا، اس کے نقاب پوش چہرے⁽⁴⁾	قافلة العطش كانوا قافلة لوّحتها الشمس، وأضنتها المهمّة واستفزّها العطش، جاءوا يدثرون الرمال وحكاياها التي لا تنتهي بعباءات سوداء تشبه أحقادهم وغضبهم وشكوكهم. تقدّم كبيرهم، كان طليعتهم بالسـن وبالكلمة وبالغضب، عيناه كانتا النـاجي الوحيد من لثامه، حملتا كلماته إلـى البـدوي الأسمر الممترع بشبابه الأخـــاذ، قال بنبرة بها مزيج غريب من الرجاء والأنفة:" لقد جئنا بالمال".

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¹" قافلة العطش" کا ترجمہ " پياسا قافلہ " کیا۔ قافلہ (فیروز الدین۔ 2010م۔ 945) عربی زبان کا لفظ ہے جسے اردو میں بھی بولا اور سمجھا جاتا ہے، اس سے مراد 'کارواں، مسافروں یا تاجروں کا گروہ' ہے۔ پرانے زمانے میں ایک جگہ سے دوسری جگہ جانے کا طریقہ قافلوں میں سفر کرنا تھا۔

²" عباءات " کا ترجمہ " جبوں " کیا۔ 'عباءات' لفظ 'عباء' کی جمع ہے۔ 'عباء' (فیروز الدین۔ 2010م۔ 885) عربی زبان کا لفظ ہے جسے اردو میں بھی بولا اور سمجھا جاتا ہے، اس سے مراد 'ایک لمبا کوٹ یا چغہ جو پاوں تک ہو' ہے، جبکہ 'جبہ، چغہ' اس کے مترادف ہیں۔ اردو ثقافت کے مطابق 'عباء' عورتوں کے لیے استعمال کیا جاتا ہے اسی لیے لفظ 'جبہ' کی جمع کا استعمال کیا گیا ہے۔

³"کبیر" کا ترجمہ " سردار " کیا۔ 'کبیر' (فیروز الدین۔ 2010م۔ 987) سے مراد 'بڑا بزرگ' ہے۔ عرب ثقافت کے مطابق اس سے مراد قبیلے کے سردار کی ہے۔

⁴"لثام" کا ترجمہ " نقاب پوش چہرے " کیا۔ 'لثم' (وحید الزمان۔ 1990م۔ 629) عربی زبان کا فعل ہے جس سے مراد "چہرہ ڈھانکنا، نقاب اوڑھنا" ہے، جبکہ یہاں یہ اسم کے طور پر استعمال ہوا ہے۔ معنی کو مد نظر رکھ کر اس کا ترجمہ مختلف انداز سے کیا گیا ہے۔

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سے صرف اس کی آنکھیں ہی نظر آ رہی تھیں، اس نے اپنی بات اس گندمی رنگت[1] والے عرب بدوی[2] تک پہنچائی، جو اپنی دلکش جوانی سے بھر پور تھا، اس نے امید اور شرافت کے عجیب امتزاج والے لہجے میں کہا: "ہم پیسے لے آئے ہیں"۔	
شکوک و شبہات میں گھرا نوجوان اپنے الفاظ نگلتے ہوئے بولا: "کون سا مال؟"	غارتْ الكلمات في محجري الشــــباب الذي اختنق بشكوكه، وقال: "أي مال؟".
وہ نقاب پوش بوڑھا شرمندگی سے کہنے لگا: "ہم اپنے مال سے اپنی عورتوں کو چھڑانے آئے ہیں جنہیں تم نے ہمارے کیمپ[3] میں لوٹ کھسوٹ کے دوران اسیر بنا لیا تھا"۔	قال العجوز الملثم بـالخزي: "جئنا نفتدي بمالنا نسـاءنا اللواتي أسرتموهن في غارتكم علی مضاربنا".
گندمی رنگت والے عرب بدوی نے ایک دکھ بھری آہ بھرتے ہوئے انگڑائی لی، اور شکست خوردہ انداز میں کہا: "کیا اس کے علاوہ کوئی اور راستہ ہے؟"۔ یہ شکست خوردہ انداز قبیلے کے ایک ایسے شریف و بہادر آدمی کو زیب نہیں دیتا تھا	تنهـد البدوي الأسمر، وتمطی في مكانه، وقال بانكـسار مهزوم لا يليق بـصنديد قبيلـة قهـــرتْ الـــصحراء، وفتكـتْ بـالـذراري، وسبتْ النسـاء، وحملتْ رمـال الـصحراء صـورته وصـوته وصـولته: "أما هناك بدّ من ذلك؟"

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[1] " الأسمر " کا ترجمہ " گندمی رنگت " کیا. ' گندمی' (فیروز الدین. 2010م. 1108) فارسی زبان کا لفظ ہے جسے اردو میں بھی بولا اور سمجھا جاتا ہے، اس سے مراد 'گندم کے رنگ کا سانولا' ہے۔

[2] " البدوي " کا ترجمہ " عرب بدوی " کیا. ' بدوی ' (فیروز الدین. 2010م. 189) عربی زبان کا لفظ ہے جسے اردو میں بھی بولا اور سمجھا جاتا ہے، اس سے مراد 'صحراؤں میں رہنے والا عرب، خانہ بدوش عرب' ہے۔ اسی بنا پر ترجمے میں لفظ 'عرب' کا اضافہ بھی کیا گیا ہے۔

[3] "مضارب" کا ترجمہ "کیمپ" کیا. 'مضارب' (لویس معلوف. 1962م. 497) لفظ 'مضرب' کی جمع ہے، اس سے مراد 'بڑا خیمہ' ہے۔ 'کیمپ' (فیروز الدین. 2010م. 945) انگریزی زبان کا لفظ ہے جسے اردو میں بھی بولا اور سمجھا جاتا ہے، اس سے مراد 'پڑاؤ، خیمہ زن ہونا' کے ہیں۔ کیونکہ متعدد عورتوں کو اسیر بنایا گیا تھا اس لیے لفظ کیمپ استعمال کیا گیا ہے۔

جس نے صحرا کو شکست دی، پہاڑیوں کو عبور کیا اور ان خواتین کو قید کر لیا، اور صحرا کی ریت – جو اس کی تصویر، آواز اور اختیار سے آشنا ہے، پر ایک گہرا نقش چھوڑا۔	
نقاب پوش بوڑھے نے ذلت محسوس کرتے ہوئے پژمردہ[1] اور نفرت بھرے لہجے میں کہا: "کیا اس کے علاوہ کوئی چارہ ہے کہ گمشدہ افراد کو واپس لے کر اور اسیروں کو آزاد کر کے اپنی عزت بچائیں؟"۔	شعر العجوز الملثم بأن كرامته قد أُهدرت من جديد، قال له بصوتٍ صدئٍ متقزز: "أو هنــاك بـدٌ مــن صـون الأغـراض، وجمـع الشتات، وفكِّ الأسيرات؟".
گندمی رنگت والے عرب بدوی نے اثبات میں سر ہلایا کہ گویا اس نے جو کچھ سنا اس کی خاموشی سے تصدیق کر رہا تھا، لیکن حقیقتاً ایک عجب پیاس سے اس کا دم گھٹ رہا تھا جس کی وجہ اسے اپنے پریشان حال حلق سے وہ الفاظ ادا کرنے میں دشواری کا سامنا کرنا پڑ رہا تھا جو اس کے جذبات کا اظہار کرتے تھے۔ اسی لمحے صحرا کی ریت اس کی آنکھوں میں اڑ کر پڑ گئی اور اس کی دنیا کو پیلے اندھیرے[2] میں بدل دیا جو پیاس سے	أومأ البدوي الأسمر برأسه كأنه يصادق بصمته على ما يسمع، لكنه كان حقيقة يختنق بعطش غريب يسلق حلقه المأزوم بكلماته التي تأبى أن تعبر عن مكنون عواطفه، في لحظـة واحـدة ثـارت فـي عينيـه رمـال الصـحراء، مـلأتْ الأرض ظلامـاً أصـفر، وجثمـتْ بوطأتهـا علـى قلبـه الصـحراوي الغارق في العطش.

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[1] پژمرده ' (فیروز الدین۔ 2010م۔ 295) فارسی زبان کا لفظ ہے جسے اردو میں بھی بولا اور سمجھا جاتا ہے، اس سے مراد 'افسردہ، مایوس، کملایا ہوا، مرجھایا ہوا' ہے۔

[2] ظلاماً أصفر " پیلے اندھیرے " کا ترجمہ " کیا۔ پیلا رنگ، سورج کی روشنی، امید اور خوشی کا رنگ، متضاد معنی رکھتا ہے۔ ایک طرف پیلے رنگ کا مطلب ہے تازگی، خوشی، مثبتیت، وضاحت، توانائی، رجائیت، روشن خیالی، یاد، عقل، عزت، وفاداری اور

تڑپے اس کے بنجر سینے[1] پر ایک بھاری بوجھ بن کر سوار ہو گئی۔	كان عظيم قومه، ونسيب المناذرة، وسليل الأشراف عندما أغار على قبيلتها، واقتادها أسيرةً فيمن اقتاد، كانت جميلة، أجمل من القهوة، لها صهيل مثير، غضبها وحنقها أجمل ما فيها، من يعشق الخيل العربية الأصلية لا يملك إلا أن يعشقها، لم تكن أسيرة السلاسل التي كبلتْ بها، بل كانت السلاسل أسيرة جموحها ورفضها، أرادها منذ أن رآها، كان عليه أن يفتض جمال الواحات، وأن يدرك أرض السراب قبل أن يفترشها، ولذلك أحبّها، أحبّها خيلاً بريّة لا تُدرك.
گندمی رنگت والا عرب بدوی اس وقت اپنی قوم کا سردار سمجھا جاتا تھا، جب اس نے اس کے قبیلے پر حملہ کیا اور اسے دوسری عورتوں کے ساتھ قید کر لیا تھا، وہ 'المناذرة'[2] کے لوگوں کا رشتہ دار[3] اور اشراف کی اولاد میں سے تھا۔ وہ قہوے سے زیادہ خوبصورت اور دلکش تھی۔ اس کی سریلی آواز دل موہ لیتی تھی۔ اس کی سب سے پرکشش خصوصیت اس کا غیض وغضب تھا۔ جو کوئی بھی عربی نسل کے گھوڑوں کو پسند کرتا ہے وہ اس سے بے ساختہ عشق کرنے لگتا ہے۔ وہ ان زنجیروں کی اسیر نہیں تھی جنہوں نے اسے باندھ رکھا تھا بلکہ یہ زنجیریں اس	

خوشی، لیکن دوسری طرف یہ بزدلی اور دھوکہ دہی کی نمائندگی بھی کرتا ہے۔ یہاں لفظ اندھیرے سے یہ بات ثابت ہے کہ منفی معنی مراد ہیں۔

Bourn, Jennifer. "Color Meaning: Meaning of the Color Yellow." Bourn Creative, 4 June 2016. Web. Online. 15 September 2022. Available: https://www.bourncreative.com/meaning-of-the-color-yellow/

[1] قلبہ الصحراوي " کا ترجمہ " اس کے بنجر سینے " کیا۔ الصحراوي سے صحراء کی طرف نسبت ہے مگر یہاں اس کا ترجمہ بنجر کیا گیا ہے کہ بنجر زمین بھی پیاس سے تڑپ رہی ہوتی ہے۔ جبکہ لفظ 'دل' کی بجائے 'سینے' کا استعمال کیا گیا ہے۔

[2] المناذرة " کا ترجمہ " المناذرة " ہی کیا۔ اسے لخمید خاندان یا ناصرد خاندان بھی کہا جاتا ہے، یہ قبل از اسلام قبائلی خاندان ہے جس نے بازنطینی سلطنت کے ساتھ جدوجہد میں ساسانی ایران کی مدد کی اور ابتدائی عربی شاعری کو فروغ دیا۔ ان کا مرکز جنوبی عراق میں موجودہ کوفہ کے قریب عیسائی شہر الحیرہ میں ہے، لخم بادشاہی کا آغاز تیسری صدی عیسوی کے آخر میں ہوا اور بنیادی طور پر یہ ایک ایرانی جاگیردار ریاست تھی۔

Britannica, T. Editors of Encyclopaedia. "Lakhmid dynasty." *Encyclopedia Britannica*, January 25, 2022. eb. Online. 15 September 2022. Available: https://www.britannica.com/topic/Lakhmid-dynasty.

[3] ونسیب " کا ترجمہ " رشتہ دار " کیا۔ ونسیب (لویس معلوف۔ 1962م۔ 896) سے مراد 'مناسب، رشتہ دار، صاحب نسب' ہے۔

Naheed Saif Ullah
Urdu Annotated Translation of "Qaafla tul Atash" by Dr. Sanaa Shalan:
An Analytical Study the light Lawrence Venuti's strategies

کی بغاوت اور سرکشی کی اسیر تھیں۔ پہلی نظر میں ہی اسے اس سے محبت ہو گئی تھی۔ اس نے محسوس کیا کہ اسے پانا سراب کی سرزمین تک پہنچنے اور نخلستان کی خوبصورتی کو فتح کرنے سے زیادہ کٹھن ہے اور یہی اس سے محبت کرنے کا محرک تھا۔ وہ اس سے محبت کرتا تھا کیونکہ وہ ایک ناقابل گرفت جنگلی گھوڑی کی مانند تھی۔	
نوجوان عرب بدوی اپنے جوف کے بوجھ کو اپنے اندر سمائے سوچنے لگا: "آہ، اس کا باپ اب تاوان ادا کرنے اسے اور اس کے قبیلے کی دوسری عورتوں کو چھڑانے آیا ہے۔ کیا وہ اسے پیسے کے بدلے چھوڑ دے؟ کیا فراق[1] کا وقت آ پہنچا ہے؟ صحرا کی جدائی[2] خشک سالی[3] اور بنجرپن[4] کی مانند ہے کیونکہ اس کے بعد وصال نہیں۔ اے صحرا! تم	"وهـا قد جـاء والـدها ليفتديها مـع نسـاء قومها، أيستبدل بها المال؟ أهو موعد الفراق؟ وفراق الصحراء فراق جاف عقيم لا لقاء بعده، يا للصحراء كم ابتلعت من حكايا؟ لكن أنى لها أن تبتلع من يحب مقابل حفنة من المـال، إن أرادثْ أن تصـهل مـن جديـد فلهـا ذلك، قد يكون في إطلاق العنان لها عزاء لـه." حـدّث البـدوي الشـاب نفسـه المثقلــة بمخاوفها.

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[1] " الفراق " کا ترجمہ " فراق " کیا۔ " فراق " (فیروز الدین۔ 2010م۔ 927) عربی زبان کا لفظ ہے جسے اردو میں بھی بولا اور سمجھا جاتا ہے، اس سے مراد ' جدائی، ہجر، علیدگی، مفارقت' ہے۔

[2] فراق " کا ترجمہ " جدائی " کیا۔ مترادف کے استعمال سے نص کو آسان فہم بنانے کی کوشش کی گئی ہے۔

[3] خشک سالی (فیروز الدین۔ 2010م۔ 591) سے مراد ' قحط، سوکھا، بارش کا نہ ہونا' ہے۔ مجازاً اس سے مراد 'ناقدری، قدردانی نہ ہونا، کمیابی' ہے۔

ریختہ ڈکشنری آن لائن۔ (https://www.rekhtadictionary.com/meaning-of-khushk-saalii?lang=ur) 29 مارچ، 2022م۔

[4] بنجرپن سے مراد 'بے ثمری' یا کسی چیز کی کمی ہے۔ یہاں اس کا اشارہ فراق کی جانب ہے۔

Naheed Saif Ullah

Urdu Annotated Translation of "Qaafla tul Atash" by Dr. Sanaa Shalan:
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نے محبت کی کتنی داستانیں نگل لی ہیں؟ تمہیں محض رقم کی خاطر ایک محب[1] کو نگلنے کی قطعا اجازت نہیں ۔ البتہ اگر وہ آزادی چاہتی ہے تو یہ اس کا حق ہے۔ اسے آزاد کر کے مجھے کچھ سکون مل سکتا ہے"۔	
اس نے اس کی خاطر اس کے قبیلے کی عزت کی، اس نے حکم دیا کہ اس قافلے کو پانی اور کھانا فراہم کیا جائے جو اس کی قمری گھوڑی[2] کو واپس لینے آیا تھا، اس نے تاوان اور فدیہ لینے سے انکار کر دیا، بلکہ اس نے تمام عورتوں کو آزادی سے نوازا، اور انہیں اپنا فیصلہ کرنے کا موقع دیا، رک جائیں یا اپنے قبیلے کے افراد کے ساتھ چلیں جائیں، سب عورتوں نے جانے کا انتخاب کیا، اس نے ہر ایک کی پسند اس کے گھر والوں کے بجائے اس کے منہ سے سنی، جبکہ اس کی محبوبہ دیر تک خاموش رہی، اس کے گلابی ہونٹوں پر مسکراہٹ نمودار ہوئی لیکن جلد ہی غائب ہو گئی۔ وہ غم زدہ گھوڑی کی طرح چونک کر اپنے کوچ	لقد أكرم قومها لأجلها، أمر بأن يقدّم الماء والغذاء للقافلة التي جاءت تسترد مهره القمري، رفض المال، ورفض الفداء، بل أنعم على كل النساء بالحرية، وخيرهن بين البقاء أو الرحيل مع أبناء عشيرتهن، فاخترن كلهن الرحيل، سمع خيار كل واحدة من فمها إلا من أسرته، فإنها صمتت طويلاً، استدارت الابتسامة على فمها القرمزي ثم اختفت بمرارة، وجفلت كمهر مكلوم، وانطلقت نحو رحال قومها، كانت القافلة تنتظرها لتحزمها مع ما حزمت، ولتقفل راجعة إلى المجهول، تأمل جسدها السابح في ثيابها الفضفاضة، اضطربت أصابع يديه عندما تخيلها تسرح في شعرها، الذي تداعبه الريح بلا خجل، صوت خلخالها وخرزها الصدفيّ، الذي تتزين به أحدث بعزفه

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[1] محب (فیروز الدین۔ 2010م۔ 1210) عربی زبان کا لفظ ہے جسے اردو میں بھی بولا اور سمجھا جاتا ہے، اس سے مراد 'حب رکھنے والا، محبت کرنے والا، یار دوست، مشفق، شفیق' ہے۔

[2] "مهره القمري " کا ترجمہ " قمری گھوڑی " کیا۔ اس سے مراد سفید مائل یعنی خاکستری رنگ کی گھوڑی ہو سکتا ہے۔ اس سے مراد محبوبہ کی خوبصورتی، اس کا رنگ روپ اور چال ڈھال ہو سکتی ہے۔

کرتے قبیلے کی طرف لپکی۔ اس کے قبیلے کا قافلہ اس کا انتظار کر رہا تھا۔ وہ اسے اپنے سامان سے باندھے نامعلوم مقام کی طرف لوٹنا چاہتے تھے۔ اس کی نظر اس کے ڈھیلے لباس میں ملبوس جسم پر پڑی اور اس کی انگلیاں اس وقت مضطرب ہو گئیں جب اس نے اسے بالوں میں کنگھی کرتے ہوئے تصور کیا جو ہوا کے جھونکے سے بغیر کسی شرم کے اڑ رہے تھے۔ وہ اس کی پازیب[1] اور سیپی کے موتیوں[2] سے بنی گئ مالا کی آواز سن سکتا تھا جو اس کی زینت میں اضافے کہ سبب تھیں۔ اداس دھنوں نے اس کے دل میں ایک بھونچال مچا دیا جو بڑھ کر اس قدر پھیل گیا کہ اس سمیت سارے صحرا	الحـزين زلـزالاً فـي نفسـه، التـي امتـدثْ لتختضـن الصـحراء كلهـا لتحضـنها هـي بالذات.

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[1]پازیب اس سے مراد (لفظاً) پاؤں کی زینت، (مجازاً) پاؤں میں پہننے کا ایک خاص وضع کا بیشتر نقرئی گھنگھرودار زیور، ایک زیور جو پاؤں میں پہنا جاتا ہے، خلخال اس کا مترادف ہے۔

"پازیب " ریختہ۔ ریختہ ڈکشنری آن لائن۔ 29 مارچ، 2022م۔

Link: https://www.rekhtadictionary.com/meaning-of-paazeb?keyword = پازیب

[2]موتی ' ایک سفید چمکدار گول دانہ جو سیپی میں سے نکلتا ہے بطور جواہر اور دواءً مستعمل، روایت ہے کہ سمندر میں ایک قسم کا کیڑا ہوتا ہے جو اپنے رہنے کے لیے سیپی بناتا ہے اگر سیپی کے اندر ریت یا کسی اور چیز کا ذرّہ داخل ہو جائے تو وہ اسے چبھتا ہے اس لیے یہ کیڑا اس پر اپنا لعاب دہن لگاتا رہتا ہے اور وہ ذرہ بڑا ہو کر موتی بن جاتا ہے، اسے مروارید ، گوہر ، دُر ، لولو بھی کہا جاتا ہے'۔ اسے زیور بنانے کے لیے استعمال کیا جاتا ہے۔

ریختہ ڈکشنری آن لائن۔ (https://www.rekhtadictionary.com/meaning-of-motii-1?lang=ur) 29 مارچ، 2022م۔

کو اپنی لپیٹ میں لے لیا۔	
پل بھر میں کارواں⁽¹⁾، صحرا اور دنیا کے تمام مرد و زن اس کی نظروں سے اوجھل ہو گئے اور صرف وہ، اس کی محبوبہ، اس کی سریلی آواز اور ہزاروں نخلستان⁽²⁾ رہ گئے... وہ اس کی گھوڑی جیسی آواز کو سن سکتا تھا، ایک ایسی گھوڑی جو آزاد ہونے کے بعد خود کو زنجیروں میں جکڑنے جا رہی تھی۔ وہ اس کی طرف بڑھا، اور اس کی آنکھوں کی گہرائیوں میں جھانکتے ہوئے، ایک بچے کی طرح شرماتے نہایت عجز وانکساری کے ساتھ پوچھا: "تم کس کا انتخاب کرو گی؟"۔	في لحظة اختفتْ من عینہ القافلة والصحاري والرجـــال ونسـاء الـدنیا، وبقی ھو وإیاھـا وصھیلھا وآلاف الواحات... سمع لھا حمحمة مھرة تُكبّل بعد حریة. اقترب منھا، نظر في واحـات عینیھـا، قـال لھـا بانکسـار بركـان، وبخجل طفل: "وأنتِ من ستختارین؟".
وہ ہودج⁽³⁾ پر چڑھنے ہی والی تھی کہ اس کی مضبوط مٹھی نے اسے اپنی چڑھائی مکمل کرنے سے روک دیا، اس نے مزید انکساری کے ساتھ پوچھا: "تم کس کا انتخاب کرو گی؟"۔	کانـت علـی وشـك أن تعتلـي ھودجھـا، بقبضتـه القویـة منعھـا مـن إكمـال صـعودھا، وقال بمزید من الانکسار: "من ستختارین؟".
اس نے اس کی آنکھوں میں جھانکتے ہوئے کہا: "میں پیاسی ہوں۔۔۔ مجھے ساری	نظرت في عینیہ: "أنا عطشی... عطشی کمـا لـم أعطش في حیاتـي". اقترب البدوي

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¹کارواں (فیروز الدین۔ 2010م۔ 973) فارسی زبان کا لفظ ہے جسے اردو میں بھی بولا اور سمجھا جاتا ہے، اس سے مراد 'قافلہ، مسافروں کی جماعت' ہے۔

²نخلستان (فیروز الدین۔ 2010م۔ 1354) فارسی زبان کا لفظ ہے جسے اردو میں بھی بولا اور سمجھا جاتا ہے، اس سے مراد 'کھجور کے درختوں کا جھنڈ، ریگستان میں سرسبز وشاداب قطعہ' ہے۔

³ہودج (فیروز الدین۔ 2010م۔ 1456) عربی زبان کا لفظ ہے، اس سے مراد 'اونٹ کا کجاوہ، محمل' ہے۔ اس سے مراد 'بودہ' یا 'کجاوہ' بھی ہے جس کا مطلب 'عماری' جو ہاتھی کی پیٹھ پر بیٹھنے کے واسطے رکھتے ہیں۔

زندگی کبھی اتنی پیاس نہیں لگی"۔ گندمی رنگت والا عرب بدوی ایک اور قدم آگے بڑھا، اس نے تقریباً اس کی نسوانی آواز سن لی، اور سوال کیا: "کس چیز کی پیاسی ہو؟"۔	الأسمر خطوة أخرى منها، كاد يسمع صهيلها الأنثوي، وقال: "عطشى إلى ماذا؟".
اس نے لرزتی ہوئی آواز میں کہا: "میں آپ کی پیاسی ہوں"(1)۔	قالت بصوت متهدج: "عطشى إليك...".
گہری خاموشی چھا گئی، محبت کے سمندر میں ڈوبنے کی پیاس کیا عجب شے ہے! دونوں طرف تلواریں لہرانے لگیں(2)۔ اس کے والد نے گرجتے ہوئے کہا: "خائنہ(3)! ساقطہ(4)! اسے مار دو! اس نے ہمیں رسوا کیا ہے۔ تم اپنے خاندان کے بجائے اپنے اغوا کار کا انتخاب کیسے کر سکتی ہو؟ تم ایک ایسی بدعت(5) لے کر آئی ہو جس کے بارے میں عربوں نے پہلے کبھی نہیں سنا ہو گا، ایک آزاد عورت اپنے اسیر کے ساتھ رہنا کیسے	صمّت وصمتثْ، ما أجمل الظمّأ في بحيرة العشق! ارتفعت سيوف القبيلة مهددة سيوف الضيوف، التي هددت الأسيرة العاشقة بالموت، صرخ الأبّ: "خائنة، ساقطة، اقتلوها، لقد جلبت العار لنا. كيف تختارين آسرك على أهلك؟! لقد جئتِ ببدعة ما سمعثْ بها العرب من قبل، كيف تقبل حرة أن تكون في ظل آسرها؟".

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[1] یہ عربی متن میں تحریر کلمات کا لفظی ترجمہ ہے۔ یہاں اس سے مراد عورت کا اپنے اغوا کار کا انتخاب ہے۔ اس نے اپنے خاندان کی بجائے اپنے اغوا کار کے ساتھ رہنے کو پسند کیا۔

[2]'دونوں طرف تلواریں لہرانے لگیں' ایک تعبیر ہے۔ اس سے مراد فوجی قُوّت کا جارحانَہ مُظاہرَہ ہے جس سے اپنے مد مقابل کو ڈرانے ک کوشش کی جاتی ہے۔

[3]خائنہ (فیروز الدین۔ 2010م۔ 584) عربی زبان کا لفظ ہے جسے اردو میں بھی بولا اور سمجھا جاتا ہے، یہ 'خائن' کی تانیث ہے، اس سے مراد 'خیانت کرنے والا، بد دیانت' ہے۔ کہانی میں موجود عورت نے اپنے گھر والوں کے ساتھ خیانت کی ہے۔

[4]ساقطہ (فیروز الدین۔ 2010م۔ 765) عربی زبان کا لفظ ہے، یہ 'ساقط' کی تانیث ہے، اس سے مراد 'گرا ہوا، نکما، مترک، مسترد، نامنظور شدہ' ہے۔ کہانی میں موجود عورت اپنے گھر والوں کے اصولوں کی مترک ہے۔

[5]بدعت (فیروز الدین۔ 2010م۔ 188) عربی زبان کا لفظ ہے جسے اردو میں بھی بولا اور سمجھا جاتا ہے، اس سے مراد 'دین میں کوئی نئی بات یا نئی رسم نکالنا، نیا دستور یا نیا رسم ورواج، سختی، ظلم، جھگڑا، فساد، شرارت' ہے۔

قالت بتعب مهر ركض حتى آخر الدنيا: "أنا عطشى..."	قبول کر سکتی ہے؟"۔ اس نے ایک تھکی ہاری گھوڑی کی آواز میں، جو دنیا کے آخر تک بھاگی تھی ،کہا: "میں پیاسی ہوں"۔
ورحلْ قافلة العطش، كانت قافلة عطشى إلى الحب، ومطعونة في كرامتها على يديّ مهرتها الجميلة، هذه المرة لم تدفن الرمال حكايتها في جوفها الجاف، بل أذاعتها في كل الصحراء، شعرتْ القافلة بأنها محملة دون إرادتها بـالعطش، العطش إلـى الحـب و العشق، لكن أحداً لم يجرؤ على أن يصرح بعطشه، عند أول واحة سرابية ذبح الرجال الكثير من نسائهم، اللواتي رأوا في عيونهن واحـات عطشـى، وعنـدما وصـلوا إلـى مضاربهم، وأدوا طفلاتهم الصغيرات؛ خوفا مـن أن يضـعفن يومـا أمـام عطشـهن، وفي المساء شهد رجـال القبيلة بكائية حزينة، فقد كانوا هم الآخرون عطشى.	یوں یہ پیاسا قافلہ روانہ ہوا، یہ اپنی ہی دلکش گھوڑی کے ہاتھوں رسوا ہوا عشق کا پیاسا کارواں تھا۔ اس بار ریت نے اپنی کہانی کو اپنے خشک کھوکھلے وجود میں دفن نہیں کیا بلکہ اسے سارے صحرا میں پھیلا دیا۔ کارواں میں موجود ہر شخص نے خود کو بے اختیار پیاسا محسوس کیا، وہ پیار و محبت کے پیاسے تھے لیکن کسی کو اس کی پیاس کا اظہار کرنے کی ہمت نہ تھی۔ جب قافلہ پہلے نخلستان پر پہنچا تو مردوں نے بہت سی ایسی خواتین کو ذبح کر دیا جن کی آنکھوں میں وہ محبت کی پیاس دیکھ سکتے تھے۔ جب وہ اپنے کیمپ میں پہنچے تو انہوں نے اپنی چھوٹی بچیوں کو اس خوف سے زندہ درگور[1] کر دیا کہ کہیں وہ ایک دن اپنی

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[1] زندہ درگور سے مراد زندہ دفن کر دینا ہے۔ "امام فخر الدین رازی رَحْمَۃُاللّٰہِ تَعَالٰی عَلَیْہِ فرماتے ہیں ''زمانہٴ جاہلیت میں کفار مختلف طریقوں سے اپنی بیٹیوں کو قتل کرتے، ان میں سے بعض گڑھا کھودتے اور بیٹی کو اس میں ڈال کر گڑھا بند کر دیتے، بعض پہاڑ کی چوٹی سے پھینک دیتے، بعض غرق کر دیتے اور بعض ذبح کر دیتے تھے، ان کا بیٹیوں کو قتل کرنا بعض اوقات غیرت اور حَمِیَّت کی وجہ سے ہوتا تھا اور بعض اوقات فقر و فاقہ اور نان نفقہ لازم ہونے کے خوف سے(تفسیر کبیر، النحل، تحت الآیۃ: ۵۹،۷ / ۲۲۶، ملخصاً) یہ اسلام ہی کا کارنامہ ہے جس نے دنیا میں سب سے پہلے عورت کو حقوق عطا فرمائے، اسے عزت و وقار سے نوازا، زندہ درگور ہونے والی کو جینے کا حق دیا اور اس کے حقوق کی ایک فہرست بیان فرما دی۔'

'Surah An-Nahl Ayat-58 Translation Tafseer'. Dawateislami. *Dawateislami.com*. Web. Online. 16 September 2022.
https://www.dawateislami.net/quran/surah-an-nahl/ayat-58/translation-2/tafseer

پیاس کے ہاتھوں کمزور نہ پڑ جائیں ۔ اور پھر شام کو مردوں نے ایک نوحہ کناں اجتماع[1] دیکھا کیونکہ وہ بھی پیاسے تھے۔	
محبت کی پیاس نے صحرا کو اس کی سخت آب و ہوا اور 'واد البنات'[2] کی خونی رسومات دیں۔ کچھ لوگوں کا خیال تھا کہ وہ شرم کے ڈر سے اپنی لڑکیوں کو زندہ دفن کر دیتے ہیں، جبکہ کچھ لوگ سمجھتے ہیں کہ وہ غربت کے ڈر سے ایسا کرتے ہیں۔ مگر صحرا کی ریت جانتی ہے کہ وہ ان کم سن ضحایا کو نگلنے پر مجبور ہے تاکہ ایک دن اسے ان کے خون سے سیر نہ ہونا پڑے۔ قافلوں کو شدت پیاس سے نڈھال ہونے کی اجازت تھی یا پھر،اگر وہ چاہیں، تو مرنے کی ، مگر افسوس ان لوگوں پر جو پیاس کے اس عظیم سفر کے راہی ہیں۔	العطش إلى الحب أورث الصحراء طقسا قاسيا من طقوسها الدامية، أورثها طقس واد البنات، البعض الآخر قال إنهم يفعلون ذلك خوفا من الفقر، لكن الرمال كانت تعرف أنها مجبرة على ابتلاع ضحاياها الناعمة خوفا من أن ترتوي يوما، كان مسموحا للقوافل أن تعطش وتعطش، ولها أن تموت إن أرادتْ، لكن الويل لمن يرتوي في سفر العطش الأكبر.

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[1]نوحہ کناں اجتماع سے مراد گریہ وزاری یا روتا دھوتا لوگوں کا ایک مجمع ہے۔

[2]'واد البنات' سے مراد مادہ بچہ کشی یا نوزائیدہ مادہ بچوں کے دانستہ قتل کا نام ہے، خاص کر عرب کا اپنی بیٹیوں کو زندہ درگور کرنا ہے۔

b. **Analytical Study of the selected Text in the light of Venuti's Translation Strategies of Foreignization and Domestication**

Example No. 1

النص الهدف	النص المصدر
پياسا قافلہ	**قافلة العطش**

Analysis

1. Considering the translation of the ST word ' قافلة ' (lit. Convoy) it can be clearly seen that the translator has used the same word in the TT in Urdu with slight modification according to the linguistic nature of the target language. The ST word (Almaany Online) means ' لرفقة الراجعة من السفر أو المبتدئة به ومعها دوابها أو سياراتها وسميت المبتدئة بالسفر((قافلة)) تفاؤلا برجوعها'. It indicates caravans of people traveling on camels as per the old times, and the meaning has been carried across in the TT accordingly. In the TL the word -adopted from Arabic- (Feroz-ud-Din. 1990. 945) stands for 'کاروان، مسافروں یا تاجروں کا گروہ' . The translator has utilized Lawrence Venuti's strategy of 'foreignization' (Venuti. 1995. 20) during the translation process, as the ST word has been adopted into the TL.

2. However, the ST word 'العطش ' has been translated into the TL as ' پياسا '. Originally, the ST word is also understood by a small amount of people in Urdu which has adopted it from Arabic Language as well and it means (Rekhta Online) 'پياس، تشنگی'. The translator has used the Urdu equivalent as per the strategy of 'Domestication' (Venuti. 1995. 20), therefore, the original message was transmitted as per the TL culture and linguistic expectations with slight modification in word class.

Findings
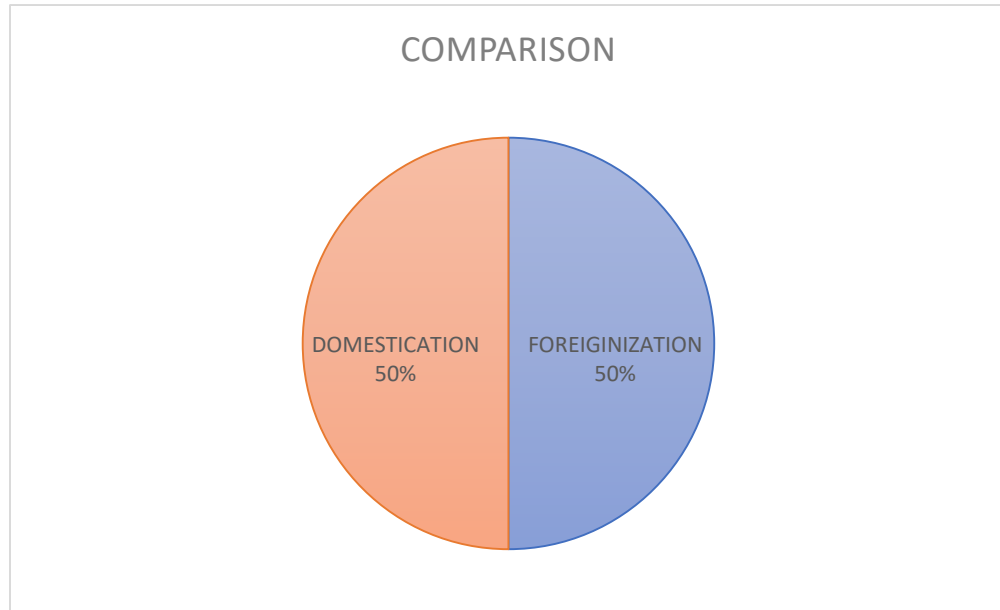
3. Thus, the translator has applied both strategies i.e. foreignization and domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text.

Example No. 2

النص الهدف	النص المصدر
وہ **سورج کی تمازت سے جلا** ایک **قافلہ** تھا، جسے **مہم جوئی** کی سختیوں اور پیاس کی شدت نے نڈھال کر ڈالا تھا،	كانوا **قافلة لوَّحتها الشمس**، وأضنتها **المهمّة** واستفزّها العطش،

Analysis

1. Considering the translation of the ST word ' قافلة ' (lit. Convoy) it can be clearly seen that the translator has used the same word in the TT in Urdu with slight modification according to the linguistic nature of the target language. The ST word (Almaany Online) means ' لرفقة الراجعة من السفر أو المبتدئة به ومعها دوابها أو سياراتها وسميت المبتدئة بالسفر((قافلة)) تفاؤلا برجوعها '. It indicates caravans of people traveling on camels as per the old times, and the meaning has been carried across in the TT accordingly. In the TL the word -adopted from Arabic- (Feroz-ud-Din. 1990. 945) stands for 'کاروان، مسافروں یا تاجروں کا گروہ' . The translator has utilized Lawrence Venuti's strategy of 'foreignization' (Venuti. 1995. 20) during the translation process, as the ST word has been adopted into the TL.

2. However, the ST phrase ' لوَّحتها الشمس' (Almaany Online) means ' غيَّرته وشفَعت وجهَه' which has been translated into the TL as ' سورج کی تمازت سے جلا ' as per the strategy of 'Domestication' (Venuti. 1995. 20), therefore, the original message was transmitted as per the TL culture and linguistic expectations with slight modification in word class. The phrase simply indicates the intensity of the heat and its impact on their skins and faces.

3. Comparing ST and TT it is also observed that the ST word 'المهمة'(Almaany Online) and 'وظيفة، توكيل أو صلاحيّة تعطى لشخص ما من أجل القيام بأمر محدّد' (Online) stands for is a simple word. However, it has been translated into the TL as 'مہم جوئی ' (lit. quest) which means performing a difficult task, as the convoy had to walk through the desert and them free their enslaved women. Thus, the word has been domesticated (Venuti. 1995. 20) to increase the impact of the mission being carried out by the convoy.

Findings
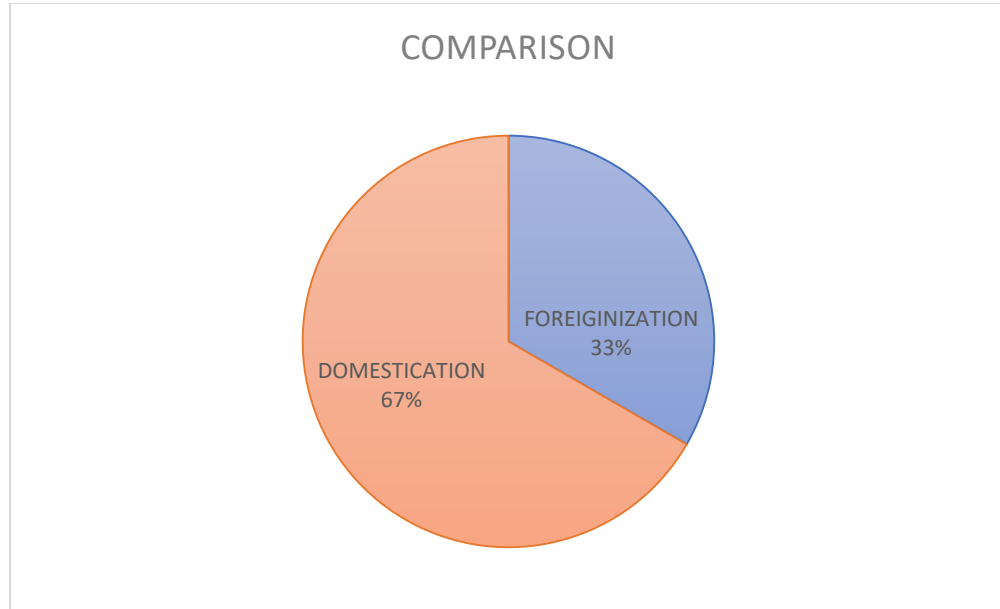
COMPARISON

FOREIGINIZATION
33%

DOMESTICATION
67%

4. Thus, the translator has applied both strategies i.e. foreignization and domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 3

النص الهدف	النص المصدر
جو **اپنے شکوک وشبہات، غیض وغضب اور بغض وعداوت** کے **عکاس کالے جبوں** میں ملبوس، ریت اور اس کی لامتناہی **کہانیوں** میں لپٹے ہوئے آئے تھے۔	جاءوا یدثرون الرمال **وحکایاها** التي لا تنتهي **بعباءات سوداء تشبه أحقادهم وغضبهم وشكوكهم.**

Analysis

1. Considering the translation of the ST word ' حكايا ', it can be used in the TT in Urdu with slight modification according to the linguistic nature of the target language as 'حکایت' which (Rekhta Online) means ' نقل، کہانی، قصہ، داستاں، بات، بیان'. However, it has been translated using the neutral synonym 'کہانیوں '. The translator has utilized Lawrence Venuti's strategy of 'Domestication (Venuti. 1995. 20) during the translation process, as the ST word has been changed according to the TL so that it is understood easily.

2. However, the ST word 'تشبہ ' the Urdu equivalent of which is 'تشبیہ' has been translated into the TL as 'عکاس ' (Rekht Dictionary) which means ' کسی حالت کا یا کیفیت کو ہو بہو ظاہر کر نے والا، مظہر '. This has been done as per the strategy of 'Domestication' (Venuti. 1995. 20), therefore, the original message was transmitted with slight modification to keep the sentences meaningful and relevant.

3. Comparing ST and TT it is also observed that the ST word 'عباءات سوداء ' been translated into the TL as 'کالے جبوں '. The word 'عباءات ' (Feoz-ud-Din. 2010. 885) is the plural form of the word 'عباء' and has been adopted from Arabic language into Urdu and it means 'ایک لمبا کوٹ یا چغہ جو پاوں تک ہو'. However, the TT word 'جبہ' is its synonym. The only difference is that the former is used to indicate the clothing of women and the later men. Thus, the word has been domesticated (Venuti. 1995. 20) to increase the impact of the cultural elements even though the word is still procured from Arabic culture initially.

4. Comparing the ST and the TT it is seen that the ST phrase ' أحقادهم وغضبهم ' has been rendered into the TL as ' اپنے شکوک وشبہات، غیض وغضب اور وشکوکهم.' بغض وعداوت ' with slight cultural adaptations. The single words have been translated as collocation to increase the impact as these collocations are a part

of the TL culture; thus, the strategy of 'domestication' Venuti. 1995. 20) as been used by the translator.
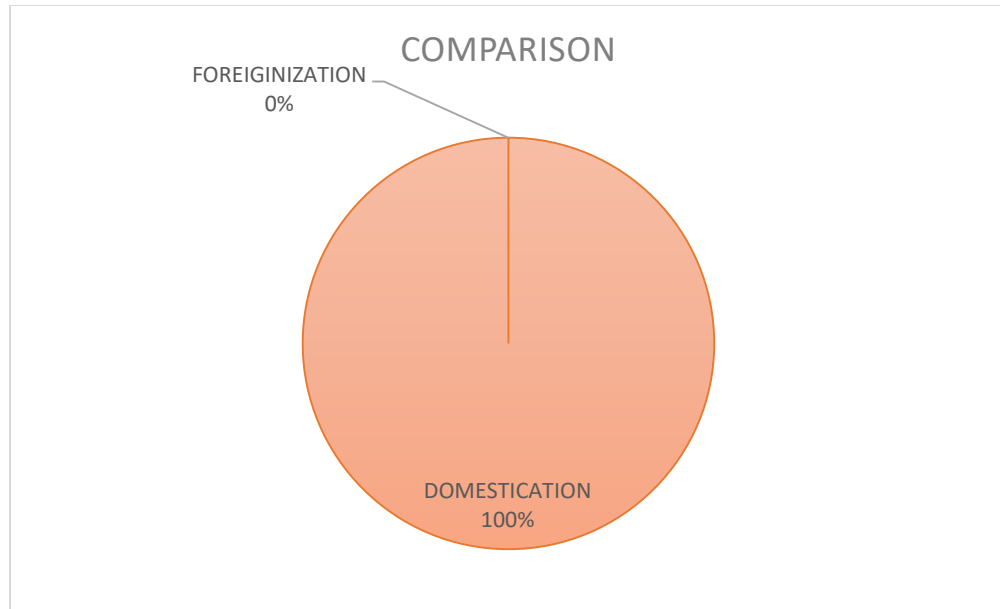
Findings
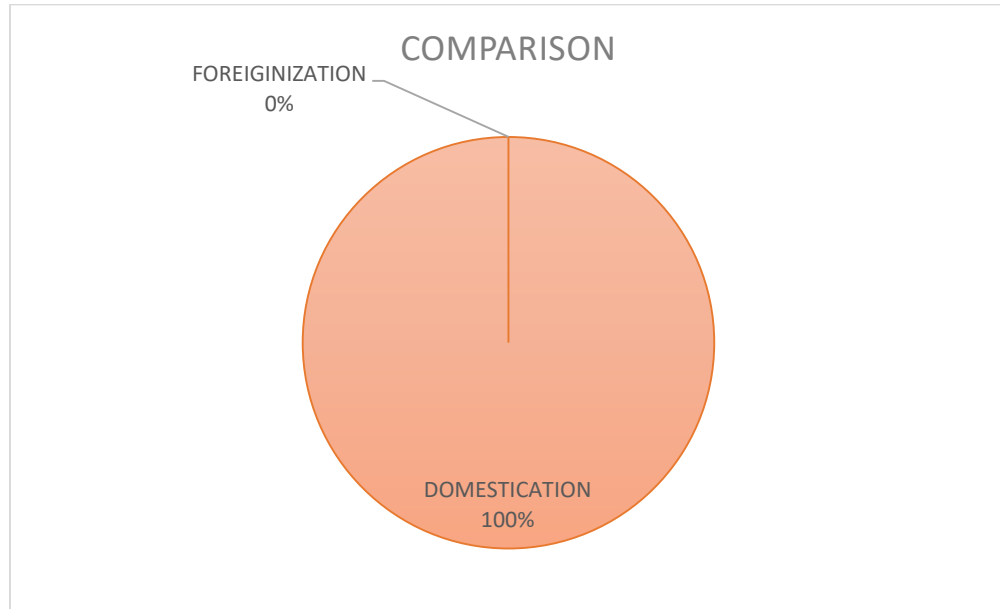
5. Thus, the translator has applied the strategy of domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 4

النص الهدف	النص المصدر
<u>ان کا سردار</u> آگے بڑھا، وہ <u>ان سب کی نسبت عمر میں بڑا، لہجے میں سخت اور غصے کا تیز تھا،</u>	تقدّم <u>كبيرهم، كان طليعتهم بالسن وبالكلمة وبالغضب،</u>

Analysis

1. Considering the translation of the ST word ' كبيرهم ', it can be used in the TT in Urdu with slight modification according to the linguistic nature of the target language as 'ان کا بڑا' which is the literal translation of the phrase'. However, it has been translated using the equivalent 'سردار' who is also a word for 'leader'. The ST word 'كبير' (Feroz-ud-Din. 2010. 987) indicates 'بڑا بزرگ". According to the Arab culture this individual is mostly the leader. The translator has utilized Lawrence Venuti's strategy of 'Domestication (Venuti. 1995. 20) during the translation process, as the ST word has been changed according to the TL so that it is understood easily.

2. However, the ST sentence 'كان طليعتهم بالسن وبالكلمة وبالغضب ' has been translated into the TL as ' وہ ان سب کی نسبت عمر میں بڑا، لہجے میں سخت اور غصے کا تیز تھا، ' which is impacted by the TL culture and writing style deeply even though the three main elements i.e. age, words, and anger have been kept intact. The sentence indicates that he was their leader in age i.e. the oldest, their leader in words i.e. either good or tough in speaking as they were going to negotiate and finally, he was their leader in anger i.e. he got angry quickly or he was hot tempered. This translation into the target language has been done as per the strategy of 'Domestication' (Venuti. 1995. 20), therefore, the original message was transmitted with slight modification to keep the sentences meaningful and relevant.

Findings

3. Thus, the translator has applied the strategy of domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 5

النص الهدف	النص المصدر
اس کے **نقاب پوش چہرے** سے صرف اس کی آنکھیں ہی نظر آ رہی تھیں، اس نے اپنی بات **اس گندمی رنگت والے عرب بدوی** تک پہنچائی، جو اپنی دلکش جوانی سے بھر پور تھا، اس نے امید اور شرافت کے عجیب امتزاج والے لہجے میں کہا: "ہم پیسے لے آئے ہیں"۔	عيناه كانتا الناجي الوحيد من **لثامه**، حملتا كلماته إلى **البدوي الأسمر** الممترع بشبابه الأخاذ، قال بنبرة بها مزيج غريب من الرجاء والأنفة:" لقد جئنا بالمال"۔

Analysis

1. Considering ST and TT it is seen that the ST word 'لثامه' has been translated into the TL as 'اس کے نقاب پوش چہرے ' as the ST verb تلثم (Waheed Uz Zaman. 1990. 629) means 'چہرہ ڈھانکنا، نقاب اوڑھنا' where the cloth covers the head and the nose i.e. only the eyes are visible. Here the word is a noun indicating نقاب but the concept has been presented in a domesticated (Venuti. 1995. 20) manner with some additions for proper understanding as men don't cover their face in Urdu culture but they do in Arab culture due to sand-storms and other harsh weather conditions.

2. Considering the translation of the ST phrase 'البدوي الأسمر ' (lit. Brown Badiouan) it can be clearly seen that the translator has added the word 'عرب' (lit. Arab) in the TT in Urdu and translated the ST phrase as 'عرب بدوي' (lit. Arab Badiouan). The translator has utilized Lawrence Venuti's strategy of 'foreignization' (Venuti. 1995. 20) during the translation process, as the ST word 'بدوي' is closely linked to Arab culture. According to Encyclopedia Britannica[1], "Bedouin, also spelled Beduin, Arabic Badawi and plural Badw, Arabic-speaking nomadic peoples of the Middle Eastern deserts, especially of North Africa, the Arabian Peninsula, Egypt, Israel, Iraq, Syria, and Jordan".

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[1] The Editors of Encyclopedia Britannica. "Bedouin | Definition, People, Customs, & Facts". *Encyclopedia Britannica.* 31 March 2022. Web. Online. 3 September 2022. Available: https://www.britannica.com/topic/Bedouin

The ST word indicates the local residents of the Arab desert, and the meaning has been carried across in the TT accordingly. However, the ST word 'الأسمر' has been translated into the TL as 'گندمی رنگت والے' as per the strategy of 'Domestication' (Venuti. 1995. 20), therefore, the original message was transmitted as per the TL culture and linguistic expectations.
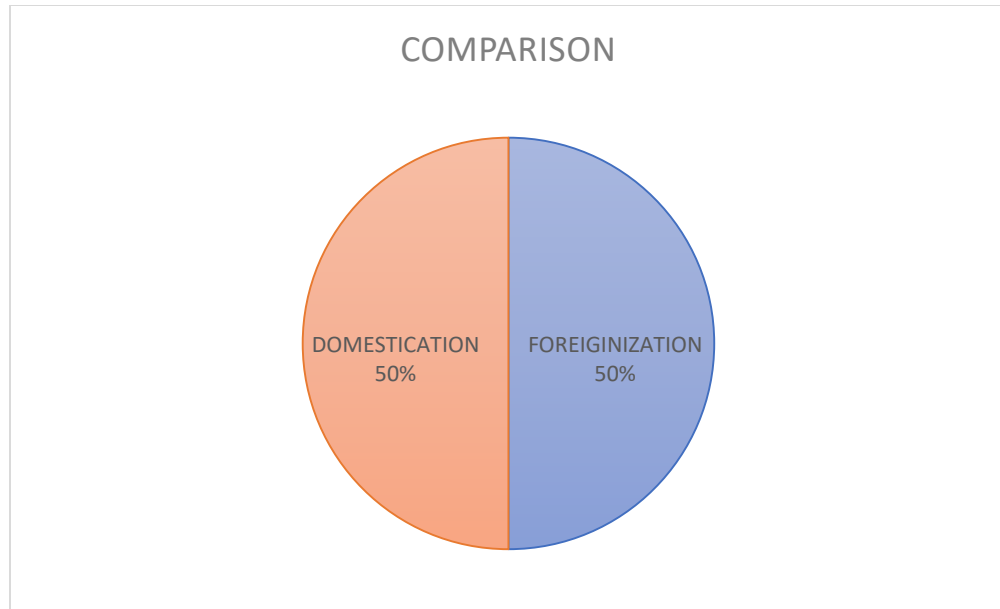
Findings

COMPARISON

FOREIGINIZATION
33%

DOMESTICATION
67%

3. Thus, the translator has applied the strategy of foreignization and domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful

Example No. 6

النص الهدف	النص المصدر
__شكوك و شبہات میں گہرا نوجوان اپنے الفاظ نگلتے ہوئے__ بولا: "کون سا __مال__؟"	__غارتْ الكلمات فى محجري الشـــباب الذي اختنق بشكوكه__، وقال: "أي __مال__؟".

Analysis

1. Comparing ST and TT it is evident that the ST sentence ' غارتْ الكلمات فى محجري الشباب الذي اختنق بشكوكه ' has been translated as ' شكوک و شبہات میں گہرا نوجوان اپنے الفاظ نگلتے ہوئے ' where certain aspects have been altered or modified so that the TT produced seems natural and clear. The concept of 'difficulty in uttering the intended word' has been embodied rather than 'words getting stuck in one's throat as one believes then to be inappropriate due to any reason'. Similarly the word اختنق (Almaany Online) means ' اختنق الشَّخصُ for instance one ضاق نَفَسُه، أو انكتم حتى مات، واجه صعوبةً في التنفس أو البلع أو الكلام might say ' اختنق بالغازات السامّة' and ' اختنق من شدة البكاء' etc. Thus, the ST sentence has been domesticated (Venuti. 1995. 20) to meet the needs of the TL cultural and linguistic parameters even though it conveys almost similar meaning.

2. Comparing the ST and TT it is evident that the ST word 'المال' has been kept intact in the target language with slight linguistic alterations as the word has been successfully adopted by the TL linguistics and culture. The word مال نقدی، جائداد، سوداگری کی چیزیں، قیمتی شے، ' indicates (Feroz-ud-Din. 2010. 1184) 'مویشی، محصول، آمدنی، خوبصورت لڑکا وغیرہ in Urdu while in Arabic (Almaany Online) it stands for ' كلُّ ما يملكه الفرد أو تملكه الجماعة من متاعٍ ، أو عُروض تجارة ، أو عقار أو نقود ، أو حيوان '. As the words have similar meaning, so the word has been kept as it. The ST sentence has been foreignized (Venuti. 1995. 20) as the word functions similarly in both cultural and linguistic parameters for the two languages.

46

Findings

3. Thus, the translator has applied the strategy of foreignization and domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 7

| النص الهدف	النص المصدر
وہ **نقاب پوش بوڑھا** شرمندگی سے کہنے لگا: "ہم اپنے **مال** سے اپنی عورتوں کو چھڑانے آئے ہیں جنہیں تم نے ہمارے **کیمپ** میں **لوٹ کھسوٹ** کے دوران **اسیر** بنا لیا تھا"۔	قال **العجوز الملثم** بـالخزي: "جئنا نفتدي **بمالنا** نـساءنا اللواتي **أسرتموهن** في **غارتكم** على **مضاربنا**".

Analysis

1. Considering ST and TT it is seen that the ST word 'العجوز الملثم ' has been translated into the TL as 'نقاب پوش بوڑھا ' as the ST verb تلثم (Waheed Uz Zaman. 1990. 629) means 'چہرہ ڈھانکنا، نقاب اوڑھنا' where the cloth covers the head and the nose i.e. only the eyes are visible, the word 'الملثم ' has been translated accordingly as ' نقاب پوش '. Similarly, the exact equivalent of the ST word العجوز has also been used even though the word is understood in the TL (Feroz-ud-Din. 2010. 891). Here the ST concept has been presented in a domesticated (Venuti. 1995. 20) manner for proper understanding.

2. Comparing the ST and TT it is evident that the ST word 'المال' has been kept intact in the target language with slight linguistic alterations as the word has been successfully adopted by the TL linguistics and culture. The word مال نقدی، جائداد، سوداگری کی چیزیں، قیمتی شے، ' indicates (Feroz-ud-Din. 2010. 1184) 'مویشی، محصول، آمدنی، خوبصورت لڑکا وغیرہ' in Urdu while in Arabic (Almaany Online) it stands for ' كلُّ ما يملكه الفرد أو تملكه الجماعة من متاعٍ ، أَو عُروض تجارة ، أَو عقار أَو نقود ، أَو حيوان '. As the words have similar meaning, so the word has been kept as it. The ST sentence has been foreignized (Venuti. 1995. 20) as the word functions similarly in both cultural and linguistic parameters for the two languages.

3. Comparing the ST and TT it is evident that the ST word 'أسرتموهن ' has been translated as 'اسیر ' where the ST word has been kept intact in the target language with slight linguistic alterations as the word has been successfully adopted by the TL linguistics and culture. The word (Rekhta Dictionary) in the TL means 'قیدی، محبوس، گرفتار' but in order to keep the foreign elements of the story as intact as possible this word along with some other have been kept intact. The ST word has been foreignized (Venuti. 1995. 20) as the word

functions similarly in both cultural and linguistic parameters for the two languages.

4. Comparing the ST and TT it is evident that the ST word 'غارتكم ' has been translated as 'لوٹ كهسوٹ ' as the word غارت has been adopted into the TL (Feroz-ud-Din. 2010. 909) and it stands for' لوٹ كهسوٹ '. Hence, the ST concept has been presented in a domesticated (Venuti. 1995. 20) manner for proper understanding.

5. Comparing the ST and TT it is evident that the ST word مضارب has been translated as كيمپ (camp) which is an English word adopted into the TL. The word مضارب (Maloof. 1962. 497) is the plural form of the word 'مضرب' and means 'پڑاؤ، خيمہ زن ہونا'. The word كيمپ (Feroz-ud-Din. 2010. 945) means 'بڑا خيمہ'. thus there is some similarity in these two words. Here too, the ST concept has been presented in a domesticated (Venuti. 1995. 20) manner for proper understanding.

Findings
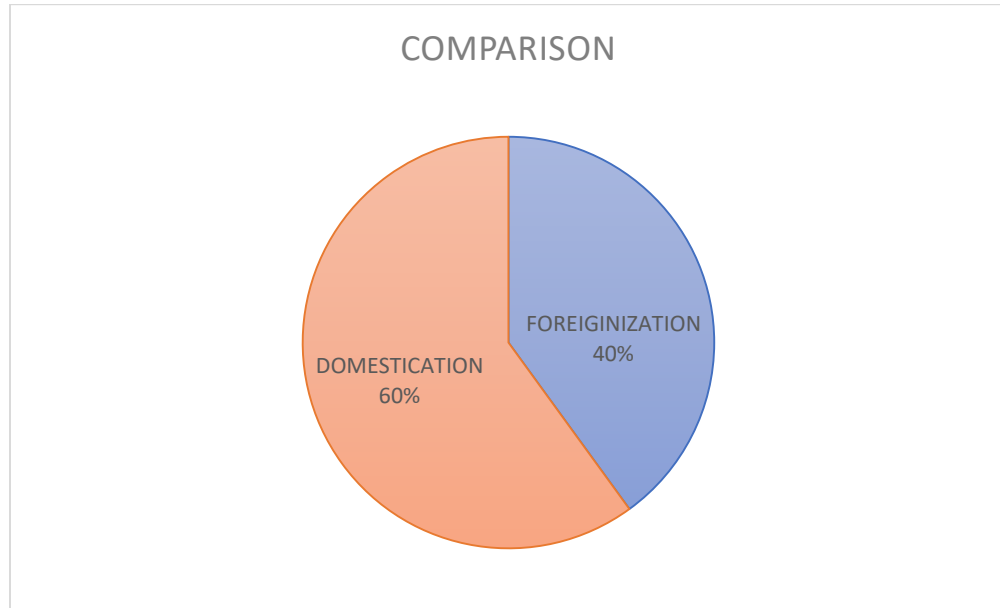
6. Thus, the translator has applied the strategy of foreignization and domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 8

النص الهدف	النص المصدر
گندمی رنگت والے عرب بدوی نے ایک دکھ بھری آہ بھرتے ہوئے **انگڑائی** لی، اور شکست خوردہ انداز میں کہا: "کیا اس کے علاوہ کوئی اور راستہ ہے؟"۔ یہ شکست خوردہ انداز **قبیلے** کے ایک ایسے **شریف و بہادر آدمی** کو زیب نہیں دیتا تھا جس نے **صحرا** کو شکست دی، پہاڑیوں کو عبور کیا اور ان خواتین کو قید کر لیا، اور صحرا کی ریت – جو اس کی تصویر، آواز اور اختیار سے آشنا ہے- پر ایک گہرا نقش چھوڑا۔	تنهد **البدوي الأسمر، وتمطى في مكانه،** وقال بانكسار مهزوم لا يليق **بـصنديد قبيلـة** قهرتْ **الـصحراء**، وفتكتْ بالذراري، وسبثْ النسـاء، وحملتْ رمـال الـصحراء صـورته وصوته وصولته: "أما هناك بدّ من ذلك؟"

Analysis

1. Considering the translation of the ST phrase 'البدوي الأسمر' (lit. Brown Badiouan) it can be clearly seen that the translator has added the word 'عرب' (lit. Arab) in the TT in Urdu and translated the ST phrase as 'عرب بدوي' (lit. Arab Badiouan). The translator has utilized Lawrence Venuti's strategy of 'foreignization' (Venuti. 1995. 20) during the translation process, as the ST word 'بدوي' is closely linked to Arab culture. According to Encyclopedia Britannica[1], "Bedouin, also spelled Beduin, Arabic Badawi and plural Badw, Arabic-speaking nomadic peoples of the Middle Eastern deserts, especially of North Africa, the Arabian Peninsula, Egypt, Israel, Iraq, Syria, and Jordan". The ST word indicates the local residents of the Arab desert, and the meaning has been carried across in the TT accordingly. However, the ST word 'الأسمر' has been translated into the TL as 'گندمی رنگت والے' as per the strategy of 'Domestication' (Venuti. 1995. 20), therefore, the original message was

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[1] The Editors of Encyclopedia Britannica. "Bedouin | Definition, People, Customs, & Facts". *Encyclopedia Britannica.* 31 March 2022. Web. Online. 3 September 2022. Available: https://www.britannica.com/topic/Bedouin

transmitted as per the TL culture and linguistic expectations in a paraphrased mannar.

2. Comparing ST and TT it is seen that the ST word 'وتمطى في مكانه ' has been translated as 'انگڑائي ' as the word وتمطى (Almaany Online) means "مد يده" . The TT word (Feroz-ud-Din. 2010. 132) means 'ہاتھوں کا کھنچنا'. Thus, the meaning is similar for the two words; hence, the ST concept has been presented in a domesticated (Venuti. 1995. 20) manner for proper understanding accordingly.

3. Comparing ST and TT it is seen that the ST word 'صنيد' has been translated as ' شريف و بہادر آدمی . The ST word (Almaany Online) stands for 'شريف شجاع ' . Here the ST concept has been presented in a domesticated (Venuti. 1995. 20) manner for proper understanding.

4. Comparing ST and TT it is seen that the ST word 'قبيلة' has been translated as 'قبيلے' The ST word, has been foreignized (Venuti. 1995. 20) as the word functions similarly in both cultural and linguistic parameters for the two languages and has been successfully adopted into the TL from the SL.

5. Comparing ST and TT it is seen that the ST word 'صحراء' has been translated as 'صحراء' which (Feroz-ud-Din. 2010. 860) means ريگستان i.e. a desert. The ST word has been foreignized (Venuti. 1995. 20) as the word functions similarly in both cultural and linguistic parameters for the two languages and has been successfully adopted into the TL from the SL.

Findings

COMPARISON

DOMESTICATION 50% FOREIGINIZATION 50%
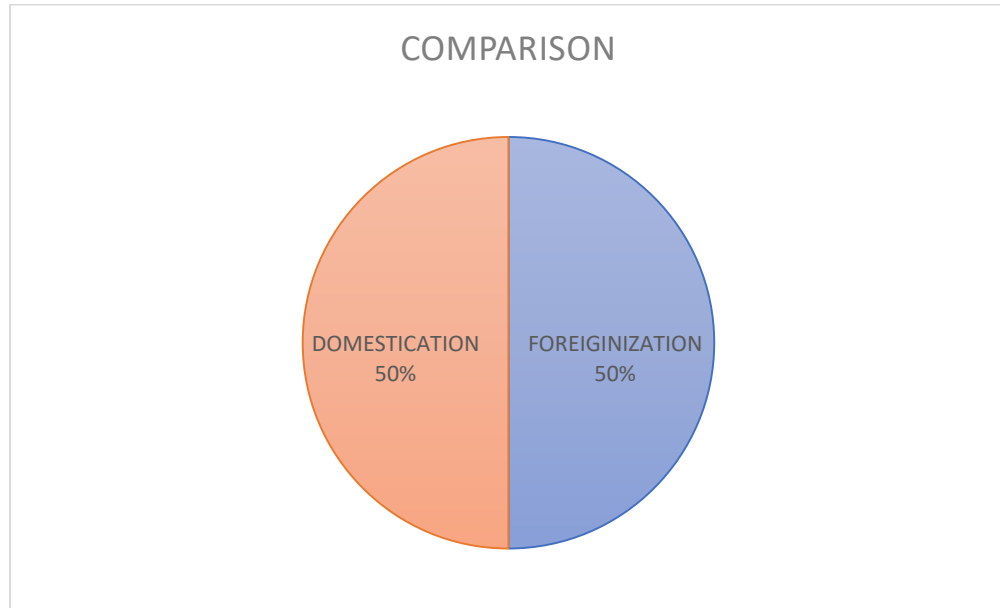
6. Thus, the translator has applied the strategy of foreignization and domestication during the translation process in an appropriate manner as

stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 9

النص الهدف	النص المصدر
<u>**نقاب پوش بوڑھے**</u> نے ذلت محسوس کرتے ہوئے **پژمرده** اور نفرت بھرے لہجے میں کہا: "کیا اس کے علاوہ کوئی چاره ہے کہ **گمشده افراد کو واپس لے کر** اور اسیروں کو آزاد کر کے <u>**اپنی عزت بچائیں؟**</u>	شـعر **العجـوز الملـثم** بـأن كرامتـه قـد أُهدرتْ مـن جديـد، قـال لـه بصـوت **صدئ** متقزز: "أو هنـاك بدٌّ مـن **صـون الأعراض،** <u>**وجمع الشتات،**</u> وفكّ الأسيرات؟".

Analysis

1. Considering ST and TT it is seen that the ST word 'العجوز الملثم ' has been translated into the TL as 'نقاب پوش بوڑھا ' as the ST verb تلثم (Waheed Uz Zaman. 1990. 629) means 'چہرہ ڈھانکنا، نقاب اوڑھنا' where the cloth covers the head and the nose i.e. only the eyes are visible, the word 'الملثم ' has been translated accordingly as ' نقاب پوش '. Similarly, the exact equivalent of the ST word العجوز has also been used even though the word is understood in the TL (Feroz-ud-Din. 2010. 891). Here the ST concept has been presented in a domesticated (Venuti. 1995. 20) manner for proper understanding.

2. Comparing the ST and the TT it is seen that the ST word صدئ (Maloof. 1962. 466) which in Ancient Arab Culture indicated 'an owl-like animal which germinated from the head of the wrongfully killed and kept screaming to quench its thirst until his killer was killed'; hence, it also indicated unquenchable thirst as well. It has been translated as ' پژمرده ' which (Feroz-ud-din. 2010. 295) is a Persian word adopted into Urdu language that means 'افسرده، مایوس، کملایا ہوا، مرجھایا ہوا'. The ST concept has been presented in a domesticated (Venuti. 1995. 20) manner for proper understanding accordingly with adaptation (Vinay & Darbelnet. 1995. 39-40) that lies on the extreme end of the spectrum.

3. Comparing the ST and the TT it is seen that the ST word صون الأعراض (Maoof. 1962. 489) means 'آبرو کی حفاظت کرنا' has been translated as اپنی عزت بچائیں which doesn't directly correspond to the ST but essentially has the same meaning. Thus, the ST concept has been presented in a domesticated (Venuti. 1995. 20) manner for proper understanding accordingly with adaptation (Vinay & Darbelnet. 1995. 39-40) that lies on the extreme end of the spectrum.

4. Comparing the ST and the TT it is seen that the ST phrase جمع الشتات indicates 'gathering of the dispersed' in literal sense i.e. all the people who have been taken from their dwelling and spread throughout the land. Here it could mean 'to look for the lost' indirectly thus it has been translated as گمشدہ افراد کو واپس لے کر which indicated the essence not the surface meaning. The ST concept has been presented in a domesticated (Venuti. 1995. 20) manner for proper understanding.

Findings
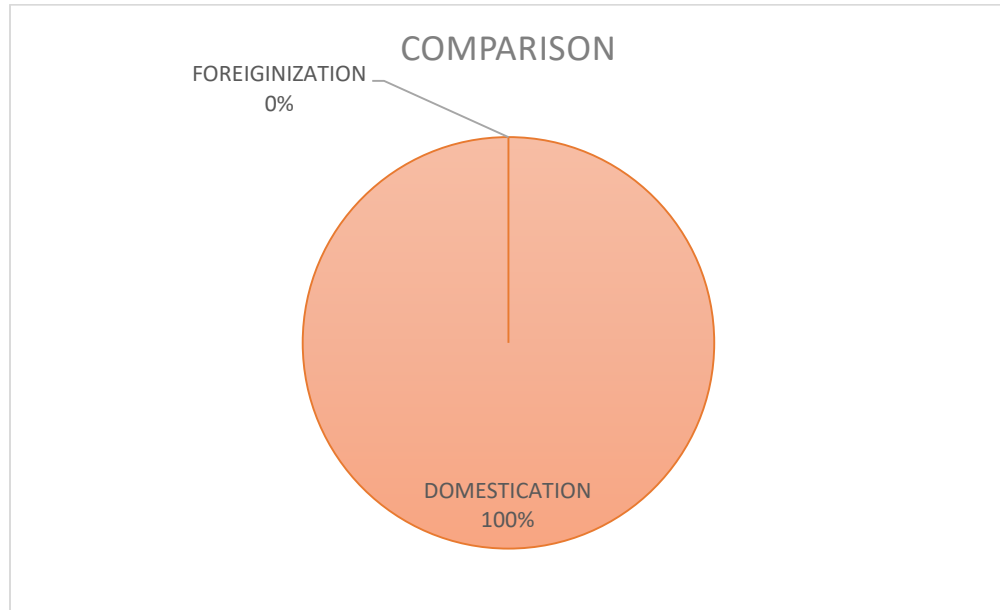
5. Thus, the translator has applied the strategy of domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 10

النص الهدف	النص المصدر
<u>**گندمی رنگت والے عرب بدوی**</u> نے اثبات سر ہلایا کہ گویا اس نے جو کچھ سنا اس کی خاموشی سے تصدیق کر رہا تھا، لیکن **حقیقتاً** وہ ایک **عجب** پیاس سے اس کا دم گھٹ رہا تھا جس کی وجہ اسے اپنے پریشان حال **حلق** سے وہ الفاظ ادا کرنے میں دشواری کا سامنا کرنا پڑ رہا تھا جو اس کے جذبات کا اظہار کرتے تھے۔	أومأ **البدوي الأسمر** برأسه كأنه يصادق بصمته على ما يسمع، لكنه كان **حقيقة** يختنق بعطش **غريب** يسلق **حلقه** المأزوم بكلماته التي تأبى أن تعبر عن مكنون عواطفه

Analysis

1. Considering the translation of the ST phrase 'البدوي الأسمر ' (lit. Brown Badiouan) it can be clearly seen that the translator has added the word 'عرب' (lit. Arab) in the TT in Urdu and translated the ST phrase as 'عرب بدوي' (lit. Arab Badiouan). The translator has utilized Lawrence Venuti's strategy of 'foreignization' (Venuti. 1995. 20) during the translation process, as the ST word 'بدوي' is closely linked to Arab culture. According to Encyclopedia Britannica[1], "Bedouin, also spelled Beduin, Arabic Badawi and plural Badw, Arabic-speaking nomadic peoples of the Middle Eastern deserts, especially of North Africa, the Arabian Peninsula, Egypt, Israel, Iraq, Syria, and Jordan". The ST word indicates the local residents of the Arab desert, and the meaning has been carried across in the TT accordingly. However, the ST word 'الأسمر' has been translated into the TL as 'گندمی رنگت والے' as per the strategy of 'Domestication' (Venuti. 1995. 20), therefore, the original message was transmitted as per the TL culture and linguistic expectations.
2. The ST word حقيقة has been translated as حقيقتاً (Feroz-ud-Din. 2010. 573) as the word has been adopted into Urdu from the ST and is widely understood.

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[1] The Editors of Encyclopedia Britannica. "Bedouin | Definition, People, Customs, & Facts". *Encyclopedia Britannica*. 31 March 2022. Web. Online. 3 September 2022.
Available: https://www.britannica.com/topic/Bedouin

The ST word has been foreignized (Venuti. 1995. 20) as the word functions similarly in both cultural and linguistic parameters for the two languages.

3. Similarly, the ST word حلق has been kept intact as (Feroz-ud-Din. 2010. 574) it has also been adopted into Urdu successfully and has the same meaning. The ST word has been foreignized (Venuti. 1995. 20) as the word functions similarly in both cultural and linguistic parameters for the two languages.

4. The ST word غریب has been translated as عجب rather than keeping it intact to avoid confusion for the ST word (Feroz-ud-Din 2010. 912) is also used in TT and has dual meaning i.e. 'odd' and 'poor'. Thus, the ST word has been translated as per the strategy of 'Domestication' (Venuti. 1995. 20), therefore, the original message was transmitted as per the TL culture and linguistic expectations.

Findings
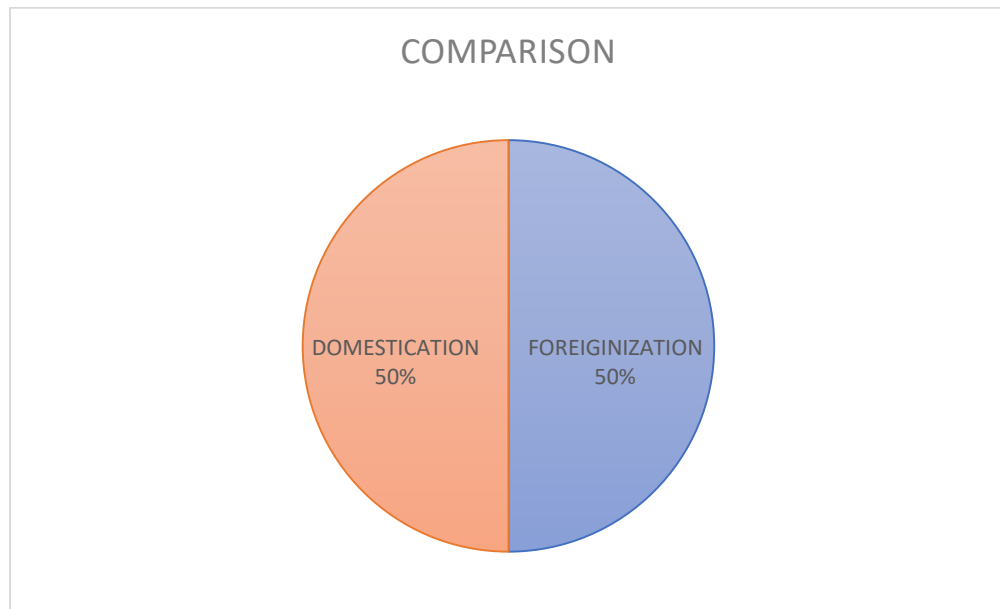
5. Thus, the translator has applied the strategy of foreignization and domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 11

النص الهدف	النص المصدر
اسی ایک لمحے میں صحرا کی ریت اس کی آنکھوں میں اڑ کر پڑ گئی اور **اس کی دنیا** کو **پیلے اندھیرے** میں بدل دیا اور پیاس سے **تڑپے** اس کے **بنجر سینے** پر ایک بھاری بوجھ بن کر سوار ہو گئی۔	في لحظة واحدة ثارتْ في عينيه رمال الصـحراء، مـلأتْ **الأرض ظلامـاً أصـفر**، وجثمـتْ بوطأتهـا علـى **قلبـه الصـحراوي الغارق** في العطش.

Analysis

1. Comparing ST and TT it is seen that the ST الأرض has been translated as دنیا (Feroz-ud-Din. 2010. 647) which means 'کرہ ارض، کائنات'. The ST word has been translated as per the strategy of 'Domestication' (Venuti. 1995. 20), therefore, the original message was transmitted as per the TL culture and linguistic expectations.

2. The ST phrase ظلاماً أصفر has been translated as پیلے اندھیرے which can indicate a sandstorm which is yellow in colour and results in darkness as the sunlight cannot reach the earth or can serve as the symbol [1] of ' cowardice, betrayal, egoism, and madness '. Thus, the word has been domesticated (Venuti. 1995. 20) to increase the impact of the elements in a manner similar to the original writer.

3. Comparing the ST and the TT it is seen that the ST phrase قلبه الصحراوي has been rendered into the TL as 'بنجر سینے with slight cultural adaptations rather than simply as صحرائی دل. The words have been translated as collocation to increase the impact as these collocations are a part of the TL culture; thus, the strategy of 'domestication' Venuti. 1995. 20) has been used by the translator.

4. The ST word الغارق which (Almaany Online) means غوطہ زن، ڈوبتا ہوا یا ڈوب کر مرجانے والا has been translated as تڑپے which is quite different from the literal meaning of the ST word. Hence, the word has been translated in a way to increase the impact as a part of the TL culture by keeping in mind the context in which it appears in this particular passage i.e. in relation to extreme thirst; thus, the strategy of 'domestication' Venuti. 1995. 20) has been used by the translator.

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[1] Morton, Jill. 'Yellow: The Meanings of Yellow '. colorsmatter.com. Web. Online. 24 Sept. 2022.
Available: www.colormatters.com/the-meanings-of-colors/yellow.

Findings
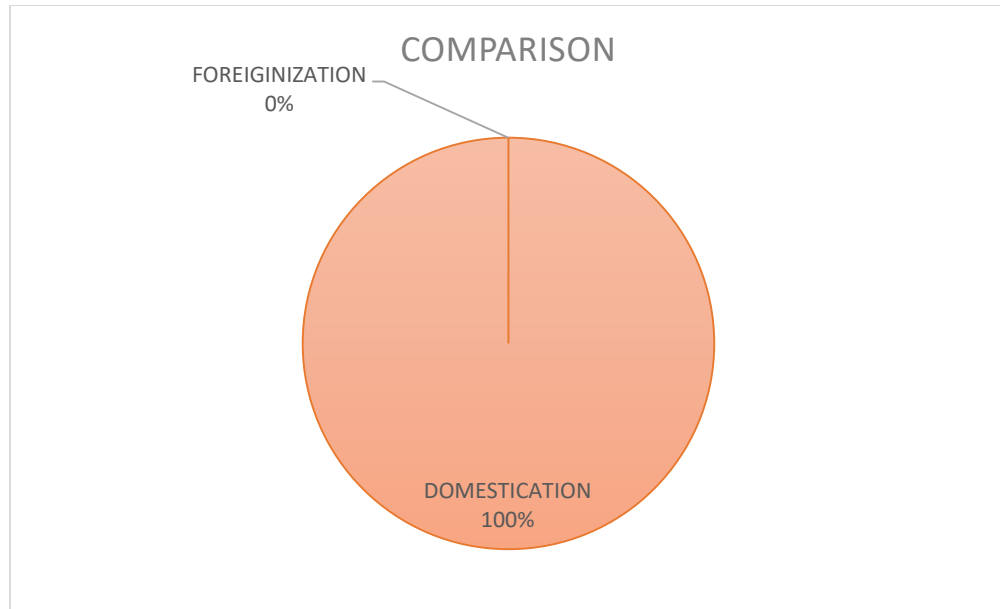
COMPARISON

FOREIGINIZATION
0%

DOMESTICATION
100%

5. Thus, the translator has applied the strategy of domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 12

النص الهدف	النص المصدر
جب اس نے اس کے **قبیلے** پر حملہ کیا اور اسے دوسری عورتوں کے ساتھ قید کر لیا، تو گندمی رنگت والا عرب بدوی اپنی **قوم** کا **سردار** سمجھا جاتا تھا، کیونکہ وہ **'المناذرۃ'** کے لوگوں کا **رشتہ دار** اور **اشراف** کی **اولاد** تھا۔	كان **عظيم قومه، ونسيب المناذرة، وسليل الأشراف** عندما أغار على **قبيلتها**، واقتادها أسيرةً فيمن اقتاد

Analysis

1. Considering the translation of the ST word ' عظیم ', it can be used in the TT i with slight modification according to the linguistic nature of the target language as 'ان کا بڑا' which is the literal translation of the phrase'. However, it has been translated using the equivalent ' سردار ' who is also a word for 'leader'. The ST word 'كبير' (Feroz-ud-Din. 2010. 987) indicates 'بڑا بزرگ'. According to the Arab culture this individual is mostly the leader. The translator has utilized Lawrence Venuti's strategy of 'Domestication (Venuti. 1995. 20) during the translation process, as the ST word has been changed according to the TL so that it is understood easily.

2. Considering the translation of the ST word قوم ', it has been kept intact as the word has been successfully adopted into the TL (Feroz-ud-Din. 2010. 965) which means 'آدمیوں کا گروہ'. The translator has utilized Lawrence Venuti's strategy of 'Foreignization' (Venuti. 1995. 20) as the word functions similarly in both cultural and linguistic parameters for the two languages.

3. Comparing ST and TT it is seen that the ST word 'قبيلة' has been translated as 'قبیلے' (Feroz-ud-Din. 2010. 949) which means 'ایک دادا کی اولاد، گروہ '. The ST word has been foreignized (Venuti. 1995. 20) as the word functions similarly in both cultural and linguistic parameters for the two languages and has been successfully adopted into the TL from the SL.
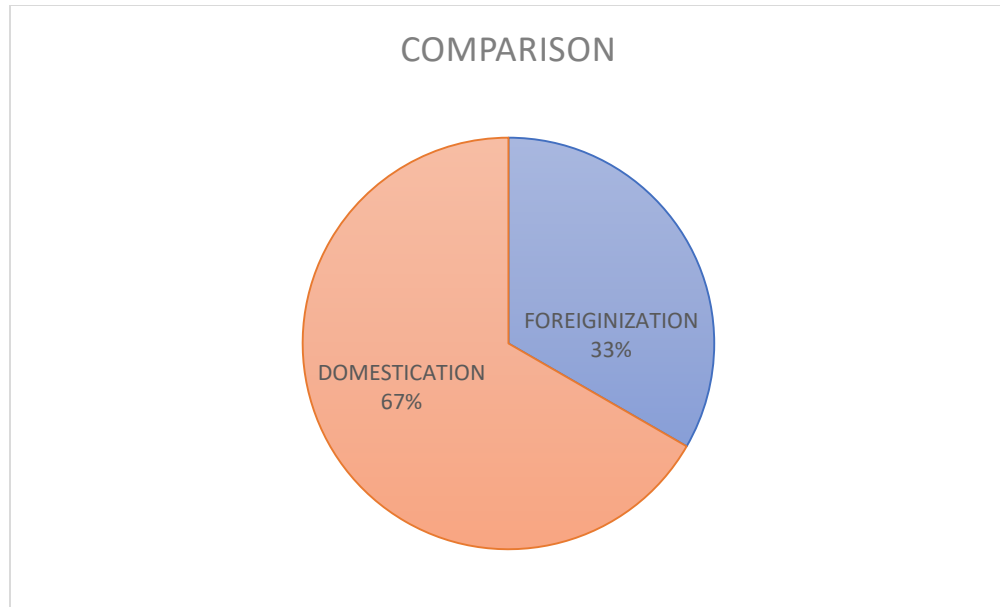
4. The ST word 'المناذرة' has been kept intact. It indicates "Lakhmid dynasty, also called Nasrid dynasty, pre-Islamic tribal dynasty that aided Sasanian Iran in its struggle with the Byzantine Empire and fostered early Arabic poetry[1]". The

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[1] Britannica, T. Editors of Encyclopaedia. "Lakhmid dynasty." *Encyclopedia Britannica*, January 25, 2022. eb. Online. 15 September 2022. Available: https://www.britannica.com/topic/Lakhmid-dynasty.

translator has utilized Lawrence Venuti's strategy of 'Foreignization' (Venuti. 1995. 20) in this case as the ST culture is clearly visible in the text.

5. The ST word   نسیب and سلیل have been domesticated (Venuti. 1995. 20), to keep the sentences meaningful and relevant. The former ST word نسیب (Almaany Online) means 'رشتہ دار   ' and the later ST word سلیل (Almaany Online) means فلاں کی نسل، اولاد. This has been done as per the strategy of 'Domestication' (Venuti. 1995. 20), therefore, the original message was transmitted with slight modification to keep the sentences meaningful and relevant.

6. However, the ST word أشرافhas been kept intact as it has been successfully adopted into the TL (Feroz-ud-Din. 2010. 97) and means عالی نسب خاندان. The ST word has been foreignized (Venuti. 1995. 20) as the word functions similarly in both cultural and linguistic parameters for the two languages and has been successfully adopted into the TL from the SL.

Findings
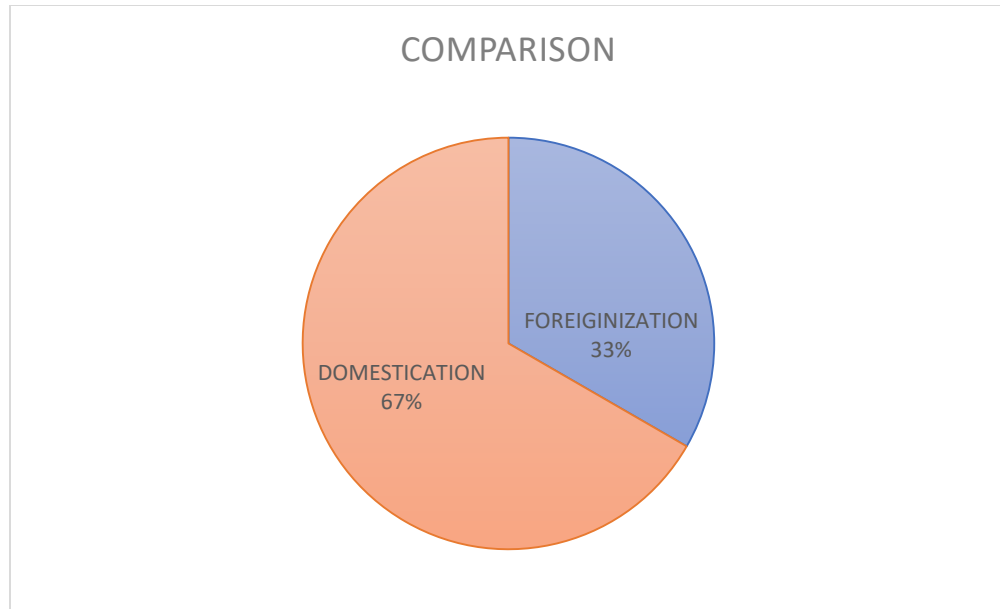

COMPARISON

DOMESTICATION
43%

FOREIGINIZATION
57%
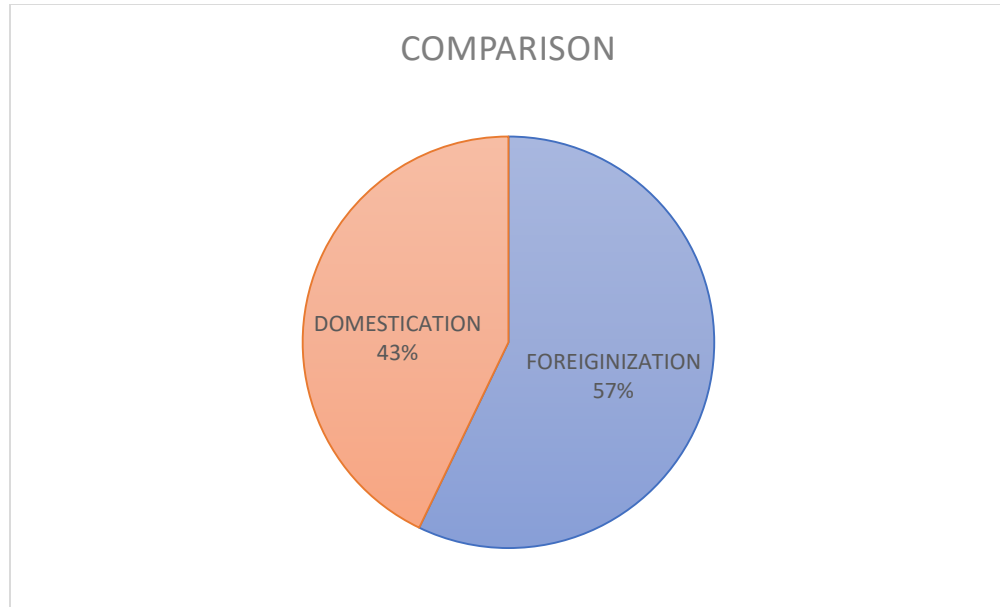
7. Thus, the translator has applied the strategy of foreignization and domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 13

النص الهدف	النص المصدر
وہ **قہوے** سے زیادہ خوبصورت اور دلکش تھی۔ اس کی **سریلی آواز** دل موہ لیتی تھی۔ اس کی سب سے پرکشش خصوصیت اس کا **غیض وغضب** تھا۔	كانت جميلة، أجمل من **القهوة**، لها **صهيل مثير**، **غضبها وحنقها** أجمل ما فيها

Analysis

1. Considering the translation of the ST word القهوة ', has been kept intact in the TT in Urdu with slight modification according to the linguistic nature of the target language which (Feroz-ud-Din.2010. 966) means 'کافی'. The translator has utilized Lawrence Venuti's strategy of 'Foreignization' (Venuti. 1995. 20) as the word functions similarly in both cultural and linguistic parameters for the two languages.

2. Comparing ST and TT it is seen that the ST phrase صهيل مثير has been translated as سریلی آواز which is not the literal translation but depicts the essence of the phrase. This has been done as per the strategy of 'Domestication' (Venuti. 1995. 20), therefore, the original intended message was transmitted with slight modification to keep the sentences meaningful and relevant.

3. Comparing the ST and the TT it is seen that the ST phrase غضبها وحنقها .' has been translated into the TL as غیض وغضب 'with slight cultural adaptations. The single words have been translated as collocation to increase the impact as these collocations are a part of the TL culture; thus, the strategy of 'domestication' Venuti. 1995. 20) as been used by the translator.

Findings

COMPARISON

FOREIGINIZATION
33%

DOMESTICATION
67%

4. Thus, the translator has applied the strategy of foreignization and domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 14

النص الهدف	النص المصدر
جو کوئی بھی اصلی **عربی** کو **پسند** کرتا ہے وہ اس سے اس سے بے ساختہ **عشق** کرنے لگتا ہے۔	من **یعشق الخیل العربیة الأصلیة** لا یملك إلا أن **یعشقها**

Analysis

1. Considering the translation of the ST word العربیة ', it can be used in the TT in Urdu with slight modification according to the linguistic nature of the target language as عربی The translator has utilized Lawrence Venuti's strategy of 'Domestication (Venuti. 1995. 20) during the translation process, as the ST word has been changed according to the TL so that it is understood easily.

2. However, the ST word 'یعشق ' the Urdu equivalent of which is عشق (Feroz-ud-Din. 2010. 897) has been translated into the TL as پسند This has been done as per the strategy of 'Domestication' (Venuti. 1995. 20), therefore, the original message was transmitted with slight modification to keep the sentences meaningful and relevant.

3. Comparing ST and TT it is also observed that the ST word عشق has been kept intact as the word has been successfully adopted into the TL (Feroz-ud-Din. 2010. 897) which means 'محبت. The translator has utilized Lawrence Venuti's strategy of 'Foreignization' (Venuti. 1995. 20) as the word functions similarly in both cultural and linguistic parameters for the two languages.

Findings

4. Thus, the translator has applied the strategy of foreignization and domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 15

النص الهدف	النص المصدر
پہلی نظر میں ہی اسے اس سے محبت ہو گئی تھی۔ اس نے محسوس کیا کہ اسے پانا **سراب** کی سرزمین تک پہنچنے اور **نخلستان** کی خوبصورتی کو فتح کرنے سے زیادہ کٹھن ہے اور یہی اس سے محبت کرنے کا محرک تھا۔ وہ اس سے محبت کرتا تھا کیونکہ وہ ایک **جنگلی گھوڑی** کی مانند تھی، جسے پکڑا نہیں جا سکتا تھا۔	أرادها منذ أن رآها، كان عليه أن يفتض جمال **الواحات**، وأن يدرك أرض **السراب** قبل أن يفترشها، ولذلك أحبّها، أحبّها **خيلاً بريّة** لا تُدرك.

Analysis

1. Considering the translation of the ST word الواحات ', it's seen that the word has been translated as نخلستان (Feroz-ud-Din. 2010. 1357) which means ' ریگستان میں سر سبز شاداب قطعہ'. The translator has utilized Lawrence Venuti's strategy of 'Domestication (Venuti. 1995. 20) during the translation process, as the ST word has been changed according to the TL so that it is understood easily.

2. However, the ST word 'السراب ' has been kept intact as the word has been successfully adopted into the TL (Rekhta Dictionary) which means وہ ریت یا تار معدوم، نیستی، فریب، literally and کول جس پر دُھوپ میں دُور سے پانی کا دھوکا ہوتا ہے دھوکا ہی دھوکا figuratively. The translator has utilized Lawrence Venuti's strategy of 'Foreignization' (Venuti. 1995. 20) as the word functions similarly in both cultural and linguistic parameters for the two languages.

3. Comparing ST and TT it is also observed that the ST phrase خيلاً بريّة been translated into the TL as 'جنگلی گھوڑی 'with slight linguistic and grammatical modifications. Thus, the word has been translated by the translator has utilized Lawrence Venuti's strategy of 'Domestication (Venuti. 1995. 20) during the

translation process, as the ST word has been changed according to the TL so that it is understood easily.

Findings
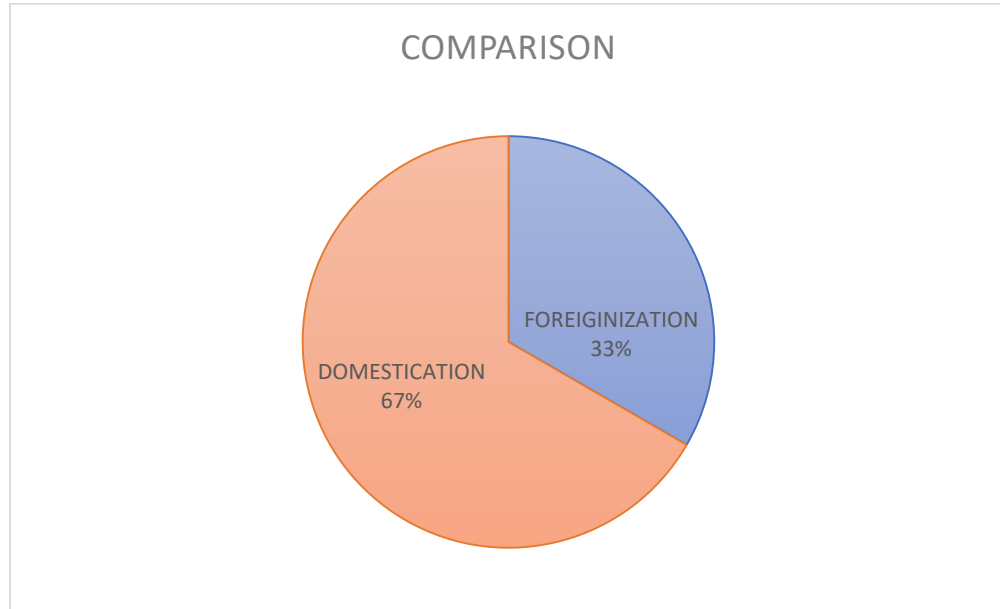
4. Thus, the translator has applied the strategy of foreignization and domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 16

النص الهدف	النص المصدر
نوجوان عرب بدوی اپنے خوف کے بوجھ کو اپنے اندر سمائے سوچنے لگا: "آہ، اس کا باپ اب تاوان ادا کرنے اور اسے اور اس کے قبیلے کی دوسری عورتوں کو چھڑانے آیا ہے۔ کیا وہ اسے پیسے کے بدلے چھوڑ دے؟ کیا **فراق** کا **وقت** آ پہنچا ہے؟ صحرا کی **جدائی** خشک سالی اور بنجرپن کی ماند ہے کیونکہ اس کے بعد وصال نہیں۔ اے صحرا! تم نے **محبت کی کتنی داستانیں** نگل لی ہیں؟ تمہیں محض رقم کی خاطر ایک محب کو نگلنے کی قطعا اجازت نہیں ۔ البتہ آگر وہ آزادی چاہتی ہے تو یہ اس کا حق ہے۔ اسے آزاد کر کے مجھے کچھ سکون مل سکتا ہے"۔	"وہا قد جاء والدها ليفتديها مع نساء قومها، أيستبدل بها المال؟ أهو **موعد الفراق؟** و**فراق** الصحراء فراق جاف عقيم لا لقاء بعده، يا للصحراء كم ابتلعت من **حكايا؟** لكن أنى لها أن تبتلع من يحب مقابل حفنة من المال، إن أرادتْ أن تصِل من جديد فلها ذلك، قد يكون في إطلاق العنان لها عزاء له." حدّث **البدوي الشاب** نفسه المثقلة بمخاوفها.

Analysis

1. Considering the translation of the ST phrase ' البدوي الشاب' (lit. Badiouan Youth) it can be clearly seen that the translator has added the word 'عرب' (lit. Arab) in the TT in Urdu and translated the ST phrase as 'عرب بدوي' (lit. Arab Badiouan). The translator has utilized Lawrence Venuti's strategy of 'foreignization' (Venuti. 1995. 20) during the translation process, as the ST word 'بدوي' is closely linked to Arab culture. According to Encyclopedia Britannica[1], "Bedouin, also spelled Beduin, Arabic Badawi and plural Badw,

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[1] The Editors of Encyclopedia Britannica. "Bedouin | Definition, People, Customs, & Facts". *Encyclopedia Britannica.* 31 March 2022. Web. Online. 3 September 2022.

Arabic-speaking nomadic peoples of the Middle Eastern deserts, especially of North Africa, the Arabian Peninsula, Egypt, Israel, Iraq, Syria, and Jordan". The ST word indicates the local residents of the Arab desert, and the meaning has been carried across in the TT accordingly. However, the ST word 'الشاب' has been translated into the TL as 'نوجوان' as per the strategy of 'Domestication' (Venuti. 1995. 20), therefore, the original message was transmitted as per the TL culture and linguistic expectations.

2. Considering the translation of the ST word ' حكايا ', it can be used in the TT in Urdu with slight modification according to the linguistic nature of the target language as 'حكايت' نقل، کہانی، قصہ، داستاں، بات، which (Rekhta Online) means ' بیان'. However, it has been translated using the neutral synonym محبت کی کتنی داستانیں ' with sight addition. The translator has utilized Lawrence Venuti's strategy of 'Domestication (Venuti. 1995. 20) during the translation process, as the ST word has been changed according to the TL so that it is understood easily.

3. The ST word موعد which is also used in Urdu i.e the TT (Rekhat Online) وعدے کا وقت ، وعدے کی جگہ ۔ has been translated simply as وقت. Thus, the translator has utilized Lawrence Venuti's strategy of 'Domestication (Venuti. 1995. 20) during the translation process, as the ST word has been changed according to the TL so that it is understood easily.

4. The ST word فراق has been kept intact as the word has been successfully adopted into the TL (Feroz-ud-Din. 2010. 927) which means فرقت جُدائی، ہجر، and علیحدگی. The translator has utilized Lawrence Venuti's strategy of 'Foreignization' (Venuti. 1995. 20) as the word functions similarly in both cultural and linguistic parameters for the two languages.

5. Similarly , the ST word فراق has been translated using Lawrence Venuti's strategy of 'Domestication (Venuti. 1995. 20) during the translation process, as the ST word has been changed into جدائی according to the TL so that it is understood easily.
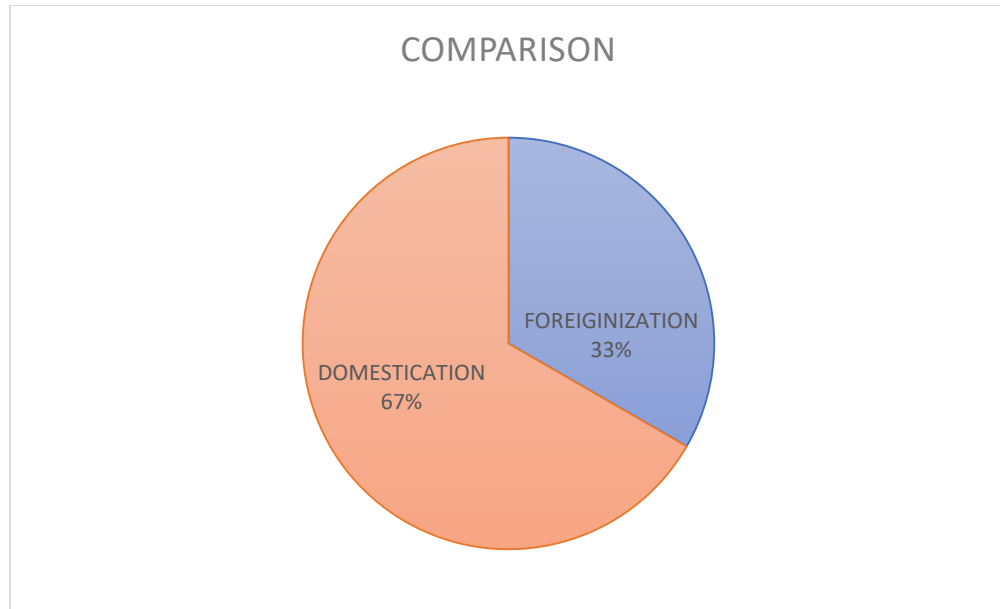
Available: https://www.britannica.com/topic/Bedouin

Findings

COMPARISON

FOREIGINIZATION
33%

DOMESTICATION
67%

6. Thus, the translator has applied the strategy of foreignization and domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 17

النص الهدف	النص المصدر
اس نے اس کی خاطر اس کے **لوگوں** کی عزت کی، اس نے حکم دیا کہ اس **قافلے** کو پانی اور کھانا فراہم کیا جائے جو اس کی **قمری گھوڑی** کو واپس لینے آیا تھا	لقد أكرم **قومها** لأجلها، أمر بأن يقدّم الماء والغذاء **للقافلة** التي جاءت تسترد **مهره القمري،**

Analysis

1. Considering the translation of the ST word قوم ', it can be kept intact as the word has been successfully adopted into the TL (Feroz-ud-Din. 2010. 965) which means آدميوں کا گروہ'. The translator has utilized Lawrence Venuti's strategy of 'Domestication (Venuti. 1995. 20) during the translation process, as the ST word has been changed into لوگوں according to the TL so that it is understood easily.

2. Considering the translation of the ST word ' قافلة ' (lit. Convoy) it can be clearly seen that the translator has used the same word in the TT in Urdu with slight modification according to the linguistic nature of the target language. The ST word (Almaany Online) means ' لرفقة الراجعة من السفر أو المبتدئة به ومعها دوابها أو سياراتها وسميت المبتدئة بالسفر((قافلة)) تفاؤلا برجوعها'. It indicates caravans of people traveling on camels as per the old times, and the meaning has been carried across in the TT accordingly. In the TL the word -adopted from Arabic- (Feroz-ud-Din. 1990. 945) stands for كاروان، مسافروں يا تاجروں كا گروہ' . The translator has utilized Lawrence Venuti's strategy of 'foreignization' (Venuti. 1995. 20) during the translation process, as the ST word has been adopted into the TL.

3. Considering the translation of the ST word القمري it is seen that the word has been kept intact as it has been successfully adopted into the TL and is widely understood. The translator has utilized Lawrence Venuti's strategy of 'Foreignization' (Venuti. 1995. 20) as the word functions similarly in both cultural and linguistic parameters for the two languages.

4. Moreover, the ST word مہر preceding it has been translated a گھوڑی with slight modification. Here, the translator has utilized Lawrence Venuti's strategy of 'Domestication (Venuti. 1995. 20) during the translation process, as the ST word has been changed according to the TL so that it is understood easily.

COMPARISON

DOMESTICATION
50%

FOREIGINIZATION
50%
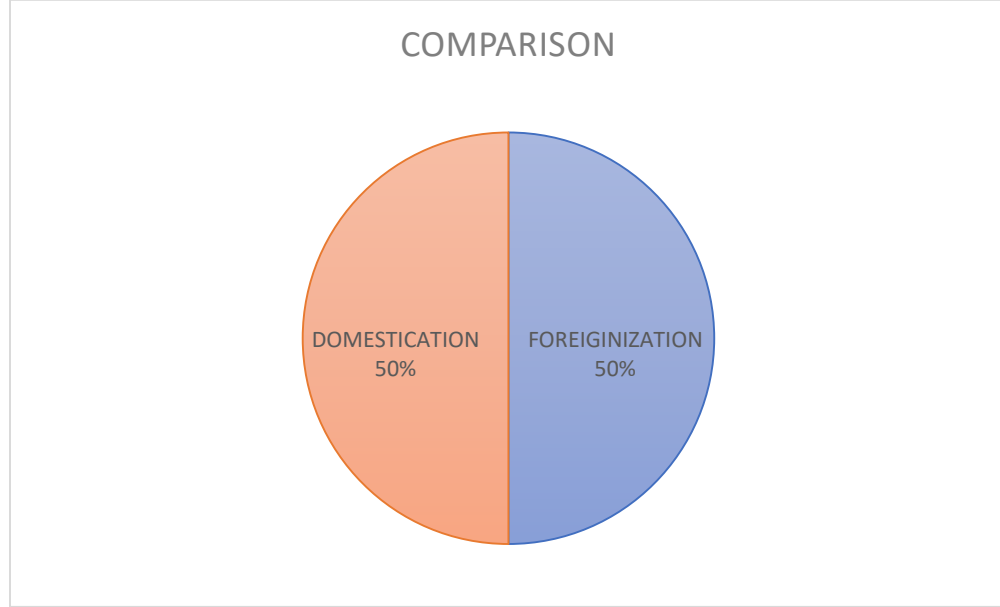
5. Thus, the translator has applied the strategy of foreignization and domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 18

النص الهدف	النص المصدر
اس نے **تاوان** اور **فدیہ** لینے سے انکار کر دیا، بلکہ اس نے تمام عورتوں کو آزادی سے نوازا، اور انہیں اپنا فیصلہ کرنے کا موقع دیا، رک جائیں یا اپنے قبیلے کے افراد کے ساتھ چلیں جائیں، سب عورتوں نے جانے کا انتخاب کیا	رفض **المال**، ورفض **الفداء**، بل أنعم على كل النساء بالحرية، وخيرهن بين البقاء أو الرحيل مع أبناء عشيرتهن، فاخترن كلهن الرحيل

Analysis

1. Comparing the ST and TT it is evident that the ST word 'المال' can be kept intact in the target language as the word has been successfully adopted by the TL linguistics and culture. The word مال (Feroz-ud-Din. 2010. 1184) indicates نقدی، جائداد، سوداگری کی چیزیں، قیمتی شے، مویشی، محصول، آمدنی، خوبصورت لڑکا 'وغیرہ in Urdu while in Arabic (Almaany Online) it stands for ' کلُ ما یملکه الفرد '. Here it indicates ' أو تملكه الجماعة من متاعٍ ، أو عُروض تجارة ، أو عقار أو نقود ، أو حیوان the money given to free any detainee. Thus, the ST word has been translated by using Lawrence Venuti's strategy of 'Domestication (Venuti. 1995. 20) during the translation process, as the ST word has been changed into تاوان (which (Rekhta Dictionary) means   وہ رقم جو مفتوح یا شکست خوردہ سلطنت فاتح کو according to the TL so that it is understood (بطور ہرجانہ یا خرچہ دیا کرتی ہے) easily.

2. Comparing the ST and TT it is evident that the ST word الفداء has been translated as فدیہ which is the equivalent of the ST word. The word (Rekhta Dictionary) indicates وہ مال یا روپیہ جو کسی اسیر کی رہائی کے لیے ادا کیا جائے، زر مخلصی، سربہا، صدقہ. it is seen that the word has been kept intact as it has been successfully adopted into the TL and is widely understood. The translator has utilized Lawrence Venuti's strategy of 'Foreignization' (Venuti. 1995. 20) as the word functions similarly in both cultural and linguistic parameters for the two languages.

Findings
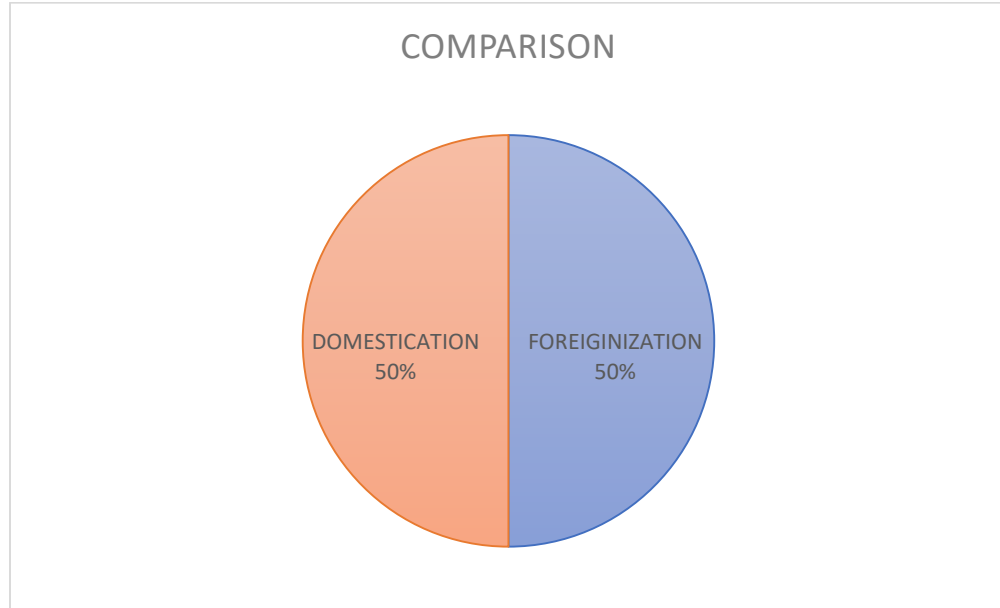
3. Thus, the translator has applied the strategy of foreignization and domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.
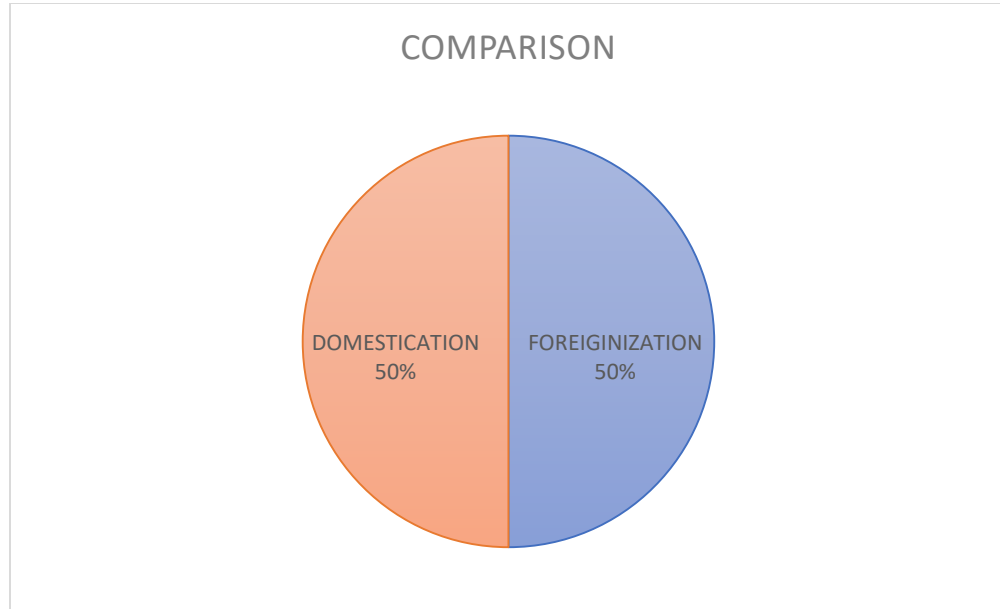
Example No. 19

النص الهدف	النص المصدر
اس نے ہر ایک کی پسند اس کے گھر والوں کے بجائے اس کے منہ سے سنی، جبکہ اس کی محبوبہ دیر تک خاموش رہی، اس کے **گلابی ہونٹوں** پر **مسکراہٹ** نمودار ہوئی لیکن جلد ہی غائب ہو گئی۔	سمع خيار كل واحدة من فمها إلا من أسرته، فإنها صمتتْ طويلاً، استدارتْ **الابتسامة** على **فمها القرمزي** ثم اختفت بمرارة

Analysis

1. Comparing ST and TT it is seen that the ST word الابتسامة the equivalent of which in the TL is تبسم has been translated as مسكراہٹ. The translator has utilized Lawrence Venuti's strategy of 'Domestication (Venuti. 1995. 20) during the translation process, as the ST word has been changed into a simpler form according to the TL so that it is understood easily.

2. Comparing the ST and the TT it is seen that the ST phrase 'فمها القرمزي .' has been rendered into the TL as 'گلابی ہونٹوں ' with slight cultural adaptations. The words have been translated as a popular cultural collocation used by writers to highlight the beauty of their beloved ones to increase the impact as these collocations are a part of the TL culture; thus, the strategy of 'domestication' Venuti. 1995. 20) has been used by the translator.

Findings

COMPARISON

FOREIGINIZATION
0%
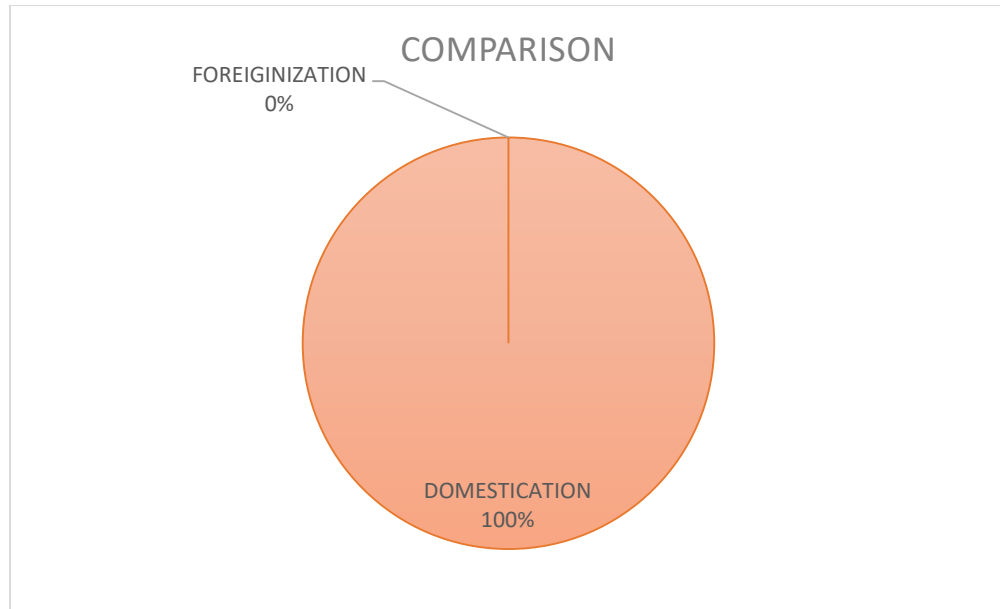
DOMESTICATION
100%

3. Thus, the translator has applied the strategy of domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 20

النص الهدف	النص المصدر
وہ غم زدہ گھوڑی کی طرح چونک کر اپنے **کوچ کرتے قبیلے** کی طرف لپکی۔ اس کے قبیلے کا **قافلہ** اس کا انتظار کر رہا تھا۔ وہ اسے اپنے وہ اسے اپنے سامان سے باندھے نامعلوم مقام کی طرف لوٹنا چاہتے تھے۔ ۔	وجفلتْ كمهر مكلوم، وانطلقت نحو **رحال قومها**، كانت **القافلة** تنتظرها لتحزمها مع ما حزمتْ، ولتقفل راجعة إلى المجهول،

Analysis

1. Comparing the ST and the TT it is seen that the ' رحال قومها has been translated as کوچ کرتے قبیلے with slight adaptations (Vinay ad Darbelnet. 1995. 39-40). The ST word رحال (Almaany Online) also indicates قیام وہ عرب لوگ جو ایک جگہ قیام پذیر ہونے کے بجائے اپنے مویشیوں کے ساتھ ان مقامات میں قیام کرتے ہیں جہاں بارش ہوتی ہے اور سبزہ اگتا ہے This has been done in order to increase the impact of the TT; thus, the strategy of 'domestication' Venuti. 1995. 20) has been used by the translator.

2. Considering the translation of the ST word ' قافلة ' (lit. Convoy) it can be clearly seen that the translator has used the same word in the TT in Urdu with slight modification according to the linguistic nature of the target language. The ST word (Almaany Online) means ' لرفقة الراجعة من السفر أو المبتدئة به ومعها دوابها أو سياراتها وسميت المبتدئة بالسفر((قافلة)) تفاؤلا برجوعها'. It indicates caravans of people traveling on camels as per the old times, and the meaning has been carried across in the TT accordingly. In the TL the word -adopted from Arabic- (Feroz-ud-Din. 1990. 945) stands for کاروان، مسافروں یا تاجروں کا گروہ'. The translator has utilized Lawrence Venuti's strategy of 'foreignization' (Venuti. 1995. 20) during the translation process, as the ST word has been adopted into the TL.
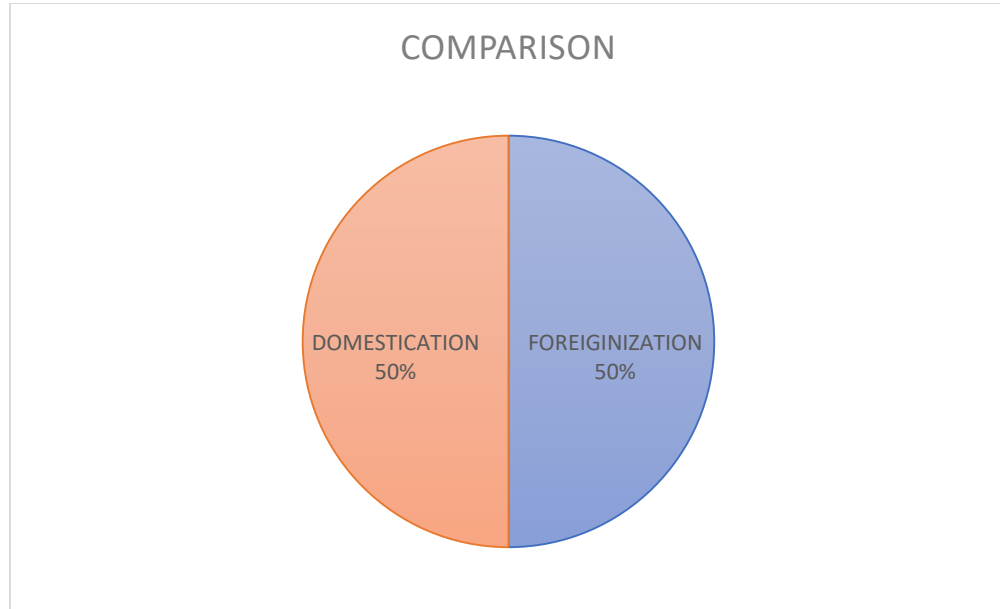
Findings

3. Thus, the translator has applied the strategy of foreignization and domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 21

النص الهدف	النص المصدر
اس کی نظر اس کے **ڈھیلے لباس** میں ملبوس جسم پر پڑی اور اس کی انگلیاں اس وقت مضطرب ہو گئیں جب اس نے اسے بالوں میں کنگھی کرتے ہوئے تصور کیا جو ہوا کے جھونکے سے بغیر کسی شرم کے اڑ رہے تھے۔	تأمـــل جسـدها السـابح فـي **ثيابهـا الفضفاضـة**، اضـطربث أصـابع يديـه عنـدما تخيلها تسرح في شعرها، الذي تداعبه الريح بلا خجل

Analysis

1. Comparing ST and TT it is seen that the ST phrase ثيابها الفضفاضة has been translated as ڈھیلے لباس. as per the popular culture of the TL. The lose dress is considered to be closely associated with the Muslim culture but it was also seen in ancient modest times especially in Arab culture who wore long robe like clothes. The single words have been translated as collocation to increase the impact as these collocations are a part of the TL culture; thus, the strategy of 'domestication' Venuti. 1995. 20) as been used by the translator.

2. Comparing the ST and the TT it is seen that the ST phrase ' أحقادهم وغضبهم وشكوكهم' has been rendered into the TL as ' اپنے شکوک وشبہات، غیض وغضب اور بغض وعداوت ' with slight cultural adaptations. The single words have been translated as collocation to increase the impact as these collocations are a part of the TL culture; thus, the strategy of 'domestication' Venuti. 1995. 20) as been used by the translator.

Findings

3. Thus, the translator has applied the strategy of foreignization and domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 22

النص الهدف	النص المصدر
وہ اس کی **پازیب** اور **سیپی کی موتیوں سے بنی کی مالا** کی آواز سن سکتا تھا جو اس کی زینت میں اضافے کم سبب تھیں۔ اداس دھنوں نے اس کے دل میں ایک **بھونچال** مچا دیا جو بڑھ کر اس قدر پھیل گیا کہ اس سمیت سارے **صحرا** کو اپنی لپیٹ میں لے لیا	صوت **خلخالها وخرزها الصدفيّ**، الذي تتزین به أحدث بعزفه الحزین **زلزالاً** في نفسه، التي امتدثْ لتختضن **الصحراء** كلها لتحضنها هي بالذات

Analysis

1. Comparing the ST and the TT it is seen that the ST word خلخال has been translated in the TL as پازیب which is a simplified version of the ST word. The ST word (Feroz-ud-Din. 2010. 594) means پازیب. The TL word پازیب (Rekhta Dictionary) means . This has been done in order to increase the impact of the TT; thus, the strategy of 'domestication' (Venuti. 1995. 20) has been used by the translator.

2. Comparing ST and the TT it is seen that the ST phrase وخرزها الصدفيّ has been translated as سیپی کی موتیوں سے بنی کی مالا which is a paraphrasing of the original. The translator has used the the strategy of 'domestication' (Venuti. 1995. 20) in order to increase the impact of the TT.

3. Comparing the ST and the TT it is seen that the ST word زلزالاً has been translated in the TL as بھونچال which is a simplified version of the ST word. The ST word (Feroz-ud-Din. 2010. 747) has an exact equivalent زلزلہ meaning بھونچال but rather than the equivalent the synonym is used. The translator has used the the strategy of 'domestication' (Venuti. 1995. 20) in order to increase the impact of the TT and for better understanding of the audience.

4. Comparing ST and TT it is seen that the ST word 'صحراء' has been translated as 'صحراء' which (Feroz-ud-Din. 2010. 860) means ریگستان i.e. a desert. The

ST word has been foreignized (Venuti. 1995. 20) as the word functions similarly in both cultural and linguistic parameters for the two languages and has been successfully adopted into the TL from the SL.
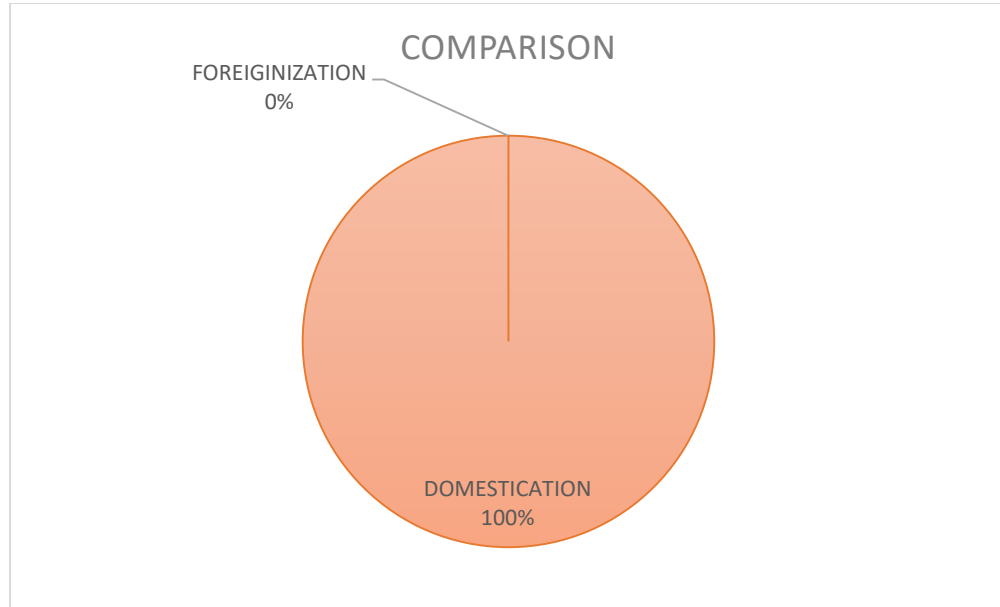
Findings
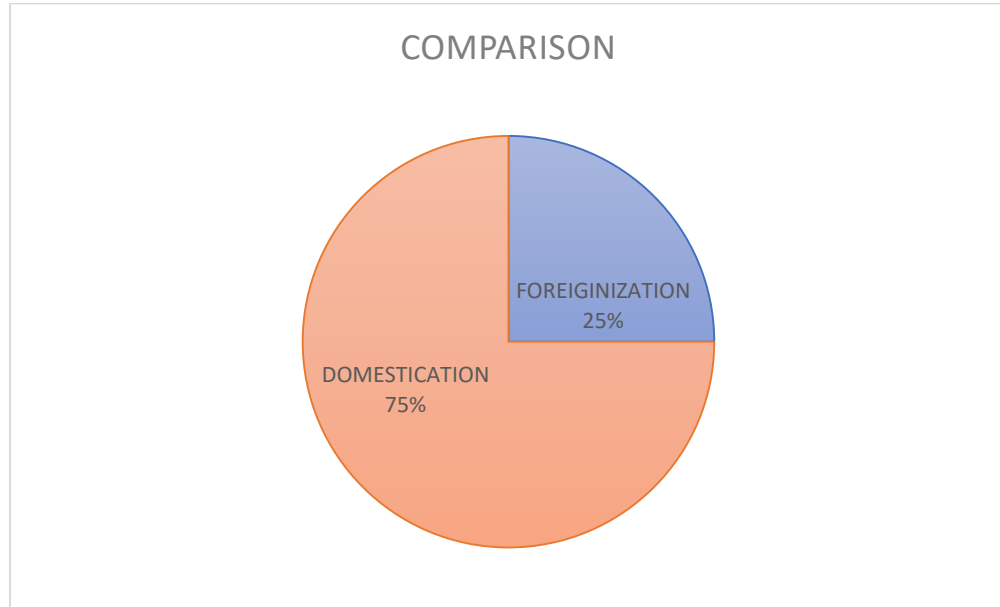
5. Thus, the translator has applied the strategy of foreignization and domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 23

النص الهدف	النص المصدر
پل بھر میں **کارواں**، صحرا، دنیا کے تمام **مرد و زن** اس کی نظروں سے اوجھل ہو گئے اور صرف وہ، اس کی محبوبہ، اس کی **سریلی آواز** اور ہزاروں **نخلستان** رہ گئے... وہ اس کی گھوڑی جیسی آواز کو سن سکتا تھا، ایک ایسی گھوڑی جو آزاد ہونے کے بعد خود کو زنجیروں میں جکڑنے جا رہی تھی۔	في لحظة اختفتْ من عينه **القافلة** والصحاري **والرجال ونساء** الدنيا، وبقى هو وإياها **وصهيلها** وآلاف **الواحات**... سمع لها حمحمة مهرة تُكبّل بعد حرية.

Analysis

1. Considering the translation of the ST word 'قافلة   ' (lit. Convoy) it can be clearly seen that the translator has used the same word in the TT in Urdu with slight modification according to the linguistic nature of the target language. The ST word (Almaany Online) means ' لرفقة الراجعة من السفر أو المبتدئة به ومعها دوابها أو سياراتها وسميت المبتدئة بالسفر((قافلة)) تفاؤلا برجوعها'. It indicates caravans of people traveling on camels as per the old times, and the meaning has been carried across in the TT accordingly. In the TL the word -adopted from Arabic- (Feroz-ud-Din. 1990. 945) stands for 'کارواں، مسافروں یا تاجروں کا گروہ'. The translator has utilized Lawrence Venuti's strategy of domestication (Venuti. 1995. 20) during the translation process, as the ST word has been translated using its synonym into the TL.

2. Comparing the ST and the TT it is seen that the ST phrase والرجال ونساء has been translated into the TT as مرد و زن which is a TL collocation to increase the impact as these collocations are a part of the TL culture; thus, the strategy of 'domestication' Venuti. 1995. 20) has been used by the translator.

3. Considering the translation of the ST word الواحات ', it's seen that the word has been translated as نخلستان (Feroz-ud-Din. 2010. 1357) which means ' ریگستان میں

قطعہ شاداب سبز سر'. The translator has utilized Lawrence Venuti's strategy of 'Domestication (Venuti. 1995. 20) during the translation process, as the ST word has been changed according to the TL so that it is understood easily.

4. Comparing theST and the TT it is seen that the ST word صھیل (Almaany Online) meaning سریلی آواز گھوڑے کے ہنہنانے کی آواز has been translated as which is not the literal translation but depicts the essence of the phrase. This has been done as per the strategy of 'Domestication' (Venuti. 1995. 20), therefore, the original intended message was transmitted with slight modification to keep the sentences meaningful and relevant.
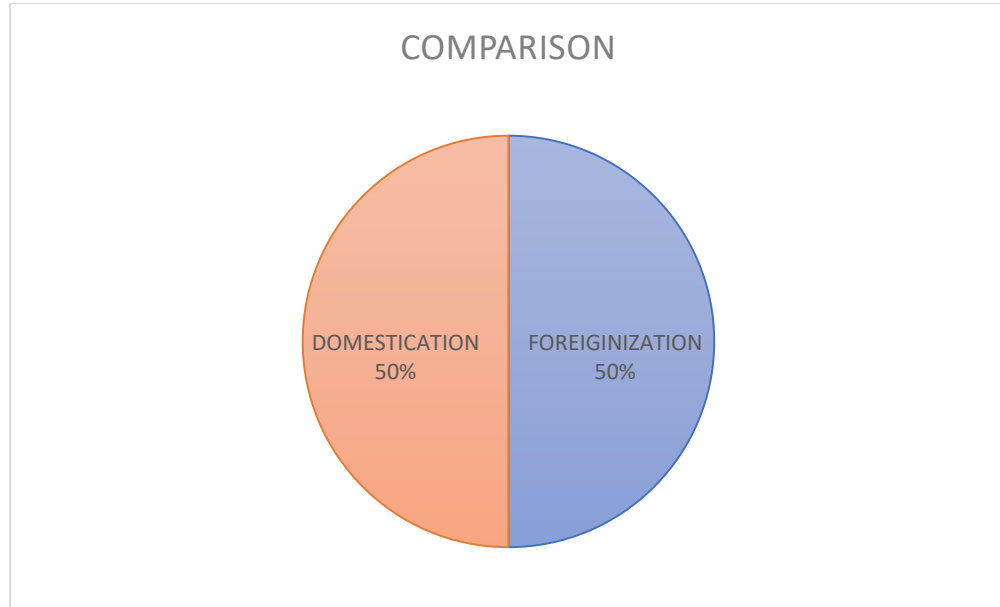
Findings

5. Thus, the translator has applied the strategy of domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 24

النص الهدف	النص المصدر
وہ اس کی طرف بڑھا، اور اس کی **آنکھوں کی گہرائیوں** میں جھانکتے، ایک بچے کی طرح شرماتے نہایت **عجز وانکساری** کے ساتھ پوچھا: "تم کس کا انتخاب کرو گی؟"۔	اقترب منها، نظر في **واحات عینیها**، قال لها **بانكسار** بركان، وبخجل طفل: "وأنتِ من ستختارین؟"۔

Analysis

1. Comparing ST and TT it is seen that the ST phrase واحات عینیها has been translated as آنکھوں کی گہرائیوں in the TT. The ST word واحة (Almaany بقعة خضراء في الصحراء أو في أرض قاحلة، وأصبحت كذلك بسبب وجود الماء Online) means والأشجار المُعَمَّرة كالنخیل but here it has been altered as per the TL culture. The translator has utilized Lawrence Venuti's strategy of 'Domestication (Venuti. 1995. 20) during the translation process, as the ST word has been changed according to the TL so that it is understood easily.

2. The ST word انکسار has been translated using the TL popular collocation عجز وانکساری which has similar meaning. The single words have been translated as collocation to increase the impact as these collocations are a part of the TL culture; thus, the strategy of 'domestication' Venuti. 1995. 20) as been used by the translator.

Findings

3. Thus, the translator has applied the strategy of domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 25

النص الهدف	النص المصدر
وہ **ہودج** پر چڑھنے ہی والی تھی کہ اس کی مضبوط مٹھی نے اسے اپنی چڑھائی مکمل کرنے سے روک دیا، اس نے مزید **انکساری** کے ساتھ پوچھا: 'تم کس کا انتخاب کرو گی؟'۔	كانـت علـى وشـك أن تعتلـي **هودجهـا**، بقبضـته القويـة منعهـا مـن إكمـال صـعودها، وقال بمزيد من **الانكسار**: "من ستختارين؟".

Analysis

1. Comparing the ST and the TT it is seen that the ST word ہودج has been kept intact as the word has been successfully adopted into the TL (Feroz-ud-Din. 2010. 1456) which means " اونٹ کا کجاوہ، محمل' یا 'عماری جو ہاتھی کی پیٹھ پر بیٹھنے کے واسطے رکھتے ہیں'۔ .The word originally has similar meaning (Almaany Online) مَحْمَلٌ يُوضَعُ عَلَى ظَهْرِ جَمَلٍ لَهُ قُبَّةٌ تَرْكَبُ فِيهِ النِّسَاءُ in the ST as well. The translator has utilized Lawrence Venuti's strategy of 'Foreignization' (Venuti. 1995. 20) as the word functions similarly in both cultural and linguistic parameters for the two languages.

2. The ST word انکسار which had been translated using the TL popular collocation عجز وانکساری has now been translated as a single word with slight linguistic modification as per the TL culture to increase the impact; thus, the strategy of 'domestication' Venuti. 1995. 20) as been used by the translator.
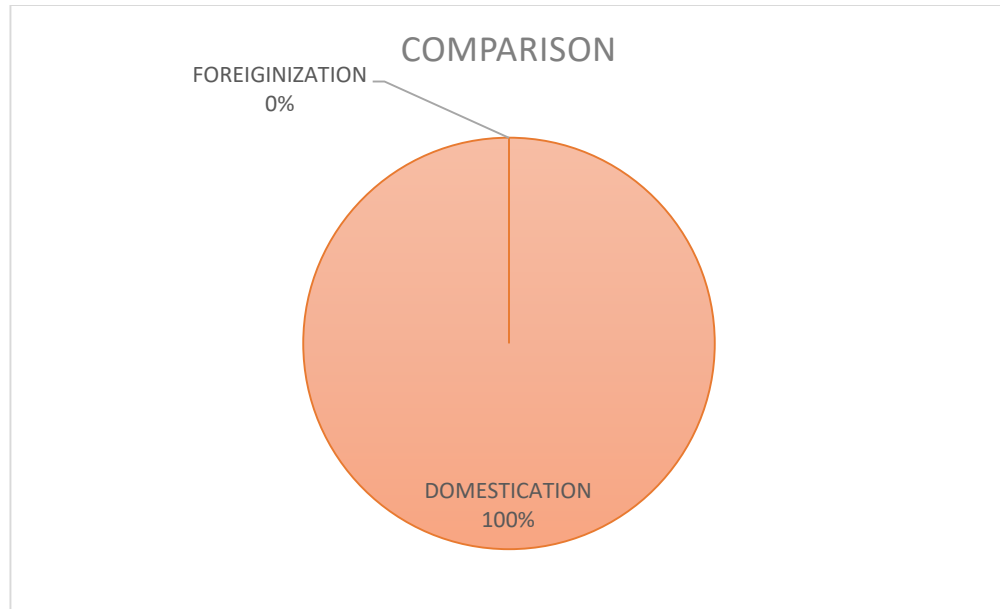
Findings

3. Thus, the translator has applied the strategy of foreignization and domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 26

النص الهدف	النص المصدر
أُس نے أُس کی آنکھوں میں جھانکتے ہوئے کہا: "میں پیاسی ہوں--- مجھے ساری زندگی کبھی اتنی پیاس نہیں اگی"۔ **گندمی رنگت والا عرب بدوی** ایک اور قدم آگے بڑھا، اس نے تقریباً اس کی **نسوانی آواز** سن لی، اور سوال کیا: "کس چیز کی پیاسی ہو؟"۔	نظرت في عينيه: "أنا عطشى... عطشى كما لم أعطش في حياتي". اقترب **البدوي الأسمر** خطوة أخرى منها، كاد يسمع **صهيلها الأنثوي**، وقال: "عطشى إلى ماذا؟".

Analysis

1. Considering the translation of the ST phrase ' البدوي الأسمر ' (lit. Brown Badiouan) it can be clearly seen that the translator has added the word 'عرب' (lit. Arab) in the TT in Urdu and translated the ST phrase as 'عرب بدوي' (lit. Arab Badiouan). The translator has utilized Lawrence Venuti's strategy of 'foreignization' (Venuti. 1995. 20) during the translation process, as the ST word 'بدوي' is closely linked to Arab culture. According to Encyclopedia Britannica[1], "Bedouin, also spelled Beduin, Arabic Badawi and plural Badw, Arabic-speaking nomadic peoples of the Middle Eastern deserts, especially of North Africa, the Arabian Peninsula, Egypt, Israel, Iraq, Syria, and Jordan". The ST word indicates the local residents of the Arab desert, and the meaning has been carried across in the TT accordingly. However, the ST word 'الأسمر' has been translated into the TL as 'گندمی رنگت والے' as per the strategy of 'Domestication' (Venuti. 1995. 20), therefore, the original message was transmitted as per the TL culture and linguistic expectations.

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[1] The Editors of Encyclopedia Britannica. "Bedouin | Definition, People, Customs, & Facts". *Encyclopedia Britannica.* 31 March 2022.
Web. Online. 3 September 2022. Available: https://www.britannica.com/topic/Bedouin

2. Considering the translation of the ST phrase صهيلها الأنثوي has been translated as نسوانی آواز in the TL. The ST word صهيل (Almaany Online) meaning گهوڑے کے ہنہنانے کی آواز has been translated as سریلی which is not the literal translation but depicts the essence of the phrase and the ST word الأنثوي (Almaany Online) means خاصّ بالمرأة لطافة أنثويّة and it has been translated as نسوانی . This has been done as per the strategy of 'Domestication' (Venuti. 1995. 20), therefore, the original intended message was transmitted with slight modification to keep the sentences meaningful and relevant.

Findings
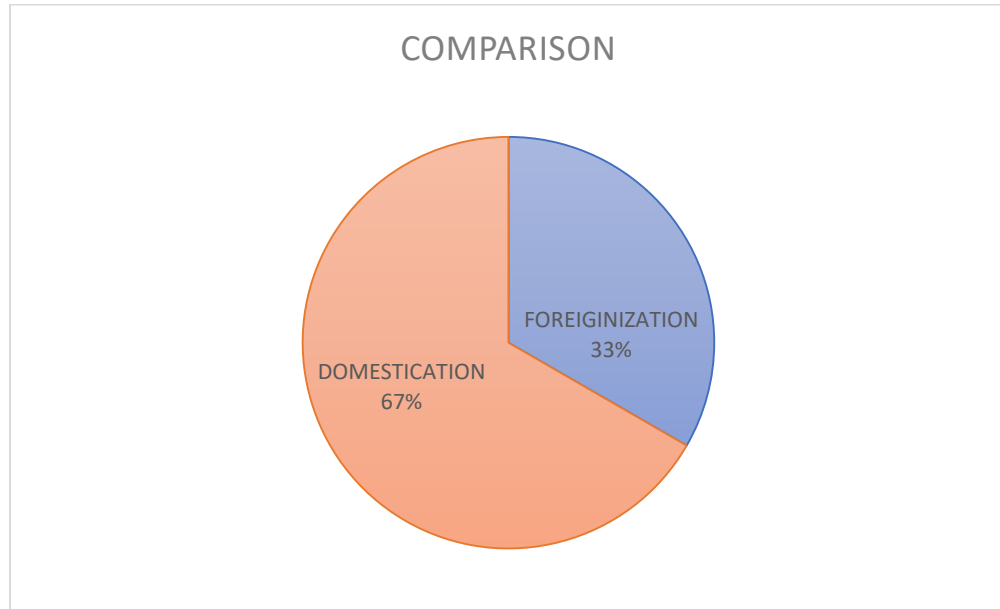
3. Thus, the translator has applied the strategy of and domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 27

النص الهدف	النص المصدر
گہری خاموشی چھا گئی، محبت کے سمندر میں ڈوبنے کی پیاس کیا عجب شے ہے! **دونوں طرف تلواریں لہرانے لگیں**	**صمّت وصمتْ**، ما أجمل الظمّأ في بحيرة **العشق! ارتفعت سيوف القبيلة مهددة سيوف الضيوف**، التي هددت الأسيرة العاشقة بالموت

Analysis

1. Comparing ST and TT it is seen that the ST sentence صمّت وصمتْ which means 'he became quite, and she became quite' has been translated as گہری خاموشی چھا گئی in the TT which is stylistically different from the ST. Here, this has been done as per the strategy of 'Domestication' (Venuti. 1995. 20), therefore, the original intended message was transmitted with slight adaptations (Vinay and Darbelnet. 1995. 39-40) to keep the sentences meaningful and relevant

2. Moreover, the ST word 'العشق ' the Urdu equivalent of which is عشق (Feroz-ud-Din. 2010. 897) has been translated into the TL as محبت This has been done as per the strategy of 'Domestication' (Venuti. 1995. 20), therefore, the original message was transmitted with slight modification to keep the sentences meaningful and relevant.

3. Similarly, the ST sentence ارتفعت سيوف القبيلة مهددة سيوف الضيوف، التي هددت الأسيرة العاشقة بالموت which indicates دونوں طرف تلواریں لہرانے لگیں has been translated as the beginning of a fight and is an idiomatic phrase with cultural precedence in the TL. The alteration has been made as per the strategy of 'Domestication' (Venuti. 1995. 20), therefore, the original intended message was transmitted with slight adaptations (Vinay and Darbelnet. 1995. 39-40) to keep the sentences meaningful and relevant as well as clear and concise.

Findings

4. Thus, the translator has applied the strategy of domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 28

النص الهدف	النص المصدر
اس کے والد نے گرجتے ہوئے کہا: "**خائنہ! ساقطہ!** اسے مار دو! اس نے ہمیں رسوا کیا ہے۔ تم اپنے خاندان کے بجائے اپنے اغوا کار کا انتخاب کیسے کر سکتی ہو؟ تم ایک ایسی **بدعت** لے کر آئی ہو جس کے بارے میں **عربوں** نے پہلے کبھی نہیں سنا ہو گا، ایک آزاد عورت اپنے اسیر کے ساتھ رہنا کیسے قبول کر سکتی گی؟"۔	صرخ الأبّ: "**خائنـة، ساقطة**، اقتلوهـا، لقد جلبت العـار لنـا. كيـف تختـارين آسـرك على أهلك؟! لقد جئتِ **ببدعة** مـا سمعتْ بهـا **العرب** من قبل، كيف تقبل حرة أن تكون في ظل آسرها؟"۔

Analysis

1. Considering the translation of the ST word خائنة it is seen that the ST word has been kept intact as it has been successfully adopted into the TL and is widely understood. The ST word (Almaany Online) means لَمْ يُحَافِظْ عَلَى الْعَهْدِ، أَيْ غَدَرَ بِهِمْ It's exact equivalent is غدار but this word is also understood The translator has utilized Lawrence Venuti's strategy of 'Foreignization' (Venuti. 1995. 20) as the word functions similarly in both cultural and linguistic parameters for the two languages.

2. Considering the translation of the ST word ساقطہ it is seen that the ST word has been kept intact. The ST word (Almaany Online) means زلّ وأخطأ، ندم وتحيّر، شعر بالفشل في تحقيق هدفه The translator has utilized Lawrence Venuti's strategy of 'Foreignization' (Venuti. 1995. 20) as the word functions similarly in both cultural and linguistic parameters for the two languages.

3. Considering the translation of the ST word بدعة it is seen that the ST word has been kept intact as it has been successfully adopted into the TL and is widely understood. The ST word (Almaany Online) means كل ما أحدث واخترع وخلق في

الدين The translator has utilized Lawrence Venuti's strategy of 'Foreignization' (Venuti. 1995. 20) as the word functions similarly in both cultural and linguistic parameters for the two languages.

4. Considering the translation of the ST word العرب it is seen that the ST word has been kept intact as it has been successfully adopted into the TL and is widely understood. The ST word (Almaany Online) means أُمة من الناس سامية الأصل، كان منشؤها شبهَ جزيرة العرب It can be translated as is, العرب but this word has been translated as عربوں with slight linguistic adaptations as per target language culture. The translator has utilized Lawrence Venuti's strategy of Domestication (Venuti. 1995. 20) as the word functions similarly in both cultural and linguistic parameters for the two languages.

Findings
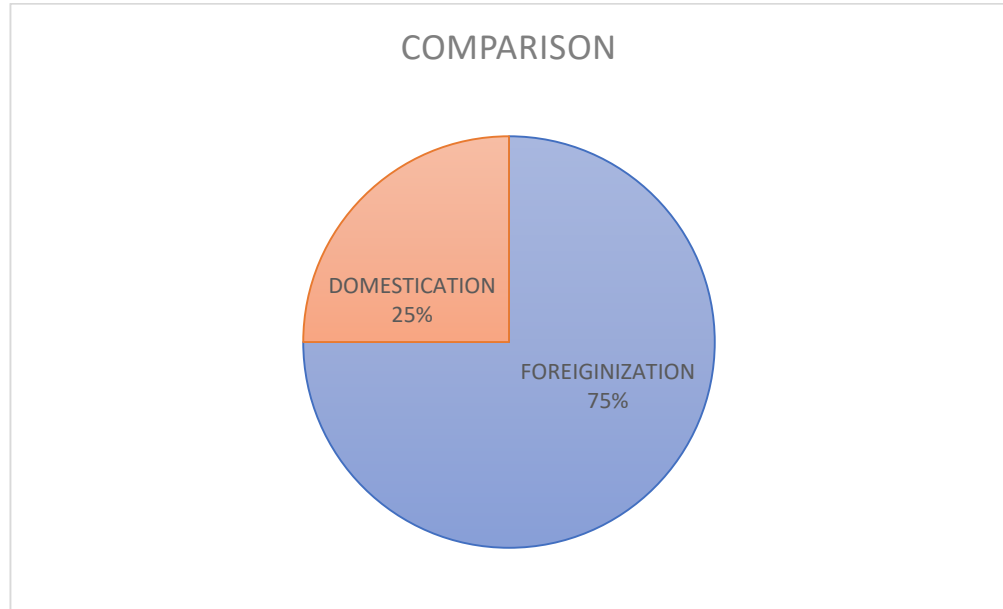
5. Thus, the translator has applied the strategy of foreignization and domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.
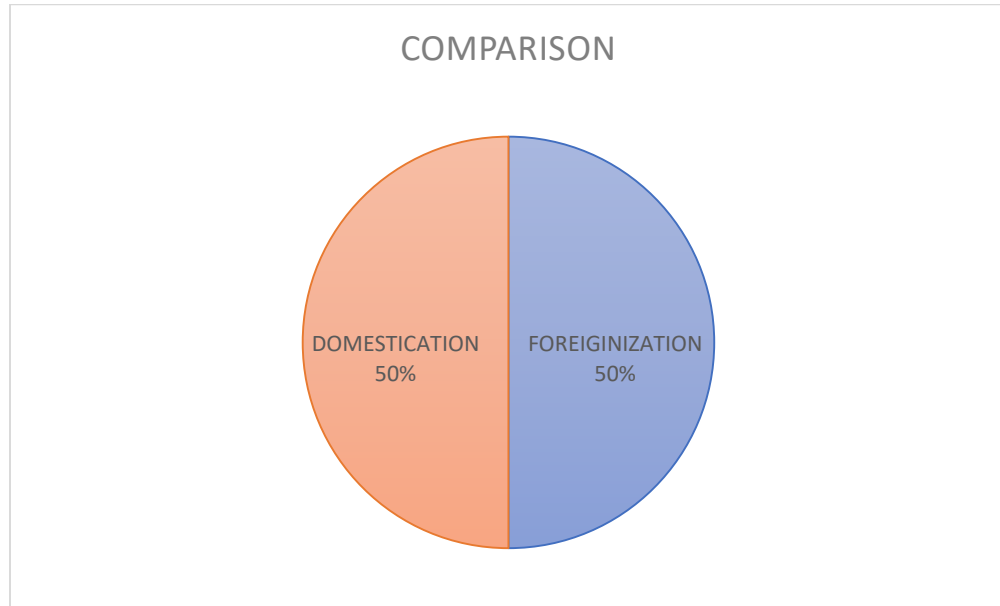
Example No. 29

النص الهدف	النص المصدر
اس نے ایک **تھکی باری گھوڑی** کی آواز کے ساتھ کہا جو دنیا کے آخر تک بھاگی تھی: "میں پیاسی ہوں"-	قالت **بتعب مهر** ركض حتى آخر الدنيا: "أنا عطشى..."

Analysis

1. Considering the translation of the ST word تعب which (Almaany Online) means كلَّ وأصابته مَشَقّة، عكس استراح has been translated into the TL using the collocation تھکی باری. with slight cultural adaptations rather than simply as تھکی . The words have been translated as collocation to increase the impact as these collocations are a part of the TL culture; thus, the strategy of 'domestication' Venuti. 1995. 20) has been used by the translator.

2. Moreover, the ST word مهر preceding it has been translated a گھوڑی with slight modification. Here, the translator has utilized Lawrence Venuti's strategy of 'Domestication (Venuti. 1995. 20) during the translation process, as the ST word has been changed according to the TL so that it is understood easily.

Findings
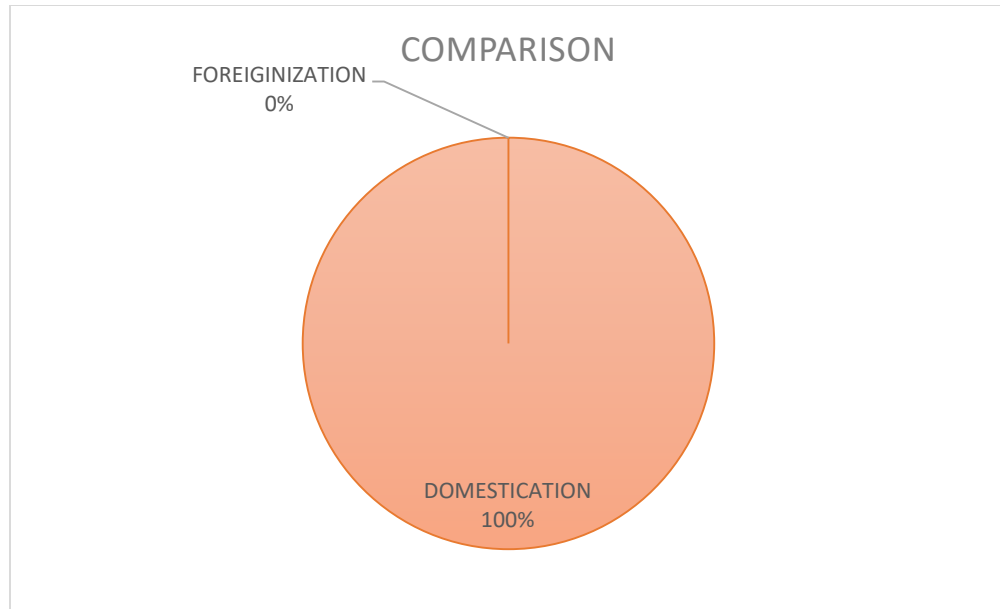
3. Thus, the translator has applied the strategy of domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 30

النص الهدف	النص المصدر
یوں یہ **پیاسا قافلہ** روانہ ہوا، یہ اپنی ہی گھوڑی کے ذریعے رسوا ہوا عشق کا پیاسا کاروان تھا، اس بار ریت نے اپنی **کہانی** کو اپنے خشک کھوکھلے وجود میں دفن نہیں کیا، بلکہ اسے سارے **صحرا** میں پھیلا دیا،	ورحلتْ **قافلة العطش،** كانت قافلة عطشى إلى الحب، ومطعونة في كرامتها على يديّ مهرتها الجميلة، هذه المرة لم تدفن الرمال **حكايتها** في جوفها الجاف، بل أذاعتها في كل **الصحراء،**

Analysis

1. Considering the translation of the ST word ' قافلة ' (lit. Convoy) it can be clearly seen that the translator has used the same word in the TT in Urdu with slight modification according to the linguistic nature of the target language. The ST word (Almaany Online) means ' لرفقة الراجعة من السفر أو المبتدئة به ومعها '. It indicates caravans of 'دوابها أو سياراتها وسميت المبتدئة بالسفر((قافلة)) تفاؤلا برجوعها people traveling on camels as per the old times, and the meaning has been carried across in the TT accordingly. In the TL the word -adopted from Arabic- (Feroz-ud-Din. 1990. 945) stands for 'کاروان، مسافروں یا تاجروں کا گروہ' . The translator has utilized Lawrence Venuti's strategy of 'foreignization' (Venuti. 1995. 20) during the translation process, as the ST word has been adopted into the TL.

2. However, the ST word 'العطش ' has been translated into the TL as ' پیاسا '. Originally, the ST word is also understood by a small amount of people in Urdu which has adopted it from Arabic Language as well and it means 'پیاس، تشنگی' (Rekhta Online). The translator has used the Urdu equivalent as per the strategy of 'Domestication' (Venuti. 1995. 20), therefore, the original message was transmitted as per the TL culture and linguistic expectations with slight modification in word class.

3. Considering the translation of the ST word ' حكايا ', it can be used in the TT in Urdu with slight modification according to the linguistic nature of the target language as 'حكايت' which (Rekhta Online) means ' نقل، كہانى، قصہ، داستاں، بات، بيان'. However, it has been translated using the neutral synonym 'كہانى '. The translator has utilized Lawrence Venuti's strategy of 'Domestication (Venuti. 1995. 20) during the translation process, as the ST word has been changed according to the TL so that it is understood easily.

4. Comparing ST and TT it is seen that the ST word 'صحراء' has been translated as 'صحراء' which (Feroz-ud-Din. 2010. 860) means ريگستان i.e. a desert. The ST word has been foreignized (Venuti. 1995. 20) as the word functions similarly in both cultural and linguistic parameters for the two languages and has been successfully adopted into the TL from the SL.
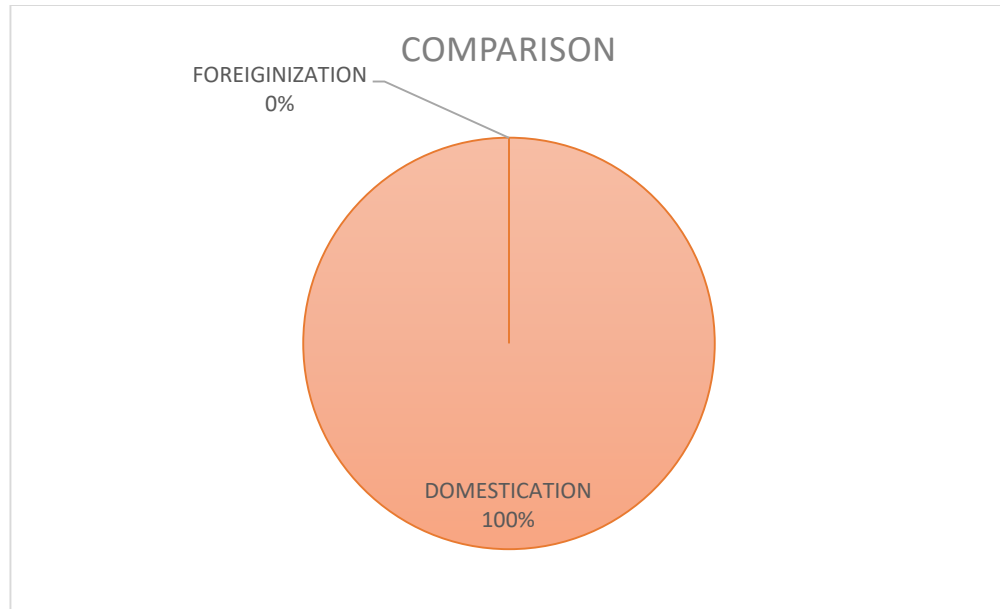
Findings

5. Thus, the translator has applied the strategy of foreignization and domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 31

النص الهدف	النص المصدر
<u>**کارواں**</u> میں موجود ہر شخص نے خود کو بے اختیار پیاسا محسوس کیا وہ <u>**پیار و محبت**</u> کے پیاسے تھے لیکن کسی کو اس کی پیاس کا اظہار کرنے کی ہمت نہ تھی۔	شعرتْ <u>**القافلة**</u> بأنها محملة دون إرادتها بالعطش، العطش إلى <u>**الحب والعشق**</u>، لکن أحداً لم يجرؤ على أن يصرح بعطشه،

Analysis

1. Considering the translation of the ST word ' قافلة ' (lit. Convoy) it can be clearly seen that the translator has used the same word in the TT in Urdu with slight modification according to the linguistic nature of the target language. The ST word (Almaany Online) means ' لرفقة الراجعة من السفر أو المبتدئة به ومعها دوابها أو سياراتها وسميت المبتدئة بالسفر((قافلة)) تفاؤلا برجوعها'. It indicates caravans of people traveling on camels as per the old times, and the meaning has been carried across in the TT accordingly. In the TL the word -adopted from Arabic- (Feroz-ud-Din. 1990. 945) stands for 'کاروان، مسافروں یا تاجروں کا گروہ' . The translator has utilized Lawrence Venuti's strategy of domestication (Venuti. 1995. 20) during the translation process, as the ST word has been translated using its synonym into the TL.

2. Comparing ST and TT it is also observed that the ST phrase الحب والعشق has not been kept intact even though both words have been successfully adopted into the TL (Feroz-ud-Din. 2010. 563/897) which means 'محبت'. The translator has utilized Lawrence Venuti's strategy of domestication (Venuti. 1995. 20) and translated the collocation following the cultural and linguistic parameters for the two languages.

Findings

3. Thus, the translator has applied the strategy of domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.
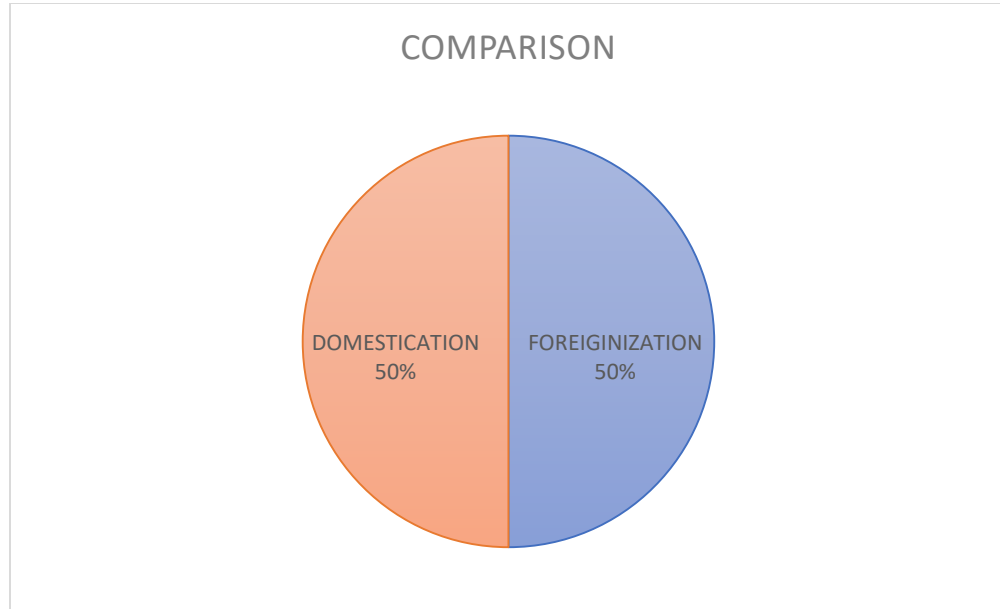
Example No. 32

النص الهدف	النص المصدر
جب قافلہ پہلے نخلستان پر پہنچا تو مردوں نے بہت سی ایسی خواتین کو **ذبح** کر دیا جن کی آنکھوں میں وہ محبت کی پیاس دیکھ سکتے تھے۔ جب وہ اپنی **کیمپ** میں پہنچے تو انہوں نے اپنی چھوٹی بچیوں کو اس خوف سے زندہ درگورکر دیا کہ کہیں وہ ایک دن اپنی پیاس کے ہاتھوں کمزور نہ پڑ جائیں ۔ اور پھر شام کو، مردوں نے ایک نوحہ کناں اجتماع دیکھا کیونکہ وہ بھی پیاسے تھے۔	عند أول واحة سرابية **ذبح** الرجال الكثير من نسائهم، اللواتي رأوا في عيونهن واحات عطشى، وعندما وصلوا إلى **مضاربهم**، وأدوا طفلاتهم الصغيرات؛ خوفا من أن يضعفن يوما أمام عطشهن، وفي المساء شهد رجال القبيلة بكائية حزينة، فقد كانوا هم الآخرون عطشى.

Analysis

1. Comparing ST and TT it is seen that the ST word ذبح has been kept intact as the word has been successfully adopted into the TL (Feroz-ud-Din. 2010. 965) which means 'شرعی طور پر جانور کو حلال کرنا یا گلا کٹنا'آ. The translator has utilized Lawrence Venuti's strategy of 'Foreignization' (Venuti. 1995. 20) as the word functions similarly in both cultural and linguistic parameters for the two languages.

2. Comparing the ST and TT it is evident that the ST word مضارب has been translated as کیمپ (camp) which is an English word adopted into the TL. The word مضارب (Maloof. 1962. 497) is the plural form of the word 'مضرب' and means 'پڑاؤ، خیمہ زن '. The word کیمپ (Feroz-ud-Din. 2010. 945) means ' بڑا خیمہ ہونا' thus there is some similarity in these two words. Here, the ST concept has been presented in a domesticated (Venuti. 1995. 20) manner for proper understanding.

Findings

COMPARISON
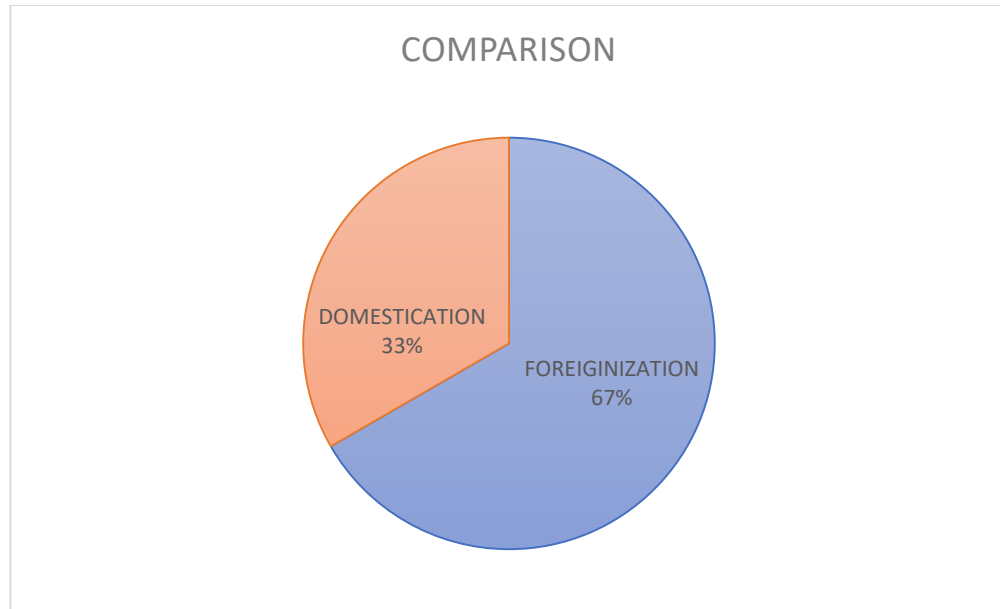
DOMESTICATION 50%

FOREIGINIZATION 50%

3. Thus, the translator has applied the strategy of foreignization and domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 33

النص الهدف	النص المصدر
محبت کی پیاس نے **صحرا** کو اس کی سخت آب و ہوا اور **'واد البنات'** کی **خونی رسومات** دیں۔	العطش إلى الحب أورث **الصحراء** طقسا قاسیا من **طقوسها الدامیة**، أورثها طقس **واد البنات،**

Analysis

1. Comparing ST and TT it is seen that the ST word 'صحراء' has been translated as 'صحراء' which (Feroz-ud-Din. 2010. 860) means ریگستان i.e. a desert. The ST word has been foreignized (Venuti. 1995. 20) as the word functions similarly in both cultural and linguistic parameters for the two languages and has been successfully adopted into the TL from the SL.

2. Comparing ST and TT it is seen that the ST phrase واد البنات has been kept intact as the phrase has been successfully adopted into the TL due to the prevalent Islamic culture and the frequency of its teaching in schools. The translator has utilized Lawrence Venuti's strategy of 'Foreignization' (Venuti. 1995. 20) as the word functions similarly in both cultural and linguistic parameters for the two languages.

3. Comparing ST and TT it is seen that the ST phrase طقوسها الدامیة has been translated as خونی رسومات i.e. bloody traditions. Here, the ST concept has been presented in a domesticated (Venuti. 1995. 20) manner for proper understanding.
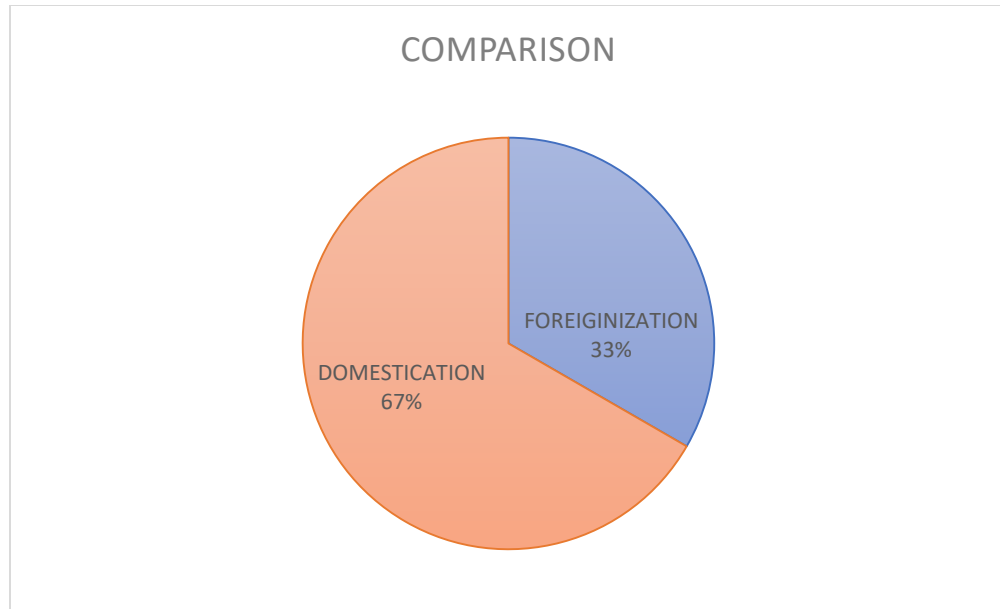
Findings

4. Thus, the translator has applied the strategy of foreignization and domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 34

النص الهدف	النص المصدر
کچھ لوگوں کا خیال تھا کہ وہ شرم کے ڈر سے اپنی لڑکیوں کو زندہ دفن کر دیتے ہیں، جبکہ کچھ لوگ سمجھتے ہیں کہ وہ **غربت** کے ڈر سے ایسا کرتے ہیں۔ مگر صحرا کی ریت جانتی ہے کہ وہ ان **کم سن ضحایا** کو نگلنے پر مجبور ہے تاکہ ایک دن اسے ان کے خون سے سیر نہ ہونا پڑے۔	البعض الآخر قال إنهم يفعلون ذلك خوفا من **الفقر**، لكن الرمال كانت تعرف أنها مجبرة على ابتلاع **ضحاياها الناعمة** خوفا من أن ترتوي يوما،

Analysis

1. Considering the translation of the ST word الفقر it is seen that the word has not been kept intact even though it has been adopted into the TL (Feroz-ud-Din. 2010. 935) and means تنگدستی غربت rather a synonym has been used for easy understanding. Here, the ST concept has been presented in a domesticated (Venuti. 1995. 20) manner for proper understanding.

2. Compaing the ST and the TT it is also seen that the ST phrse ضحاياها الناعمة has been translated as كم سن ضحايا. The ST word ضحايا meaning sacrifice has been kept intact in the TT as per the strategy of foreignization (Venuti. 1995. 20), however, the word الناعمة (Almaany Online) meaning ملائم ہونا نرم ونازک ہونا ترو تازہ ہونا has been translated following the strategy of 'Domestication (Venuti. 1995. 20) as كم سن i.e. young.
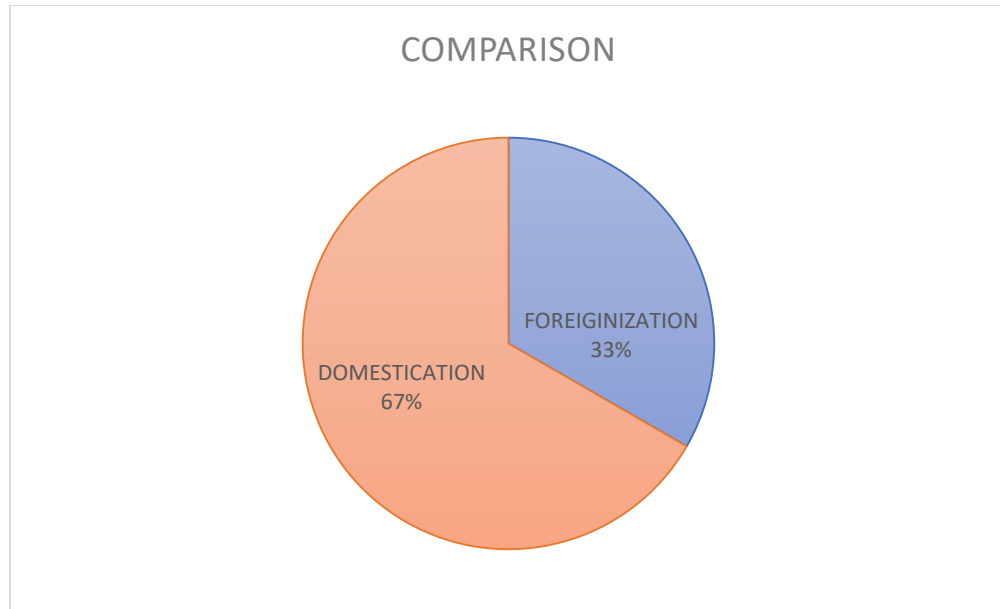
Findings

3. Thus, the translator has applied the strategy of foreignization and domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Example No. 35

النص الهدف	النص المصدر
قافلوں کو **شدت پیاس سے نڈھال ہونے** کی اجازت تھی یا پھر -اگر وہ چاہیں- تو مر سکتے ہیں، مگر افسوس ان لوگوں پر جو **پیاس کے اس عظیم سفر** کے راہی ہیں۔	کان مسموحا للقوافل أن **تعطش وتعطش،** ولها أن تموت إن أرادت، لكن الويل لمن يرتوي في **سفر** العطش الأكبر.

Analysis

1. Considering the translation of the ST phrase العطش الأكبر '، it can be used in the TT in Urdu with slight modification or kept as is in the target language '. However, it has been translated in a paraphrased form as عظیم اس کے پیاس (سفر)'. The translator has utilized Lawrence Venuti's strategy of 'Domestication (Venuti. 1995. 20) during the translation process, as the ST word has been changed according to the TL so that it is understood easily.

2. However, the ST word 'سفر ' has been kept intact as this word (Feroz-ud-Din. 2010. 801) means کوچ روانگی. This has been done as per the strategy of foreignization (Venuti. 1995. 20), as the word has similar meaning in both languages and is easily understood.

3. Comparing ST and TT it is also observed that the ST phrase تعطش وتعطش been translated into the TL as 'ہونے نڈھال سے پیاس شدت ' rather than a literal translation of the original text. The original phrase has a single word repeated twice which intensifies the meaning. Thus, the phrase has been domesticated (Venuti. 1995. 20) to increase the impact of the cultural elements even though the word is still procured from Arabic culture initially.

Findings

4. Thus, the translator has applied the strategy of and domestication during the translation process in an appropriate manner as stressed by Venuti during the cultural translation of any text to make the text more understandable and impactful.

Conclusion

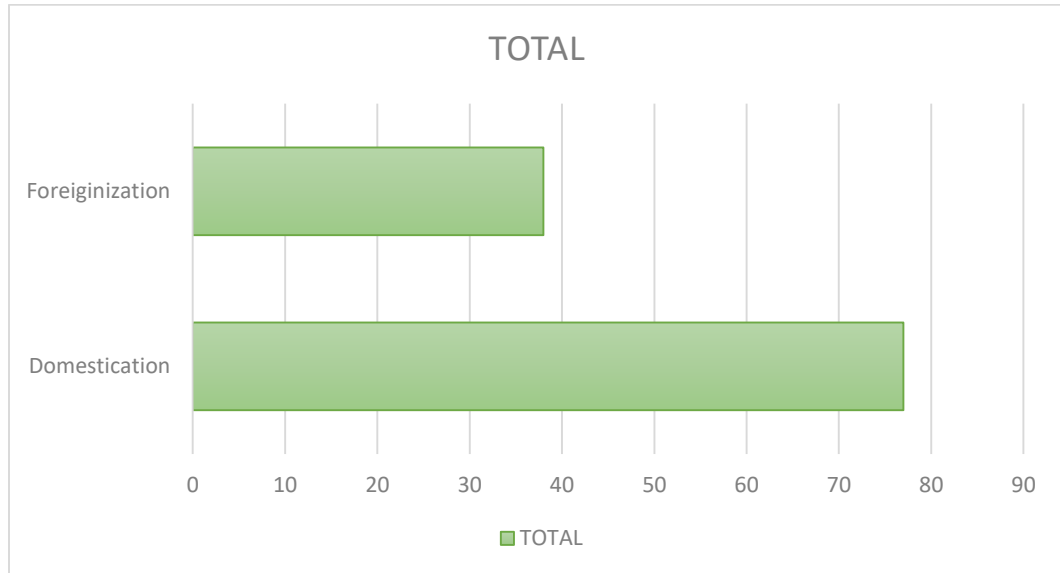The findings depicted at the end of each example individually resulted in the following data:

Figure 2 Numeric Representation of Strategies Used

Percentage division of the data (shown in Figure 2) is as follows (Figure 3):
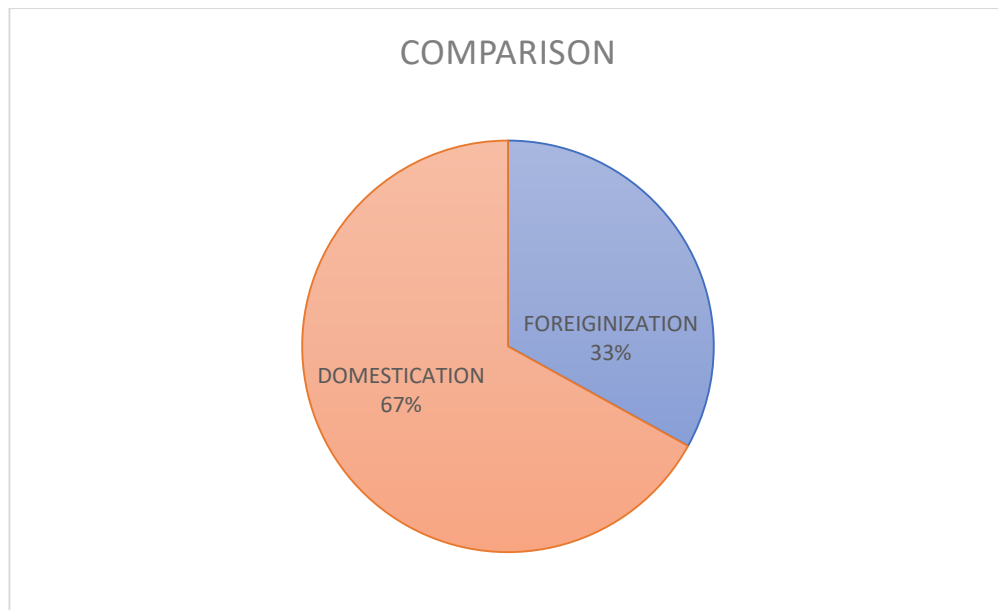

Figure 3 Percentage Representation of Strategies Used

Analyzing the data gathered from the annotated translation and qualitative and quantitative analysis of the book قافلة العطش the findings depicted that among the thirty-five examples analyzed the difficulties faced in the rendition of words, phrases, and sentences resulted in translational shifts which were dealt with using Venuti's popular translational strategies. Most common strategy used was domestication but due to similarities between the two languages foreignization was also common.

Conclusions & Findings

Conclusions & Findings

Based on this study and its analysis as discussed in the previous chapter following conclusions have been made:

1. During the process of translation the translator has attempted to make the text easier to understand based on Newmark's 'communicative' (Newmark. 1981. 39) strategy of translation which can be considered the overall outlook of the text produced.

2. The most common procedures used for the production of TL text are 'shift', 'literal' and the strategies discussed by Venuti, which are then closely followed by Nida's strategies of 'equivalence' whether it be formal or dynamic. Moreover, other procedures prosed by translation scholars are also used but their percentage is less as compared to the former.

3. Among Venuti's strategies the most common was domestication which amounted to about 67% of the translated text whereas the strategy of foreignization was about 33% of the translated text. This is due to the fact that the text was made as easily accessible as possible for the readers of the TT.

4. The most common cases of foreignization resulted from the similarities between the two languages and rarely in case of no plausible equivalent being found to replace the original word or terminology.

5. Annotated translation is becoming very popular in modern times as it helps in understanding texts in and highlights the translation strategies being used during the process of translation.

6. During translation and annotation footnotes are added in the TT that described important aspects of a text like regions, cultural and religious terms along with portions which were preserved or manipulated due to cultural and social outlooks of the target audience.

7. During translation the difficulties faced in the rendition of words, phrases, idiomatic expressions and clauses resulted in translational shifts which were dealt with using Venuti's popular translational strategies and other translational procedures suitable for solving the problems that arose at various stages during translation.

8. From the analysis it is clear that reproducing literary text and annotating it requires inventiveness and determination as the features of literary texts require utilization

of numerous strategies and procedures at a single instance to produce a satisfactory result.

9. Such work is not only valuable for academics and scholars but can also be advantageous for training programs as they result in sample texts with detailed explanations.

Recommendations

Recommendations

As per the conclusions stated earlier, recommendations are discussed below:

1. Research can be done on other famous writings of 'Sanaa Shalan' which can not only help in understanding problems associated with various writing styles but also propose various solutions and suitable examples for new translators.

2. Annotated translation of various writings of 'Sanaa Shalan' into local languages of Pakistan such as Punjabi, Sindhi, Balochi, Pushto etc. is also highly recommended.

3. Back translation of any translation produced during research can be carried out to frame-out translational loss. Moreover, the translation of a version produced by a professional translator can also be analyzed using backtranslation method with commentary on the proposed choices etc.

4. It is also recommended to conduct a critical analytical comparative study of the translated version produced in English (official language) and national languages of Pakistan i.e. English and Urdu respectively and discuss the impact of linguistic culture and religious culture on the TT produced.

5. It is highly recommended that the translation produced be checked by a literary writer and the recommendations made and the problems highlighted by the individual be published along with the study for the betterment of those interested in this area of work.

6. Moreover, it is highly recommended that 'annotated translation' should be considered as a specialized extra subject at bachelor's level and offered to the brightest of the batch so as to enhance a healthy competition and serve to honor the brightest.

7. A workshop on 'annotated translation: theory and practice' can be arranged for the students interested in this area where previous research carried out in this area, the difficulties faced, and the lessons learned can be discussed in a small presentation by individuals to help new-commers in this field and learn from the efforts of one another.

8. Annotated translation of the various other forms of writings such as poetry, scientific writing etc. and their analysis is also highly recommended for the improvement of the sample size in the native language and further understanding of the related translation strategies.

9. Smaller texts and texts with cinematic adaptations can also be annotate and analyzed in the light of Lawrence Venuti's strategies of foreignization and domestication for deeper analysis of how translation of written text differs from how it is presented in

media and the varied styles of utilizing these strategies by the translator in relation to the medium of its presentation.

10. It is also recommended to further analyze the source text with the English and Urdu translations side by side in an attempt to shed light on how Lawrence Venuti's strategies of foreignization and domestication are utilized differently in both texts depending on the culture of both languages.

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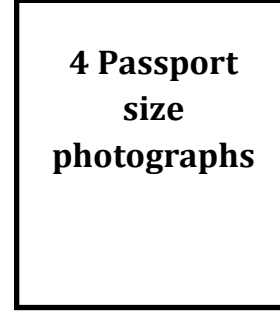
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