

**AN ECO-TRANSLATIONAL ANALYSIS OF THE
URDU TRANSLATION OF *1984*: AN
ARTIVISTIC APPROACH**

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**An Eco-translational Analysis of the Urdu Translation of *1984*:
An Artivistic Approach**

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ABSTRACT

Title: An Eco-Translational Analysis of the Urdu Translation of *1984*: An Artivistic Approach

The study illustrates the humans' phenomena of the natural world, its depiction through language and the relationship between humans and their environment in a more-than-the human world. It also demonstrates how the different ecological issues and considerations are represented and subsequently transmitted through translation. The researcher has analyzed the Urdu translation of the novel, *1984* from the micro and macro perspectives. Keeping in view the objectives of this study, the selected text from the source text (ST) and the target text (TT) were analyzed qualitatively by applying Coupe's theory of myth along with Iovino and Oppermann's notion of stories come to matter and Cronin's theory of eco-translation as the theoretical framework. This study aims to provide insights into the scrutiny of eco-translation as an artivistic approach and the query, in the realm of literature, how art can represent the practices of ecological considerations in translation. The selected TT is probed in the light of the prevailing myths and stories in the text which suffices in bringing a change in the viewpoint of humans from anthropocentric to eco-centric/geo-centric. The study mitigates man's greatest illusion of anthropocentrism, the belief that humans are at the centre of everything. Through this analysis, the researcher establishes that linguistic manifestation is necessary for the realization of human potential and the connection between humans and Nature in the manner of an entangled web. The findings claim that during the process of translation, owing to different reasons, mistranslations have often silenced the voice of Nature. Ecology and translation through artivistic means present a new approach to translation, which will contribute to foster debate on ecological issues, and eventually raise awareness and generate change where the voice of Nature may roar in the text.

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DEDICATION

To my parents and my husband

CHAPTER 1

INTRODUCTION

Humans are by far the most remarkable creatures (species) who make their existence possible through language. Language is the medium of communication and an expression of life. In their environment, including both the social and physical factors, humans open their mouth for two reasons, either to speak or eat. Vocabulary plays a pivotal role in establishing the connection between language and environment according to Sapir, a well-known linguist (1912). However, humans have taken the notion of language for-granted, like the belief of being superior and distinct from other species and Nature, runs dominant in the society. As a result, the human superiority factor has dominated the domain of language too where Nature is being deprived of its voice and place. The human race has changed greatly during the past millennia both for better and worse, probably the latter, involved in exploiting nature, manipulating others and depleting the atmosphere. The present-day condition is, humans are now capable of affecting all life on this planet.

Crutzen and Stoermer (2000) came forward with the notion of anthropocentrism that makes a categorical distinction between humanity and Nature in a way making humans at the centre of everything. The concept of humans being superior and distinct from Nature can be regarded as an ideology. Ideology is then a “belief system of how the world ... is ... which is shared by members of particular groups in society” (Stibbe, 2015, p. 23). Ideology functions as an obvious truth which shapes human behaviour (p. 24). The outcome of such behaviour has led to catastrophic issues from sea depletion to global warming, extinction of species and exploitation of natural resources. Humans have performed ideologically directed roles. These roles have been arranged in a hierarchical order around various shortcoming. The constructed roles have resulted in promoting the dominant relations and hence, the culminating practices: segregate, demarcate and isolate, the humans from the nonhuman entities and Nature.

Environmentalists, researchers and ecolinguists contemplate the current anthropocentric thinking as the outcome of all the contemporary environmental crisis. Val Plumwood, a philosopher has narrated her story in *The Eye of Crocodile* (2012) regarding her crocodilian experience as a survivor and sheds light on anthropocentrism. How can she not think of herself as food? It was only then she realized that it was related to the notion of human superiority and apartness that runs in our dominant culture. Plumwood has been

critical about the anthropocentric viewpoint but she was surprised that how deeply this idea was rooted in her which came to the surface after surviving the crocodilian attack. Thus, our culture has gravely failed to include animals and the natural order as part of the web of life and this has sadly caused environmental crisis.

The world and the humans have been witnessed to the upheavals of many significant courses of events and happenings, the pandemics; the two world wars; social and environmental injustices and the list does not halt here. Hence, the rise in circumstances for human survival, for the survival of earth as a planet and the survival of all forms of life has called upon a consciousness of Nature and our environment. Consequently, theorists have become amply aware of the intricacy of the issue that the practice of environmental concerns and phenomena should not just be problematized in the domains of Environmental Sciences and Ecology rather such practices should also be part of literature, linguistics, translation studies, media studies, anthropology and psychology.

Hence, due to the alarming ecological issues, ecology has become to a larger extent part of many disciplines such as: Ecofeminism, Ecopsychology, Ecocriticism, Political Ecology, Ecolinguistics and Eco-Translation. It is to the extent that an “ecological turn” is taking place (Cronin, 2003, 2017 and Stibbe 2015). It is up to ecotranslation to clarify the vision that human beings have for Nature. However, when humans certainly understand their position, they may take stands to better represent the environment. The researcher has tried to exemplify the human’s notion of the living and nonliving world, the depiction of such ideas through language and the interrelation between humans to their environment in a more-than-the human world. It is evident that these matters exist in Orwell’s *1984* and its Urdu translation which reveals how the various ecological concerns are depicted and transmitted through translation. However, before discussing the key word, Eco-translation, the process of translation itself requires some scrutiny.

The definition of translation varies across different languages and cultures. However, the cardinal idea of translation at its broadest level is interpreting and communicating the meaning of a source language and the source text by means of an equivalent target language and its target text. Translation then can also be defined in the words of Crystal (1999, p. 344) as: “The process or result of turning the expressions of one language (the source language) into the expressions of another (the target language), so that the meanings correspond”. Furthermore, translation was also seen as a “form of conquest” and in the words of Herman

(1985, p. 41), translation as a “form of manipulation” in regard to the religious text-translations.

The idea of translation has always intrigued the translators, scholars and researchers of language. In the second half of the twentieth century, the impact of the remnants of the wars and the Great Depression gave rise to the emergence of a new turn in various disciplines such as in literature and translation studies, which came to be known as the “cultural turn” (Bassnett and Lefevere, 1990, p. 83 and Snell-Hornby, 2006, p. 55). However, it is necessary to mention that the influence of cultural studies in literature soon resulted in the beginning of the relationship between ecology and literature. As for translation studies under the influence of the cultural turn, translators witnessed a change in its attitude towards the new paradigm and moved away from the traditional notions of meanings and equivalence and incorporated cultural considerations too.

The influence of cultural turn on language itself was quite evident, as language took new meaning and stood for culture instead of being a mere part of it. Hence to put the notion “cultural turn in translation” to closure, the mass attention given to the cultural phenomenon in translation studies where culture became a significant factor of translation rather than the text and word itself. During the twentieth century, the aforementioned actions account for significant occurrences in translation studies (Vermeer, 1989) as cited by Asghar (2014, p. 18)

The wars and Great Depression gave rise to socio-ecological consciousness which marked a turn: a cultural and an ecological. The ecological turn found its way quickly as part of other disciplines and approaches in the humanities and social sciences while in translation studies the cultural turn, remained dominant for a significant period of time. However, it was in the late 1990s, though in the nascent sense that the ecological issues and concerns started generating in translation studies. The contact between translation studies and ecology aids in the intersection of a chain of unresolved matters. The matters of: the human aspect of the natural world; how the natural world views conveyed through language; the depiction of the prevailing environmental crisis and issues and its transference through translation into the new target cultural spaces and repertoire. There are fewer works that discusses the voice of Nature which might be silenced, discovered or revealed through translation.

Thus, Eco-Translation, a newly emerging concept that cannot yet be considered as a sub-discipline of translation studies and it is still in its nascent stage. Ecology and translation

together can resolve to some extent ecological problems or perhaps make people aware and bring a change. Clive Scott is the pioneer who introduced the term Eco-translation while his concept differs from others. However, the cardinal idea is, the study of translation from an ecological perspective. While Cronin (2017, p. 2) has defined the term, “Eco-Translation covers all forms of translation thinking and practice that knowingly engage with the challenges of human-induced environmental change”.

On the other hand, the impact of post-structuralism on translation is remarkable because it asserts the polysemic nature of language that meanings are not static nor are they just carried away by the language itself but are constantly negotiated by the system of signs, language and social variables. Like, post-structuralism, particularly the Derridean notion-deconstruction, Eco-translation gives preference to the silent voices present in the text, giving the voice to the unprivileged subservient counterpart. While the Derridean declaration focuses on the absent voices in all domains, Eco-translation is concerned with only the voices of Nature, ecology and environmental issues and crisis and all the prevailing lacunae can only be solved through language.

Language plays significant role in the connection between humans and their environment. Haugen (1972, p. 57) in *The Ecology of Language* laid down the foundation for language ecology as, “study of the interaction between language and its environment”. Language can resolve environmental problems (Halliday, 1990).

Ecology has turned into an umbilical question regarding human survival and sustainability of human cultures, societies, and languages. Now the effect of humans on the global environment has deep implications for the way translation is considered in the contemporary era.

The key issue: what are ecological values? How do we perceive the ecological world as conveyed through language? How are environmental notions and issues presented through translation? According to Buell (1995), the environment affects our thinking and imagination. Hence, Eco-translation calls for a paradigm shift from human-centric to geocentric, which leave in the dust the division of equidistant and periphery. Ecological thinking about language and literature needs us to take the physical and nonhuman world gravely.

Just as Atwood (2003) has said that back in the days’ humans treatment towards Nature was different and then a time came “we” humans did not bother about the weather. With time, the weather has changed drastically and so has our environment and humanity

still thinks they are secure by carrying an umbrella out in the wild and feel protective inside their rooms in their baffling self-created utopian civilized world.

Stephan Hawking, a physicist, and cosmologist call upon in need of futuristic thinking for the survival of mankind in his work, *A Brief History of Time* where he laments on the human psyche and questions that humans remember the past and not the future. Futuristic thinking is the sole reason for the salvation and survival of humans from an evident ecological disaster (1988).

In the realm of literature, the dawn of dystopian fiction changed the perception of reality. Dystopian fiction draws attention to real-world issues often as an analogy such as: power hegemony, manipulation, exploitation of people, advanced technology, human-induced climate change, survival of mankind, ecological crisis, plagues and environmental concerns existing in the society. Translation of such dystopian fiction as a piece of art are in the heart of this era where ecological considerations can roar in the text rather than a mere whisper. Thus, literary text (novel) exists as a chief tool for intra-acting the prevalent myths and stories but also in raising concerns against anthropocentric ideologies and a need for its re-scrutiny to geocentric views.

The study aims to provide insights into the scrutiny of Eco-Translation as an artistic approach and the query, how art can best represent the practices of ecological considerations in translation as well as in general. Such problematization has received little attention in terms of contemporary language -Urdu, the target language (TL) and the target text (TT) from scholars, researchers and Eco-Translation scholars. However, as part of the responsibility of a researcher in adopting such an approach shows the mentioned methods are a valuable asset for roaring the silent voice of Nature.

1.1 Statement of the Problem

Translations often unconsciously silence the voice of Nature, as a consequence, the focus on an anthropocentric view of the world gets re-centred in translational discourses. This is how translations largely fall prey to politico-cultural hegemony and textual manipulation of varied proportions. However, contemporary debates in translation studies are earnestly advocating a foregrounding of Nature's voice and visibility. Hence bringing about a shift in the focalization of humans to see the living world not as inferior and distinct, but as one connected and organic species. The silenced voice of Nature can be revived through activism- the blending of art and activism where the prime concern lies in the socio-environmental

justice. Eco-translation represents the coming of age of artistic approach where the transformations as undergone in the translation are explored. Yet for such improvements and movements, the foremost essential language is activism. The fusion of language and environment as depicted in literary writings have the power and influence to change our viewpoint paradigmatically. Our current anthropocentric thinking has to transform into geocentric thinking if humans want to survive and live on this planet. Translations of those literary writings which bear traces of ecological considerations are necessary for promoting the voice of Nature. Hence, translations of such texts, particularly the genre of novel, with this awareness in mind is a step in solving the environmental problems.

The present study focuses on the depiction of ecological considerations of the translated text in Urdu and examines the artistic and anti artistic transformations in the text. A novel is often site to activist stance and the possible myths and stories which the people live by, where such insights need scrutiny because these myths and stories (re)structure the behaviour and thinking of the people in a society. Therefore, first, the solution to ecological and environmental issues can be solved through a change of human attitude towards Nature and second, a piece of art not only functions as entertainment but to promote the Urdu translation of the text as well.

1.2 Research Objectives

1. To explore the (anti)artistic transformations in the Urdu translation of *1984*.
2. To find out the ways in which these transformations impact the ecological considerations in the target text.

1.3 Research Questions

1. What are the (anti)artistic transformations in the Urdu translation of *1984*?
2. How do these transformations impact upon the ecological considerations present in the target text?

1.4 Significance

The Urdu translation of the novel *1984* is examined through the lens of Eco-translation as a step to promote ecological considerations through art. The study is significant in Pakistan because the Urdu translation highlights the instances of the silenced voice of Nature and the mistranslations of the translator which might be due to the differences in the source culture and the target culture's repertoire. The study is valuable as it foregrounds Eco-

translation and activism which is often the least applied research methods in Pakistan as it explores and pinpoints the misunderstood notions of Nature and ecology. Thus, in this way it may be a step forward to make people aware of the current environmental problems of which humans themselves are the root cause.

Linguistically, the study is vital as it focuses on the shifts, transformations, lexical choices, foregrounding, backgrounding notions and viewpoints evident in the TT. Academically, the study contributes to the newly emerging concept of Eco-translation, activism and the interdisciplinary approaches in comparative literature. The study endeavours to the understanding and provides emancipation to geocentric thinking. Therefore, it aids in assisting researchers, scholars and students to consider the environment as a living species, not a human end product.

1.5 Delimitation

Eco-translation, a nascent concept can somewhat resolve the ecological crisis or bring awareness. Keeping this in mind, the researcher has restricted the study to only those aspects in the novel which impacts the eco-translational factors. The research has been delimited to only one novel *1984*, written by George Orwell, including the ST and TT- the only available Urdu translation of the novel by Syed Sohail Wasti. Furthermore, the researcher has adhered to the study from the perspective of the theoretical framework and restricted only to the ideas of stories and myths of the theorists respectively and the artistic approach. The remaining notions of the theories do not come under the ambit of this study. The Urdu translation of *1984* at any stage cannot be considered as substandard as Cronin (2017, p. 114) has suggested that such translations rather should be promoted and has encouraged those translators for carrying out this task. The translation itself is a step towards ecological emancipation.

CHAPTER 2

LITERATURE REVIEW

The most important function of literature today is to redirect human consciousness to a full consideration of its place in a threatened natural world.

Glen. A. Love *Revaluing Nature*

The birth of humans on this planet has led to the ideological fact that the world's only living species are humans. This ideological manifestation has strengthened the pseudo notion of human superiority on the planet. However, humans are part of the ecological web in the same manner as plants and animals are; all the living species and Nature-the biotic and abiotic are connected in a seamless web and the mere untangling of one thread may result in the destruction of the life web itself. Bacon (1620 as cited by Hughes and Meeker in *Literature and Ecology*, 1972) has said that the world is made for man to live but man has stood steadfast on the idea of a superior being. Hence, our thinking is thus the root cause of all the problems prevailing in the life of humans.

Though humans cannot undergo the process of photosynthesis like plants nor can fly like birds, yet they have the rational and the power of reason, thinking, logic and novelty in their creativity. Humans can thus produce literary work unlike any living species, only if they put their pen to work for the salvation of life (Meeker, 1974).

Likewise, Chekhov (1898) in his play, *Uncle Vanya* criticizes man for his wasted life and regrets that the superior being futile efforts has only resulted in his own demise and the natural world. Humans are blessed with reason and the power to create something new but humans as a superior species have only exploited the vast resources of the earth. The aporia is instead of increasing the vast resources, man is pulling and knocking down Nature. The weather pattern is addled, forests are vanishing, rivers drying and the game is done away with and earth is becoming substandard, deficient and nasty. Chekhov (1898) pens it as:

Man is endowed with reason and the power to create, so that he may increase that which has been given to him, but until now he has not created, but demolished. The forests are disappearing, the rivers are running dry, the game is

exterminated, the climate is spoiled, and the earth becomes poorer and uglier every day. (p. 10)

On the other hand, Plumwood (2002, 2007 as cited in *The Eye of Crocodile* 2012) kindles a similar thought regarding the status of a writer in the world, “writers are amongst the foremost of those who can help us think differently” (p. 4). Here, writers include: poets, narrators, novelists and all sort of creative communicators who could, therefore, produce invigorated accounts of nature. The reason Plumwood has considered writers as worthy of such novelty because she could never forget her experience of being attacked by a crocodile which ultimately changed her thinking about the world and its prevailing problems. If, however, humans fail to survive the ecological crisis, it is because of our own negligence and we would thus need new ways to approach and solve the ecological problems.

From bygone days to medieval times, extreme dogmas have contributed to the preservation of the status quo regarding man and the environment. In the ancient times, man worshipped, “every tree, every spring, every stream, every hill” (White, 1967, p. 10) which thus affirms through their primitiveness and worshiping almost anything, giving the status of god still primitive man contributed in preserving Nature unlike in the age of Puritans. In Puritan times, the realm of Nature changed gravely; Nature was seen by the eye as a sin, an evil that has to be controlled ironically by the civilized man where gardens were depicted for its wild Nature.

Further exploring the realm of literature, the literary writers (Wordsworth, Coleridge, Shelley, Byron and Keats) in the Romantic Age have been without a query the ultimate founders in bringing a shift towards Nature. Their writings have incorporated Nature as a living entity, rekindling the relationship between humans and the environment, for instance, Wordsworth (1798) praising nature in *Tintern Abbey*, “Nature, a never-failing friend...nurse, guide and guardian of mankind”, is just one such part. The delineation of Nature is well reflected in the works of Romantic Age literary writers.

It was not until the twentieth century; the great depression and the world wars turned the tables for the first time in the favour of ecological consciousness and consideration. Light eventually beamed on the people, as a result, the attention diverted towards the prevailing ecological crisis due to the detritus of the wars and the nuclear weapons. The repercussions of the mass destruction on humans resulted in a life of futility, isolation and gloominess, and on Nature as chaos and annihilation. Thus, it was the era-1960s that marked a turn, not just a “cultural turn” but an “ecological turn” too. The study of interrelationship between the

environment-ecology and other sub-disciplines and approaches started generating on the surface such as: Ecocriticism, Ecofeminism, Ecopsychology, Ecomarxism, Green Cultural Studies, Ecolinguistics and Eco-Translation.

Before the 1960s, literary analysts observed that in most of the literature, the cardinal focus has been on human development and nature has been merely used in a secondary role as a setting and for the enhancement of landscape. Love (1996) states that the extreme dogma of humans being the dominant force over other entities either living or non-living has become acutely rooted in our society, leading to the formulation of a disregarding attitude towards Nature.

Another instance of humans destroying and targeting nature which has resulted in their own destruction is penned down by Burke (1972) in a shrilling manner, “Men victimize nature, and in so doing they victimize themselves. This, I fear is the ultimate impasse” (p. 26). Additionally, the harsh reality is that the “creature” (Burke referring to humans) that wins against its environment destroys itself.

Thus, disparity and bewilderment existed in the minds of the people at the time when all hope was lost, a new-socio ecological consciousness emerged and somehow people realized the existence of the ecological crisis. The time when anthropocentric thinking was abandoned, and environment-centred thinking was adopted (though in the initial state). The revolution in thought led to the formation of a new philosophy, “Ecosophy” (Naess, 1995) an amalgamation of Ecology and Philosophy, encouraging harmony between humans and their physical surroundings that changes as our experiences change.

Hence, further analyzing and adding to the panorama of literature, the early modern writers (Woolf, Lawrence, and Mansfield) are the avant-gardes who through their pen implicitly raised the consciousness of man towards Nature. Their writings have taken the shape of a soul lost in the way towards self, the readers along with the characters embark on a journey discovering themselves. In their writings, Nature has been dealt with, as a spiritual ecology; Nature as a source of mutual understanding and Nature- the meaning of life through anti-anthropocentrism. Nonetheless, the modern and postmodern writers have given profound instances of the relationship of humans and their surrounding environment either in raising awareness towards the ecological problems or considering Nature as a living entity, vital for mankind survival.

Lawrence (1925) in *Reflections on the Death of a Porcupine and Other Essays* has illustrated the notion of modesty of man as an individual and a species:

Any living creature that attains to its fullness of being, its own living self, becomes unique.... It has its place in the fourth dimension, the heaven of existence, and there it is perfect, it is beyond comparison. (p. 26)

Yet the reality of the world depicts the darkness of human psyche where such creatures have no place in heart of mankind.

Walker (1982), a novelist, poet and a social activist, in her novel *The Color Purple* presents a similar notion of oneness and association with all the species:

My first step away from the old white man was trees. Then air. Then birds. Then other people. But one day when I was sitting quiet and feeling like a motherless child, which I was, it come to me: that feeling of being part of everything, not separate at all. I knew that if I cut a tree, my arm would bleed. And I laughed and I cried and I ran all around the house. I knew just what it was. In fact, when it happens you can't miss it.... (p. 167)

On the other hand, Hesse (1922) proclaims in *Siddhartha*, where Earth for humans is a repertoire of raw materials and minerals. Earth's mighty existence for us is the production and reproduction of resources, we have, however, reached the stage where man is capable of affecting all life on this planet.

Virginia Woolf's work presents Nature at the central position, instead of man. In *Kew Gardens*, the portrayal of snail in the novel is a symbol of equality of life, depicting the hardships and drifting of life of humans and nonhumans (1919).

The upshot, the industrial revolution gave rise to the fetish of exploiting the environment. As a result, Nature has been dealt with a spiritual-imaginative entity in the Romantic domain, as an object of religion and science in the Victorian climes and in the canon of Modern literature, Nature stood for symbolism. However, in the Postmodern age, Nature at first, emerged as a cultural and political object and had far reaching implications as part of the cinematic experiences, the debate of animal rights and greenwashing techniques.

In the realm of literature, the voice of Nature has often been treated in third-person narration, but few writers rose to the occasion and changed it in first-person narration, as in the works of Kathleen Jamie. Nonetheless, the impact of the Deep Ecology Movement of the 1960s paved the way for Green Cultural Studies- a new discipline, which focused on the fact that culture, to a large extent moulds our ideologies and mindset; therefore, culture determines our outlook towards Nature. Hochman (1997) reveals that Green Cultural Studies observes Nature, “for the purpose of foregrounding potential effects representation might have on cultural attitudes and social practices which, in turn, affect nature itself” (p. 82). Hence, the phenomenon of ‘cultural landscape’ emerged- the relationship between nature and culture, forming the idea that cultural landscape shapes the individual values yet modifies the environment. In present times, the colour and the word ‘green’ is used in retail manufactures, and productions of plastic bottles, food items, beauty products, entertainment industry, media and greenwashing techniques to portray environmentally friendly products. However, only fewer have the true intentions of protecting our environment while others incorporation is merely an ideology to manipulate the consumers.

By the end of twentieth century, in the Postmodern novels, the ecological issues gave rise to the advent of ecological dystopia or the ecological utopia. In these writings, issues and conflicts arise as a reaction to environmental problems in which the descriptions and settings are harsh, but humanity suffers the aftermath of their forefathers.

2.1 Ecology, Nature and Environment

The word ‘Ecology’ coined by Ernst Haeckel in 1869, is taken from the two Greek words: *oikos*- ‘home’ and *logos*- ‘word’. It is a branch of science that is concerned with the relationship between the organisms and their environment. Ecology is rendered as the study of earth as “our home”. Ecology emerged as a discipline of science in the mid-nineteenth century, however, when the relationship between the human beings and their environment started to alter ecology found its way as part of other disciplines. Responding to the concerns of ecology, the academia introduced ecology as interdisciplinary: Ecocriticism, Green Culture Studies, Ecolinguistics, Ecofeminism, Ecopsychology, Ecocultural and now Eco-Translation.

The meaning of ecology then cannot be restrained to the local home or a particular community but to “think ecologically” is to understand that the local *home* extends from locality to the planet. In order to avoid the perils that beset the earth, the meaning of home for humans, needs to change. The former and the latter points elucidated are one of the prima

facie of the research. Hence, the concurrent phenomenon brings a shift and an expansion in the agency of humans from the “biological” beings to the “ecological” beings as well.

It is mandatory to point out that the researcher has used the three terms: ecology, Nature and environment interchangeably for the purpose of this research. These three significant yet altering terms are at first, defined in general, then in relation to Laurence Coupe phenomenon of ecology, Nature and environment as in his works of *Green Theory and Environment* (2015). After a brief discussion of ecology and its evolution now it is the turn of Nature. The query, what is nature? And how can we define it. For this, the *Oxford Dictionary* suggests seven meanings. First, refers to a thing and person’s innateness and an essential quality. However, for the present study only two meanings are of special interest in this area:

- The physical power giving rise to all the phenomena of the material world that includes the flora, fauna and landscapes etc.
- A wild, barren and uncultivated area, a condition and a community.

2.1.1 Environment

We are surrounded by the biotic and abiotic factors, the human and the nonhuman life: if we look around, all are surroundings define our environment. The word “environment” comes from the French word *environ* that means our “surroundings”. Humans are part of the environment and environment is part of the humans. Humans nonetheless depend on the nonhumans which are vital for our survival. According to the *Oxford Dictionary of Ecology*, environment, then refers to:

The complete range of external conditions, physical and biological, in which an organism lives. The environment includes social, cultural and economic and political considerations, as well as the more usually understood features such as soil, climate and food supply.

Not long ago, humans were living a life which was in connection, tuned to nature and under the order of nature, how unfortunate it is such a way of living was criticized by the humans as time went by. However, now the notion of alignment of humans and their environment is crucial for the salvation of life on the planet itself and, for humans to respect their surroundings and natural environment to avoid the damages and destruction of nature.

Hence, Coupe (2000) has simplified the entire groundwork of the ecological movement in one statement that the whole Green theory debates ‘Nature’ to defend nature. On the other hand, Henry David Thoreau in *Walden* (1854) has emphasized that a move from the egological self to ecological self is the necessity of time.

2.2 Language and Environment

Where Green Cultural Studies has focused on the role of culture influencing individual values, Ecolinguistics has suggested language ultimately shapes and influences our individual thoughts that in turn affects how we think about the world. Ecolinguistics emerged as a new discipline in the 1990s though its foundation has long been laid down by Edward Sapir, who in his work, *Language and Environment* (1912) asserted that “vocabulary” (language) is the only way through which the connection between language and environment can be expressed. Sapir (1912) defines environment as:

[...] can act directly only on an individual and in those cases where we find that a purely environmental influence is responsible for a communal trait, this common trait must be interpreted as a summation of distinct processes of environmental influences on individuals...The important point remains that in actual society even the simplest environmental influence is either supported or transformed by social forces. (p. 26)

Chawla (1991) has suggested in adopting a close relationship between language, philosophy and environment. Holistic perception of environment is the solution to many problems that can only be attained if the vocabulary used represents total reality instead of fragmented reality.

Language since time immemorial is used by humans to communicate with each other; language is a marker of our social existence, an expression of life. From fantasizing to surrealism, from questioning their existence and wandering in deep thoughts, humans use language for all sorts of things to make their social life existence possible. We are living in a world filled with a pool of languages signifying linguistic diversity. All the languages spoken in the world symbolises the existence of a particular society, their culture, customs, and traditions are reflected in their languages. While Steiner (1975, 2001) has been against the mere existence of linguistic diversity and has appealed for the universalism of one language. He views such vicissitudes in languages as a hindrance in communication.

Where some contemplate linguistic diversity a problem yet others-Muhlhausler (1994) considers linguistic diversity as the beauty of the world. In the present epoch, the value of linguistic diversity as a resource is underestimated and therefore, people render such phenomenon as undesirable. Nonetheless, the multiplicity of languages makes diversity in linguistic ecology possible. Hence, Muhlhausler asserts though for modernization that languages should be inter-translatable, from one language into another language to reduce the risk of death of small languages. The inter-translation aspect can reduce the risk of ecological crisis thus promoting linguistic ecology which necessitates concern globally.

Our language and environment are deeply inter-linked; hence it is crucial to realize this connection for the ecological factors and reasons. Apart from the viewpoint of Sapir-Worf's linguistic determinism, that language determines the world and shape our ideas and mind, there are numerous reasons to believe that language is the most essential part of life. So, as the language or lexical items play a vital role in the reflection of environment and evoke certain actions towards it, the study thus focuses on the ecological considerations of the target text and to reveal how language is used to denote the environment or ecology with an emphasis on the change in cognition of humans towards Nature.

Robyn Penman (as cited in Fill and Muhlhausler, 2001) suggests that people can change reality by talking about it more effectively. He (ibid) concludes his article suggesting that people being part of a particular society should, therefore, play an efficient role in construing less constraining and generating more constructive and beneficial discourse. He believes in the generation of new stories and changing the narrative by adding to it. Hence, the newly created stories can only be understood through knowing the past stories and understanding their new narrative and interpretation.

Linguists, environmentalists and philosophers who have contributed to the climes of the interconnection between humans and Nature, and nonhumans are: David Abram, Stacy Alaimo, Lawrence Buell, Laurence Coupe, Val Plumwood, Serenella and Oppermann, Michael Cronin and Tema Milstein.

To commence with, Stacy Alaimo in her work, *Bodily Natures* (2010) refers to the predicament of what does it means to be a human in the Posthuman era? Her work mainly focuses on the trans-corporeality that is a “‘movement across bodies’, ‘interchanges and interconnections between various bodily natures,’ and as material interconnections of human corporeality with the more-than-human world..” (p. 2). Such an understanding of the world

evokes a greater in dept of issues concerning environmental injustices, ideologies, activism and environmental hazards and risks. Alaimo enforces David Abram's phenomenon of *more than the human world* which proclaims the interconnectedness of humans and Nature in the form of an entangled web; she draws a picture of the relation of collision among science, politics, and culture while considering the closeness of the human body to the environment.

David Abram, an ecologist and a philosopher, in his work, *The Spell of the Sensuous* (1996) who saw it long coming the interconnectedness of humans and Nature in the manner of web. His experience at Bali brought a change in his perception and treatment towards nature. Many theorists, environmentalists, and ecolinguists have referred to Abram's theory in one way or another, his phenomenon of *more-than-the-human-world* needs an elaborate discussion because the theories implied in this research have found their groundwork in Abram's work.

Abram (1996 p. 23) deplores the perception of western civilisation towards Nature including his own self and put forwards a question: whether we were perceiving nature and the surroundings at all? Hence, a necessity in need to put humans back into the cycle of a larger world for the body to experience the animate and inanimate entities: trees, flowers, clouds or ants which might not be encountered then as alien. Nature in general and the nature of nonhuman objects have become a stock of resources for the contemporary civilization. Thus, the world and the life of humans are deeply intertwined, and the world and humans reciprocate with each other (p. 29).

In ancient times, trivial man considered himself as part of one species and they would directly communicate with Nature-earth. Abram blames the invention of phonetics, words were for the first time removed from their *bodily Nature* and life, where man began to break the bond with the more-than-human-world (Abram, 1996, 2010; Cronin, 2017; Coupe, 2013 and Iovino and Oppermann, 2014). While contemporary man has stood fast on the notion of apartness from Nature that has resulted in his own destruction and has caused a threat to Nature as well. The former argument is essential for the research since several theorists have incorporated in their work, such as: Laurence Coupe, Iovino and Oppermann and Michael Cronin. These theorists constitute the framework of the research as well.

Lawrence Buell who is considered as the pioneer of Ecocriticism, in his work *Environmental Imagination* (1995, p. 10) has proposed for the revival of the depiction of environmental and natural phenomenon in literature and demands an investigation of the

extent of literature in expressing the nonhuman literature (as cited by Oppermann 2006, p. 110). Furthermore, Oppermann while incorporating Buell in her work states, “environmental interpretation requires us to rethink our assumptions about the nature of representation” (p. 2).

The collective work of Serenella Iovino and Serpil Opperman have depicted a clear connection of human and nonhuman entities, and between the science of geology and nonhuman theory functioning as stories and narratives in a beautiful manner in their Introduction to *Material Ecocriticism* (2014):

[...] the world’s material phenomena are knots in a vast network of agencies, which can be ‘read’ and interpreted as forming narratives, stories. Developing in bodily forms and in discursive formulations arising in coevolutionary landscapes of natures and signs, the stories of matter are everywhere: in the air we breathe, the food we eat, in the things and beings of this world, within and beyond the human realm. All matter, in other words, is a ‘storied matter’. (p. 1)

William Rueckert in his founding essay (1978) has condemned the conundrum of humans while using the language (word). Humans function in a particular society by a set of principles and assumption already embedded in their mind without any space for change in it. Although humans do speak the word/language yet are unable to act upon those words, their own speech. “We live by the word, and by the power of the word, but are increasingly powerless to act upon the word” (Rueckert, 1978, p. 115).

Arran Stibbe is credited for presenting a practical model while analysing language in terms of its ecology. His contribution to Ecolinguistics has far reaching applications: *Ecolinguistics: The Stories We Live By*. Stibbe has presented a holistic view regarding the relationship between language and ecology. Stories are fixed patterns in the mind of humans belonging to a particular society that influences their way of talking, thinking and acting. “The stories we live by are embedded deeply in the minds of individuals across society and appear only indirectly between the lines of the texts that circulate in that society”. Hence, “Stories are cognitive structures in the minds of individuals which influence how they perceive the world”. (Stibbe, 2015, Pp. 5-6). The old stereotypical stories are deeply embedded in our minds that are followed and accepted without any query, thinking and

realization are in need of a change. Hence to change the fixed structures we need to (re)shape the narrative and introduce the new stories that are surrounding us.

Nature in its entirety is brimming with different stories that can help in the representation and interpretation of the contemporary world which is undergoing an ecological turn. One such prevailing and dominant story in Nature is, humans are separate from and superior to other species and Nature. This particular story shapes our cognition; thus, we need to judge such stories from an ecological perspective. Likewise, Okri (1996) has elucidated that stories function as *secret reservoir* of values: if we change the stories which individuals and nation live by, we in turn change the individuals and nations themselves (Korten 2006; and Stibbe, 2015). In the world of ecological crisis, these stories act as the “key”, to bring humanity to its course, we need to (re)structure such narratives for the survival of human salvation.

Literature is the storehouse of such stories that are only in need of narrating and pinpointing them. The places in literary writings in general, and fiction and non-fiction in particular are a sight for such new stories: Rachel Carson’s works, *Silent Springs*, *The Sea Around Us*, *On a Farther Shore*, *The Edge of the Sea* and *Under the Sea-Wind*; Loren Eiseley’s writings, *All the Strange Hours*, *The Firmament of Time*, *The Night Country*, *The Immense Journey*; *Findings* by Kathleen Jamie; Amy Liptrot’s *The Outrun*; and *Being a Beast* by Charles Foster. The mentioned works are few examples of the existence of new stories in literary writings. Whereas, Rachel Carson’s *Silent Spring* (1962) is considered as a touchstone in literary writings for bringing forth ecological awareness and considerations where the survival of humanity and nonhumans is at its brink.

Dr. Tema Milstein (2020, 4:50) an environmental activist in an online conversation (*What is Ecocultural Identity?*) with Dr. Laura McLauchlan while discussing her recent publication on Ecocultural identity laments human psyche. In her words, we consider ourselves as social beings and cultural beings, however, we fail to acknowledge ourselves as ecological beings. Environment being part of our thinking is an ancient phenomenon, hence Milstein reinforces Abram and Opperman’s notion that the ancient man was connected to nature in all its might and form. In most indigenous cultures, environment is not regarded as a distinct entity from society, from self which has strengthened their sustainability and regeneration (5:10). The most evident possible clause of Ecocultural identity from the lens of socio-cultural identities and self as inseparable from the ecological identity and self.

The realm of literature is a microcosm, and the vast content presented in the manner of books refers to, the key where writers engage in cognition with an understanding about the world, we are inhabiting in. These books are the repertoire of knowledge that bear meanings and significance. According to Le Guin, a book, “holds words. Words hold things. They bear meanings. A novel is a medicine bundle, holding things in a particular, powerful relation to one another and to us” (1996, p. 153). Hence, the books of literature contain not only words but holds the possibility of different yet significant realms in itself. Hence, the scholars of different disciplines, humanities in particular, might consider these materials, referring to literature and books, to create and set up a relationship between these worlds of books and our world.

2.3 Anthropocene

At this point, the research demands to unravel the etymology and application of the phenomenon – Anthropocene. The term originates from ancient Greek, a combination of *anthropos* that means ‘human’ and *-cene* from *kainos* that means ‘new/recent’. The phenomenon, in general, refers to the belief that human beings are the foremost and central entity of the universe and therefore, considers the world in terms of human values and experiences.

Paul Crutzen is credited for the coinage of Anthropocene. He has claimed that the past three centuries are a clear depiction of human race adverse effects on the environment. The results have escalated dramatically and blames the industrial revolution as the advent of Anthropocene. Thus, “It seems appropriate to assign term ‘Anthropocene’ to the present human dominated, geological epoch, supplementing the Holocene....” (Crutzen, 2002, p. 23). The first wave theorists stressed on nature’s independent interests that mattered and a failure to recognize them would result in distortion and misrepresentation of man’s own humanity. On the other hand, the second wave theorists rather took different approaches that were more humanistic in nature. Whereas, environmentalists asserted to disregard anthropocentric view and adopt a geocentric approach, Byron Norton (1984) proposed that it might not possible to disdain anthropocentric phenomenon completely. However, we can adopt weak anthropocentrism as it is adequate because humans living as the dominant species is a naturalised belief- an ideology that cannot be changed overnight.

On the other hand, Plumwood (2002) in her work has suggested the concept of *study-up*. The cardinal idea is to focus on the oppression of nonhuman beings in the dominant culture instead of reinforcing or adopting a weak anthropocentric approach. However, she has

proposed this method for the analysis of human culture works yet it is applicable here as well. The stance of Plumwood echoes the Derridean vantage and critical discourse analysis in privileging the unprivileged voices in the text.

Likewise, Chakrabarty (2009, p. 207) contemplated that the collective actions of humans have changed the prevailing conditions of life on earth. Hence a shift has come in their status from being a biological agent to functioning now as a geological agent. Now in reality, humans can no longer consider the environment as an exterior entity, but it is a constitutive part of humans as well.

Gregory Bateson, a scientist and an anthropologist warned for the first time regarding the consequences of the anthropocentric view of Nature in his work *Steps on an Ecology of Mind* published in 1972. Bateson considered it as the epistemological error of the western worldview and came forward with two reasons for the error. First, the mind is not the possession of humanity and should be considered as superior. But refers to the adoption of the Eastern concept of mind that the mind is present everywhere, in all of its nature while the human variant being only one small aspect. Second, the phenomenon of human species or an individual can be understood in isolation or apartness is a highly amiss schema. The upshot, error is, man being against nature.

Another phenomenon which sheds light on the apartness of humans and Nature is “Human Exceptionalism”. The notion of western culture that humans as distinct and apart from Nature and other animals is an ecological failure. Val Plumwood (2007) has elaborated this idea as:

This idea, sometimes called as Human Exceptionalism, has allowed us to exploit nature and people more ruthlessly (some would say more efficiently) than other cultures, and our high powered, destructive forms of life to dominate the planet.

At the other end, Michel Serres’ “Great Story” (2003) *Hominescence* is based on the narrative of the beginning of this universe till now, as cited by Cronin (2017). The story unfolds four major events have taken place so far. The first and foremost, which is itself an undeniable fact the “origin of the universe” that can be regarded as one of the earliest events. This Story refers to the phenomenon of Big Bang that heralds is in beings. The second event is the result of the expansion and the contraction that aids in the formation of material bodies

and galaxies. The third event as part of the Great Story is concerned with biology, the study of living organisms, the study of life. The appearance of life on earth and the birth of multicellular organisms. As for now, the last event is the emergence and advent of *Homo sapiens* and other species.

The reason for bringing these events to light is the plight of humans in these events that humans are only part of this story and therefore, cannot define it. The story reveals the interconnectedness of humans and the nonhumans. Humans are unimaginable without the nonhuman other. Anthropocene becomes an ecological being and underlying all these phenomena is “Nature” that holds together: all the keys and all the voices. All the connectedness is based on the practice of translation, how all these forms of being have in common about the receiving, processing, storing and emitting information. Hence, all the information is transmitted and translated into a particular language. Due to the alarming consequences of anthropocentric thinking, many philosophers have suggested to approach a weaker form of anthropocentric thinking known as “Post-Anthropocentrism”.

2.4 Post-Anthropocentrism

The perils of the industrial revolution that beset the world led to the rise in environmental risks and crisis as suggested by ecologists, historians and environmentalists. Rosie Braidotti (2013) has proclaimed the notion, that a shift towards species awareness in itself is regarded as a necessary step towards emancipation and post-anthropocentric identity. The pressing issue at the hand is to de-centre the *anthropos*, which is “the representative of a hierarchical, hegemonic and generally violent species whose centrality is now challenged by a combination of scientific advances and global economic concerns” (Braidotti, 2013, p. 65; and Cronin, 2017, p. 12). For us to put an end to the phenomenon of human superiority is to give rise to geocentric thinking, attitude and approach that the idea of earth-our planet; our home must now be a part of our cognition in all of its forms.

Yet those people who are de-centring anthropocentric thinking as part of particular society has failed gravely due to the ideologies and advertising campaigns of different products. On such study on L’Oreal Paris as conducted in 2009 reinforces the notion of human superiority and the inclusion of the self-*I* as worthy and everything out of *I* and exterior is not worthy of it. The intended meaning of the campaign runs as, *Because I am worth it, so much of what is outside of the I is worthless*. Though the advertisement was meant for women and beautification, yet the underlying agenda is to focus only on ourselves disregard of nature, humanity and environment.

In the current era, the consequence of anthropogenic climate change is humans are presently capable of affecting all the forms of life on the planet. Therefore, this raises the questions that humans need to ask themselves: What is a human? And what are the activities humans are involved? However, one such activity is translation.

2.5 Emergence of Eco-Translation

Etymologically “Translation” means “relocating the remains of the dead”, a reincarnation of the writer through the pen. In Antiquity, translation was considered a taboo, an act of blasphemy and treason. Translation as a discipline has fought a long battle for its rightful place, recognition and has undergone many turns: Religious, linguistic, cultural and educational. Translator plays a significant role in translating from the Source Language-SL, the Source Text-ST into Target Text-TT of the Target Language TL still translator has remained invisible in carrying out the task. Translation Studies has been subject to political manipulation, hegemony and cultural and religious differences have resulted in mistranslations which for some reason has kept the voice of Nature silent or a whisper. The growing influence of Ecology on other disciplines found its significance in the realm of Translation Studies.

Translation is an act of art, yet the nature of art itself was criticised by religious dogmas while translating the words of God. Those who translated the words of God-sacred language into a profane language committed an act of treason and blasphemy, hence in the past, translation was considered an act of treason. Translation has fought a long battle for its due place as a discipline yet the immense movements such as, Renaissance then would not have been possible without the act of translation that curved the *rebirth* of classical philosophy, literature and art. Translation emerged as a discipline in the second half of the twentieth century after the great world wars, that generated a number of translated works helping linguistics as a discipline to understand other different, indigenous, endangered and minority languages and their cultures as well.

One of the imminent structuralist, Roman Jakobson (1959) whose categorical distinction is commonly referred in Translation Studies that deals with the linguistic aspect of translation are: Intralingual; interlingual; and intersemiotic translation. The first is concerned with the translation within the same language. The second, also known as *translation proper* is the rewording from one language into another language. While intersemiotic translation is “*an interpretation of verbal signs by means of non-verbal sign systems*”. The present study is focused on the interlingual translation between English Language as the Source Language

(SL) of Source Text (ST) and Urdu Language as the Target Language (TL) of the Target Text (TT).

The consequences of the two world wars led to the emergence of ecological consciousness among the people. People started to divert their attention to the preservation of nature which came to be known as The Deep Ecology Movement. While later, culture influenced the socio-ecological consciousness that paved the way for Green Culture Studies (Hochman, 1997). Hence, the impact and influence of culture and Nature found its way into Translation Studies as well, which from the perspective of ecology-the ecological study of translation intended, at first, to bring awareness regarding the environmental crisis and to adopt the necessary steps in solving them. Second, to pinpoint the mistranslations where Nature has been deprived of its voice.

Thus, the aim of Eco-translation for the translators is the realization and adoption of these three systemic approaches: Rereading and retranslating those literary writings where the voice of Nature originally present in the ST was, however, silenced in the process of translation in the TT. Second, translating those literary writings which present the ecological awareness and visions but have not yet been translated and third, translating through ploy and manipulation those writings that do not primarily depict the ecological view but with the intention of creating a new and an ecological text.

Presently, the pioneers of Eco-translation scholars, Clive Scott, Gengshen Hu and Michael Cronin have explored the relationship between translation and ecology in different ways. The said scholars have used their distinct theories and terms to present their underpinnings: Scott has used Eco-translation, Gengshen has used Eco-translatology, and Cronin, initially came forward with “Translation Ecology”, however, expanded this notion in his later work in the form of “Eco-Translation”.

Scott has been credited with the term “Eco-Translation”, used for the first time in his lecture (recorded 2015) on Translation and Ecology. He has elucidated the phenomenon of Eco-translation through his account of French poems of Stephane Mallarme and Arthur Rimbaud, where he explains the reading experience of the text. Scott’s Eco-translation only concern is “reader-translator’s psycho-psychological involvement with the text” (2:08) and therefore, has no regard for the interpretation and the retention of the source text meaning. Eco-Translation is, (2:15) “a first-order creation, a reformulation of the source text, which enlarges or extends or relocates its activity by enacting the existential and multisensory

response of the reading subject”. The reading experience of the TT is significant because the mind makes certain association with the text: the words as part of the page, the sounds produced, when a piece of work is read out loud. All those circumstances are part of the process that contributes to making the reading experience of TT worthwhile either inside or outside. Hence, Eco-Translation makes obvious, “the actual act of composing” and the text eventually ceases to be a mere object rather it “becomes an involving and encompassing ecological event” (58:11).

Scott has defined Eco-translation rather narrowly, where his contribution to the phenomenon lies only in the realm of poetics of Eco-translation, which then suggests a lacuna to the overall aspect of the term. As for the translations of poetry and in general, a text should then be translated in an “eco-consciousness” manner. Where the process consists of three steps: the first step is concerned with the environment of the poem where it locates its subject, the second step, suggests “the text’s very textuality understood as a linguistic environment inhibited by the reader” and the present actual environment of the act of reading itself (Scott, 2015). However, the translator is always faced with challenges and conundrum of the source text-language.

Cronin (2003) utilized Scott’s term “Eco-Translation” to examine the parts of translation scholars and translators in the era of Anthropocene and a viable move towards Earth-centred world order. He first came forward with the idea of translation ecology in his book, *Translation and Globalization* as, “a translation practice that gives control to speakers and translators of minority languages of what, when and.... how texts might be translated into and out of their languages” (p. 111). Such a practice is at the heart of translation ecology because it gives a chance to the numerous languages spoken around the world which are becoming endangered as a result of the competition with the more dominant national languages. In a globalising world, the existence of a separate and distinct linguistic presence cannot be acquired geographically rather it must become a right based on culture (p. 112). Cronin contends that the translation from these languages, are needed to alert and aware the human race of the repercussions on the economy and science if the knowledge contained in these languages are lost due to unavailability of its translation. Besides the effect on economic and scientific loss, the translation of these minor languages (the knowledge and information) is necessary for their own political liberation as well. An ecology of translation will help bring this in.

Cronin's notion of translation ecology was considered by Gengshen Hu who came forward with theoretical underpinnings of Eco-translatology and incorporated the translator's environment and cultural expectations of the target culture. He has described the process in Darwinian terms, the survival of the fittest translation. Eco-translatology focuses on three eco-ideas such as: ecology; life and survival. Hu (2003) has elucidated that translation functions as the "sum of adaptation and selection, the translator adapts the skills to the demands of the translation eco-environment to be selected by that same eco- environment to produce a target text" (p. 284, 287). When once selected, the translator becomes the "eco-environment" in deciding the text, or selecting the text and, the final shape of the target text (Pp. 284-285). Thus, the "fittest" translators survive the battle and those which do not possess the skills and qualities are "eliminated" from the translational eco-environment. Hence, TT is the result of a natural selection (p. 284). Language, communication, culture and society are defined in terms of "angles" that acts for the translators in carrying out the final selection of the target text (p. 115).

Michel Cronin has neologized 'Eco-Translation' in an altogether different manner as an attempt to include the different kinds of translation thinking and practices involved in the challenges of climate change caused by the human beings. He defines Eco-Translation, as a way to "think through some of the assumptions we make about translation and how they need to be radically re-thought on a planet that, from a human standpoint, is entering the most critical phase of its existence" (Cronin, 2017, p. 3). In his recent publication, he has explored the extent of ecological turn in the study and practice of translation.

Translation, as Cronin considers is also "made to connect ideas" and the most prevailing idea in the existing time is of climate change. Translation functions as an apparatus that can create an opening for itself as well as others. Translation then Cronin states is a set of ideas and practices- focal for its graveness to consider this interconnectivity and vulnerability in the age of human-induced climate change (Cronin, 2017, p. 1).

Besides envisaging the role of translations and translator in the age of Anthropocene, Cronin is also concerned with the ethics of translation as well. Should translation, "only be used to support economic activities that (are) not harmful to overall ecosystemic wellbeing" (p. 114). Additionally, if we should either bring to halt the translations of fossil fuel campaigns and raise concern against investing them through various campaigns. However, the issue at hand is more delicate that the debate to either include or promote such destructive discourses-translations or to resist them, rather it has become the "to be or not to be that is the

question”. Yet Cronin considers that the translators who are able “to carry out this threat” are thus, “raising the issue in the first place” (p. 114) itself, is a step towards ecological awareness, consciousness and emancipation.

After elaborating and discussing the key issues of translation and eco-translation, a discussion and a critique of “Structuralism and Post-Structuralism” is necessary for the generation of research gap. The emergence of ecology as a discipline and concerning other disciplines; the introduction of ecological considerations being incorporated in many areas of academic and in general are somehow a reflection of the notions of post-structuralism and *deconstruction*. Many significant theorists, researchers, translators, ecologists, environmentalists of the twentieth century, put forward their notions under the influence of post-structuralism and Jacques Derrida’s concept of deconstruction either consciously or unconsciously.

Post-structuralist rejects the notion of the essential quality of the existence of dominant relations in the hierarchical order and thus chooses to express the voices of subservient counterpart. As well as probe for the absences and the unprivileged rather than the privileged. The notion of hierarchy being disregarded, nature and culture, therefore goes side by side.

Val Plumwood (1993), an ecologist and a philosopher, echoes the notion of Derridean assertion that the system of hierarchy and dualism should be rejected as mentioned in her influential work *Feminism and the Mastery of Nature*. She despises the phenomenon of the Nature being a victim to the ‘the master subject’ debate since the ancient times of Greek philosopher Plato. However, despite as time has went by, we are nonetheless still stuck in the focal of dualism in life that consists of series of contrast on basis of its superiority and inferiority, the higher and the lower. Plumwood (2002) presented the notion of study up which functions in a similar way by giving preference to the absent voices and focusing on the oppression of nonhuman entities as part of the binaries. Hence, in the list mentioned below, the former is considered as higher, superior and opposed to the latter:

culture	nature
reason	nature
male	female
mind	body

rationality animality

spirit matter

self other.

Plumwood (1993, Pp. 41-44)

Jacques Derrida, a post-structuralist and a philosopher, the founder of *deconstruction* (1971) a method that criticizes literary and philosophical texts as well as political institutions. The basic assertion of Derrida against the Structuralist school of thought is the fixity of meaning. The Saussurean declaration of a sign having only one focal position hence, meanings are fixed because ontologically, idea or construction of reality is independent of the human mind thus, the clout and efficiency of signification.

Derrida has rebuked this notion and insists that meanings of a sign are in the form of an unstable position and are a mere interplay of each other. Signification keeps on changing as regards to the text. In terms of the ontological position of sign, reality keeps on changing and therefore, it is not fixed, and meanings are in the form of flux. In accordance with post-structuralists, reality then, is the social construction of reality which is ideas about the world, the society, the people and the surroundings and it is the agency of humans and the human mind to change such prevailing notions. The first plea being the centrality and fixity of meaning can rather be called an illusion. The second plea of Derrida is to counter for the absences existing in the structured hierarchical order and to grant a voice to the opposed and less privileged in lieu of existence. Derrida (1972, Pp. 41-42 and p. 4-6), like Nietzsche, has spoken of “Platonism”, rather both have critiqued the latter. As for Derrida, “deconstruction is the criticism of Platonism”, Platonism, is then, “the belief that the existence is structured in terms of oppositions (separate substances or forms) and that the oppositions are hierarchical, with one side of the opposition being more valuable than the other”. Derrida has attacked these hierarchies as mentioned by reversing the order and privileging the subservient, invisible counterpart.

Derridean postulate brought a shift in the way we look at our surroundings, in terms of existence in a structured hierarchical order, the way we view our language as well as the way we practice translation. Besides bringing forth the polysemic nature of language, he also shed light on the inadequacies existing in the language.

The researcher has intentionally elaborated the two schools of thought for a threefold reason which renders deep insights though implicitly to the study conducted. Furthermore, in order to present the parallel viewpoint among the mentioned phenomena which are kernel to the study at hand, some notions are reiterated.

To begin with the quintessence of human-Nature dichotomy, as in the aforementioned debate, which affirms: Nature has been considered as invisible, inferior and opposed to human beings and culture. In the realm of literature, the past literary text has influenced anthropocentric notion and reified "Nature" as the "subaltern" entity, thereby granting the agency to human beings. Ecologists, environmentalists, environmental activists and activists foster similar notions of post-structuralism that the subversive in the hierarchical order as Nature needs a voice and privileged position. The spur of ecological considerations becoming part of diverse disciplines has now granted Nature its due place where humans and Nature are part of the same web of life, rather than being distinct. Nonetheless, the contemporary era of human induced climate change strikes a similar opinion where the anthropocentric phenomenon has resulted in downplay of Nature and Nature has become an anthropocentric construct.

Second, as post-structuralist negates the idea of a sign having fixed meaning and is in continuum likewise, stories and myths cannot have fixed meanings, that are bound to change with time. However, the narrative of the myths and stories embedded in the minds of humans affects their cognition which results in accepting the socially constructed surroundings and meanings of life. The narratives in these circumstances can only be changed when linguistic manifestation and its realization is present in humans. Hence, this study reveals the anthropocentric idea predisposed in the human language that language itself bears and favours anthropocentrism which necessitates a shift to geocentric views in the language too.

Third, in the case of translation, a similar notion follows that suggests the polysemic nature of language and signs are a mere interplay of each other. Venuti (1995) defines translation as:

Translation is a process by which the chain of signifiers that constitutes the source-language text is replaced by a chain of signifiers in the target language which the translator provides on the strength of an interpretation. (p. 17)

The upshot, narratives (meanings) of the stories and myths are constructed, but also reconstructed, recreated and built, just as the barren lands are reforested, hence, through translation the ecological thought might be built or restored. Recapturing the voice of Nature through Eco-translation to make amends to the mistranslations and silenced voice of Nature through the course of history and contemporary era. One such other significant approach towards the ecological thought and translation is through activism that has an implicit connection to the Deep Ecology Movement.

2.6 Artivism

Rosalind Krauss coined “Artivism”, a portmanteau word combining art and activism that arose as a global language during the World War one and Great Depression movement. The roots of artivism lie in the artistic avant-gardes of the twentieth century- Dadaism, Surrealism and Futurism, however, the blending of art and activism gained significance in the late 1990s (Riemchneider & Grosenick, 1999). Artivism evolved from creative forms: urban and graffiti art that was widespread in the twentieth century. Walls of the cities became a possible site for activists to display art and raise concerns against the then prevalent situation, the walls were turned into a new medium of communication. Artivism found its way into genres and expressive modes of music, films, self, happenings, and body projections that eventually laid the groundwork for experimentation and change the ways of communicating.

The prevailing social movements of the twentieth-first century are, as De-Soto (2012) states, “open source revolutions where knowledge, techniques, practices, and strategies are learned and replicated with improvements”. For such movements, the fundamental language is artivism.

In recent times, the course of artivism has developed as anti-war and anti-globalization protests and thus activists through art focus on raising environmental, social and technical awareness. Artivism as a term has now found its place in academic writing and recently in Translation Studies where activists advance the social injustices, oppression and environmental concerns and thus promote justice and freedom through the lens, the pen, the voice and the imagination.

Hence, this study foregrounds the role of literary writing, particularly the genre of novel, as a significant clime in bringing forth the conglomerate of human and nonhuman as part of the ecological web. It evinces the notion of how myths and stories can restructure the narrative pertaining to the construction of nonhumans and Nature in the era of Anthropocene.

Novel, a literary piece through artistic approach maps the connection between the humans and Nature and brings awareness regarding the ecological issues and crisis. A literary writing and its translation can nonetheless challenge the dominant notions of anthropocentrism, Nature treated as the subaltern entity and its governing hierarchies.

2.7 Work Already Done

Contemporary time suggests resolving environmental concerns require interdisciplinary approaches and understanding. Keeping this in mind, the researcher has first discussed and critiqued those areas which are related to the aspects of relationship between humans and Nature, eco-translation, anthropocentrism and ecocentrism. Second, the researcher has debated a few works on Orwell's *1984* and the possible connection between *1984* and the ecological perspective.

Lowe, Phillipson and Geoff (2009) have put forward the urgency and necessary changes required for contemporary environmental problems and suggests a cross-disciplinary approach as a solution from stakeholders to social scientist. Yet these are not plain resolutions to these predicaments. The ultimate question for them is where is the place of humans in nature?

Badenes and Coisson (2015) have studied and surveyed the literature and thus pointed out the mistranslations where Nature has been deprived of its voice. Their aim was the unison of ecology and translation as a new approach in translation studies would, therefore, grant a voice to ecological issues and generate change.

Sabir et al. (2017) have examined the relationship between humans and environment as projected in Paulo Coelho's *Alchemist*. The Eco-critical analysis of the novel reveals the text borne traces of ecocentrism and anthropocentrism at the same time. The study ponders on the question that only one phenomenon should not be acknowledged and the literature-environment interaction should be encouraged.

Savi (2017) in her work *Anthropocene (and) (in) the Humanities: Possibilities for Literary Studies* has debated the place and different connotations of Anthropocene since its beginning. The term Anthropocene in contemporary times without a doubt refers to the human-induced climate change as she draws on various environmentalists, geologists, ecologists and literary writers. The warning towards climate change are in the heart of literary genres as well, the purpose of her research elucidates that literature, more specifically the

genre of novels-fiction unlike any other discipline are pouring with examples of environmental crisis and threat as induced by humans.

Vincet (2018) has shed light on the dilemma of writers in postcolonial ecocriticism literature where even the readers are unfortunately unable to grasp what is at stake concerning the shift in the climate in history, politics and literature. The study has explored the phenomena of material eco-criticism in the fictional and nonfictional writings of Amitav Ghosh where the writer has called upon for a new paradigm 'green' free from all injustices either social, political or racial. The study has also incorporated the challenges as faced by writers today due to the effect of climate change on literature while the study aimed to promote Ghosh's idea of postcolonial green campaign that would thus change the nature of politics and foster debate on the sustainability of life on this planet.

Babelyuk and Galeidin (2018) have worked and contributed to the newly emerging paradigm of Eco-translation. Their study has elaborated the key principles of Ecotranslatology as presented by Hu Gengshen and focused on the problems related to the emergence of Eco-translation as a new socio-cultural phenomenon in Ukrainian and Polish translation studies. Their work has presented a holistic view of Eco-translation, from the beginning days of this phenomenon to its transformation and emergence as a new paradigm. The aim of their study was to view this new phenomenon from two perspectives: cultural-national and ecological-global and the findings of their research shed light on the predicament in translating postmodern literature due to the existence of cultural differences between SL, ST and TL, TT.

Nonetheless, most of the voluminous literature on 1984 has discussed the role of propaganda and communist factor, the ISA and RSA, humans and ideology and the like, while the ecological themes have been scarcely examined.

The first study related here to *1984*, illustrates the fickleness of literary writings used as propaganda. According to Senn, *1984* has served as an asset for propaganda by British and American agencies as well as by the Soviet Union. She has drawn a comparison between *Animal Farm* and *1984* used as effective ways to communicate propaganda (Senn, 2015). In the end, *1984* serves the purpose to the extent that British and American secret agencies have contributed to add the Orwellian notion of "Big Brother" to the common masses' vocabulary.

Ana (2020) in her work *The Paradoxes of Political Correctness* has tried to interpret paradoxes while answering the queries regarding political correctness. She attempts to

examine the political correctness of Orwell's Newspeak (a modified language, mostly a propaganda of Big Brother and Inner Party to control the masses through language) in *1984* while applying Sapir-Whorf hypothesis. The idea deduces that eliminating certain unwanted words from the masses' vocabulary will decrease the thought process and words will become euphemized – (politically correct by the Inner Party). However, this phenomenon is far from being true because the conscious masses keep on adhering to the old meanings of the words. This query establishes that the way political correctness intends to end the conflicts yet generates more and new conflicts.

Stephens (2004) has examined the interrelated role of external nature and human liberty in the highly acclaimed novel of George Orwell's *1984*. He vividly illustrates the connection between human freedom and external nature through the golden country scenes and the coral paperweight. Nonetheless, Stephens dwells deep into the philosophical aspect of the notion where the ecological aspect becomes lost though the core idea is to adopt an interdisciplinary understanding while undertaking environmental crisis. He explores the phenomenon by adopting an interdisciplinary approach among literature, environmental philosophy and political theory. The study yet focuses on the external nature presented in the text and provides a different notion of human freedom. The upshot, this particular idea somehow lies the foundation for the relevance between Orwell's dystopia, *1984* and the ecological concerns.

1984, at first might appear discouraging to ground for ecological considerations and the entangled relationship between the living and nonliving world. However, this unpromising novel (in terms of ecological perspective) shares more with environmentalists, ecologists and activists as a protest against the modern ethos eradicating the practice of hierarchy and dichotomous relationship. The study would demonstrate this while exploring a vital but mostly neglected interconnection between Nature and the more than human world found in Orwell's *1984*. The researcher would argue that in literature predominantly the tradition of dystopian writings, suggests powerful perceptions and resources which a greater school of thought (linguists, translators, environmentalists) from various disciplines can draw upon politically and theoretically.

Hence, after reviewing the literature on *1984* and scarcely coming across the studies on Eco-translation as an artistic approach, the researcher will contribute to this aspect. This research explores the (anti)artistic transformations and promote ecological considerations in the Urdu Translation of the selected English novel, *1984*. This study will promote the shift in

viewpoint from Anthropocentric to Ecocentric/Geocentric thinking in Pakistan. The present research fills the gap.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Introduction

In the previous chapter, the researcher has defined the key terms from various angles: Nature, environment, activism, eco-translation, stories and myths. Then she presented the accounts for the emergence of the key terms specifically the advent of ecology as part of other disciplines. Furthermore, the researcher has discussed the models and approaches which led to the emergence of the theories that constitutes this study along with the generation of research gap and a critique on the existing literature. Hence, in this chapter, the researcher puts forward the research methodology used in the study.

3.2 Research Design

The method of research applied here is qualitative in nature. The primary source of study is the selected novel of George Orwell -*1984* both the ST (English) and TT (Urdu). The study is analyzed from the micro and macro perspectives of the text (textual analysis is carried out). For the analysis of ST and TT three theories are employed: Myth, presented by Laurence Coupe (2009); Material Ecocriticism, as put forward by Serenella Iovino and Serpil Oppermann (2014); and Eco-Translation, presented by Michael Cronin (2017). The selected TT is probed in the light of the prevailing myths and stories in the text which suffices in bringing a change in the viewpoint of humans from anthropocentric to ecocentric/geocentric. The study, therefore, aids in bringing forth a new dimension to the relationship between translation and Ecology-Eco-translation.

3.3 Theoretical Framework

For the analysis of George Orwell's novel *1984*, the following theories constitute the theoretical framework. The theories have been tailored and modified in order to support the analysis of the text.

Certain aspects are taken from the three theories are conflated and adapted. The theories are: *My Myth*, presented by Laurence Coupe (2009); *Material Ecocriticism*, as put forward by Serenella Iovino and Serpil Oppermann (2014); and Eco-Translation, presented by Michael Cronin (2017). From *My Myth*, only the concept of myth has been taken and thus

modified to meet the required needs and findings of the text. From *Material Ecocriticism*, only the notion of stories has been taken for this study. These three theories have been fused together to explore the interconnected role of eco-translation, environment, nature, ecology, human beings and the human world.

For the purpose of this study, ecology, environment and nature will be considered holistically in the text. One such other instance, for this study the words myth and stories are considered as synonyms, in case of difference in meaning as in relation to Iovino and Oppermann's concept of stories distinction is made where necessary.

3.3.1 My Myth

Coupe's concept of myth has been taken from the introduction of *My Myth* for analyzing the selected text- *1984* (Urdu translation). Coupe considers myth as synonymous with ideology, the representation of a false idea that is accepted by society. Myths, however, can never die in a day or two: they are rather constantly re-read and re-written. Therefore, the role of myths in our society needs utmost attention. It is often through myths that the viewpoint of humans can be changed, and the ecological crisis will be considered. In the present study, the types of myths as suggested by Coupe, are left out, rather only the idea of myth as presented by the theorist has been taken. Furthermore, the role of myth has been adopted by the researcher for this study and the meaning of myth extends from a mere false representation of reality to trace back to its root meaning of the word. The word 'myth' has Greek origin that means a true narrative, however, with time the word itself became a victim to different cultural models and the meaning has changed significantly. As stories were narrated from person to person, people would add something of their own in it and thus the narrative changed drastically. However, in contemporary times myths now function as a false representation of reality; as exploitation and enforcement of hidden agenda among the people living in a society.

Coupe has grounded his theoretical underpinning under the influence of Kenneth Burke; hence the notions tend to overlap. Burke (1971) has asserted that it is necessary after exploring the implantation of myth in a particular society, myths then tend to make the language as perfect and absolute which gives way to a totalitarian system. The imaginative stories surface as systematic violence and become approximation to totality. Thus, to avoid absolutism we need to know what a myth is *doing* and *saying* (Burke, 1971):

The same applies when we are dealing with an interpretation of myth: if the interpreter has decided in advance one dominant meaning of myth, then she has projected a certain idea of perfection onto material that may have more practical functions. But then, all this is to be expected, and to be understood rather than condemned outright, for the human being is ‘the symbol-using animal’ who, as such, is ‘goaded by the spirit of hierarchy’: that is, ‘moved by a sense of order’, having ‘the incentives of organization and status. (p. 105)

A few key terms significant for finding and analyzing the text are:

Mythopoeia: The capacity to produce and implant myths in a particular society which in most cases belongs to an exclusive elite.

Mythos and Logos: In antiquity, the Greek word “myth” meant “speech” or “word”, however, as time went by the words were separated, *mythos* from *logos* while the former was construed as fantasy and inferior to logos- a rational argument. Mythos produces logos.

Mythical Method and Narrative Method: The narrative method employs true accounts of a myth while the mythical method functions through a series of structured, controlled and in a symbolic way. The fact that humans live a structured life hence, the mythical method becomes significant in manipulating and controlling the people through specific ideologies and stories. As Eliot (1975, p. 177) points out, the mythical method is “a step toward making the modern world possible for art... the modern world is of futility and anarchy and hence the ideal order of myth is to be redeemed” as cited by Coupe (2009).

Hence, the relationship between humans and ecology gravely needs attention. Paradoxically speaking, interest in ecology and mythology tends to overlap: thus, the myths and stories of earth need to be re-imagined to recover its sacred sense.

3.3.2 Stories Come to Matter

The second theory which constitutes the theoretical framework of the study is presented by Iovino and Oppermann (2014) in *Material Ecocriticism*. For the present study, only the perspective of stories as presented by the two writers is considered not the ideas of biosemiotics and the material turn. For Iovino and Oppermann, all stories matter both the human and nonhuman because these narratives interplay with each other in the form of an entangled web. The theory deals with questions such as stories come to matter. Where do stories come from? How do they matter? The relationship between humans and Nature is another story, it is a road less travelled through the wild. The road that now needs an

explorer. Fiction writing is brimming with the stories of interrelationship between humans and Nature which, however, have not been given their due place in the translations.

Humans and Nature are tied in an entangled web; the relationship between the two exists in more-than-the-human world (the term has been borrowed from David Abram). In Antiquity, humans would directly communicate and interact with Nature-earth. Abram said as cited by Iovino and Oppermann (2014) in their work, that due to the invention of phonetics words were for the first time removed from their bodily and natural life where humanity began to break the bond with the more-than-human world. Humans are part of Nature and apart from Nature. In contemporary times humans have taken the latter, leading not just to human annihilation but natural degradation as well. The role of language is significant for humans and is thus a part of the web of being, however, it is the notion of language that humans have taken for granted. The use of language and its novelty is a special quality of humans because other species have a limited means of communication among each other. As a result, humans have taken this notion of language as an indication of superiority over other species. The study explores such transformations prevailing in the TT.

All the material phenomena of the world are in the form of “knots” in a broad web of agencies which are then “read” and interpreted as forming different narratives and stories. Here “narratives” refer to the interpretation of people who seek stories. We are surrounded by all kinds of stories; hence the stories of matter are everywhere: in the things, in the air, in the food and in the beings of the world which are within our reach and those which are beyond the human realm (Oppermann 2014). Consequently, matter is text, it is everywhere, all the visible and invisible material forms emerge in combination with other forces, agencies and matter in the form of “material mesh”. Hence these stories reveal the non-anthropocentric approach to analyze and study language and reality, humans and nonhuman life, mind and matter without falling into the binary pattern of thinking and proclaims that agency is not bound within anthropocentrism. As a result, the material practices suggest the way humans exploit, labour on, and interact with Nature.

Likewise, Iovino (2014) proclaims that the interpretation and reading of material stories, the stories of matter, the visible and invisible encourages new visions which reduces the harmful effects on the world of bodily natures. Hence, the first step is to identify the possible matter which reveals a story either the visible or invisible and followed by its interpretation. The stories connect humans and Nature in a more-than-human way which tells us the small details of the world as we inhabit.

3.3.3 Eco-Translation

The third theory that supports the analysis of the text is Michael Cronin's theory of Eco-Translation. Cronin (2017) describes the drastically changed environmental circumstances of humanity and the role of translation in the current era. A focus on the shift in human status (Anthropocene) from biological to a geological agent in the new geological era of human-induced climate change. Humans are now able to affect all life on the planet, therefore, humans involved in activities such as translation needs attention as well. Cronin presents four areas in which Eco-translation scholars can work with academicians of other disciplines, however, for this study only the area of comparative literature is considered. He urges translation scholars to work in unison with literary scholars and geologists to consider the narratives from an eco-critical point of view and, for instance, to resist or promote the representations of particular landscapes in providing justifications for projects of restoration or improvement. Translation then tends to function as a craft or as a form of an art which takes the shape of performance and enjoyment in the society for many reasons that are artistic and literary in nature; for spiritual advancement; intellectual stimulation, and creative practice. Environmentalist states that destructive discourses are to be resisted but Cronin considers this as the role of translators in carrying out such a threat is awareness in itself.

Thus, through activism Eco-translations can be promoted in the TT. The study, therefore, tends to focus on the mentioned aspects. However, Cronin's theoretical underpinnings lack a practical approach hence, the aspects of his theory are applied in the study implicitly and indirectly which functions in combination with the other two theories employed. Where the prime concern lies in the relationship between ecology and translation, while the translation of literary writings promotes ecological concerns and brings awareness. It is significant to note as Cronin mentions that destructive discourses when translated is an act of awareness in itself, the same fate lies with the novel *1984* at hand.

For this study, the purpose of intermingling these three theories is Oppermann and Iovino and Coupe have presented a way of working with ecological concerns and provides a framework for the analysis. While Cronin's work on eco-translation lacks an applied method and approach for 'doing' eco-translation. Coupe's notion of myth not only includes the connotations of ideology but has relevance to ecological myths as well. On the other side, the phenomenon of stories proclaimed by Oppermann and Iovino differs from other theorists and it covers all the aspects of the living and non-living matter and their visible and invisible stories. Though Cronin's framework lacks the application yet his work functions as an

umbrella for the dominant ideas (eco-translation, anthropocentrism, ecocentrism, stories and myths) of this study.

The aforementioned aspects support the analyzes of the TT at micro and macro level whereas, the findings of the study are discussed in the concluding chapter.

3.4 Collection of Data

The researcher has analyzed the novel *1984*, written by George Orwell and the Urdu translation of the same novel by Syed Sohail Wasti. Both the ST and TT are available in hard form. For this study, the researcher has taken the extracts from the source text and target text where the instances sufficed in the light of the proposed theories. Therefore, these extracts constitute as the primary data for the study that are critically evaluated and examined in pairs (ST and TT) in all the three parts.

3.5 Data Analysis

To analyze the collected data, the researcher has used these three theories: Myth from *My Myth*, Stories come to matter from *Material Ecocriticism* and Cronin's notion of Eco-Translation at micro and macro level through an artistic approach. The instances where ecological considerations are transformed through the translation are cases of foregrounding, backgrounding, omission, mistranslation and overtranslation in the target text of the novel *1984*. Findings rendered from the study are elaborated in the chapter 5 which constitutes the conclusion.

The researcher has analyzed the data in a non-empirical manner. First, the extracts from the source text and the target text with the possible stories and myths are identified. Second, the depiction of these stories and myths in the target text are analyzed. The researcher has demonstrated the extracts to a textual analysis and tried to uncover the elements of ecological concerns, anthropocentrism and ecocentrism while adopting an artistic approach. In order to juxtaposition and organize the data, the researcher has divided the analysis into three parts. The first part has focused on the myths we live by, the second part has explored the connection between humans and Nature and between language and environment; and the third part has interpreted all the stories that matter, the visible and the invisible. In this study, the instances where the ecological considerations are transformed (artistic and antiartistic) in the target text in relation to the source text are critically discussed and dealt likewise in all the three parts. The common grounds employed by the translator are: foregrounding, backgrounding, omission, mistranslation

and overtranslation which suffices anthropocentric viewpoint and where the voice of Nature is silenced, affected and imposed upon the meaning of the source text.

It is pertinent to mention that while analyzing the data the researcher has carried out a detailed discussion regarding the meanings of the source text and the target text. Hence for the interpretation and explanation of the target text-Urdu, the researcher has consulted فيروز اللغات اردو (Feroz- ul- Lughat), while for the discussion of source text- English, the researcher has used Oxford English Dictionary. Hence, the interpretation of both the texts while taking into consideration the intended meaning of the words is drawn from the said dictionaries.

CHAPTER 4

DATA ANALYSIS

4.1 Introduction

In this chapter, the researcher has taken an exhaustive and detailed account of the ecological considerations as depicted in the target text of *1984*, the artistic and anti-artistic transformations prevalent in the text. Novel, as a piece of art is embedded with myths and stories which structures the behaviour and thinking of a particular society. The myths evident in the text are elaborated, followed by a critique of its impact on society which (re)centres anthropocentric view because the purpose of the study is to bring a shift in the viewpoint (geocentric). Hence, the shift in viewpoint will lead to the realization of interconnectedness between humans and Nature as being part of the web of life in a more-than-human-world.

In this chapter, the researcher has analyzed the source text and target text of the novel *1984* by means of the three theories (My myth- Coupe, Stories Come to Matter- Iovino and Oppermann, and Eco-translation-Cronin) as mentioned in chapter 3, through an artistic approach. For this purpose, the researcher has divided the analysis into three parts. The first part focuses on the myths we live by; the second part is based on the connection between humans and Nature and between language and environment; and the third part deals with all the stories that matter, the visible and the invisible. The myths and stories are at first identified, followed by its depiction in the target text. In this qualitative study, the instances where the ecological considerations are transformed in the target text in relation to the source text are critically discussed and dealt likewise in all the three parts. The common grounds employed by the translator are: foregrounding, backgrounding, omission, mistranslation and overtranslation which suffices anthropocentric viewpoint and where the voice of Nature is silenced, affected and imposed upon the meaning of the source text.

A cursory glance at the initial few pages of the novel illustrates how the act of translation has been carried out by the translator. The source text has been translated in a combination of: word-for-word, sense-for-sense and semantic translation, comprising of borrowed words from the source language SL- English into Target Language- Urdu in order to deliver the ST message, meaning, rhythm, equivalent effect and to fill the semantic gap. Orwell has used the language of Newspeak in *1984*, a language which he himself created and

employed in the novel. The Urdu language lacks such diction and phraseology as a result, to fill the void for the TT readership, the same English words of Newspeak have been incorporated in the TT. However, after thoroughly analyzing the target text, it demonstrates that in some instances the meaning of the source text is distorted or mistranslated by following the method of word-for-word translation. The impotency of such translation affects the transformation of ecological considerations as prevalent in the source text as well as the dominant underlying stories and myths present in the text. Where the resultant stories in the target text do not produce the similar interpretation and effect on the reader, thus it impacts the readership.

Besides the distortion of meaning in some instances in *1984*, there are many examples of artivistic transformation in the target text where the ecological phenomenon, myths and stories depict the same intended meaning as the source text. Some of the vocabulary of the Newspeak has been incorporated or borrowed into the target text due to non-equivalent words and meanings at word level.

4.2 The Myths We Live by

The essential point of Orwell's dystopia; if a totalitarian system gains adequate power to control the mind of its citizens, the power elite could rule perpetually without any tangible or intangible threats. The rule is governed by myths and ideologies. Where myths and ideologies are commonly considered synonyms as 'the myth of progress' or the myth of 'free individuals', while in art and fiction myth is synonymous with 'fantasy'. However, the stereotypical myth is considered more of an illusion and distortion which Coupe aims to bring justice to the word itself rather than just exposing the hidden agenda of a text or more.

The mere first page in the target text of *1984*, presents a case of mistranslation which affects the meaning of source text in manner of the prevailing myth, ideology, story and anthropocentric phenomena. For instance:

“BIG BROTHER IS WATCHING YOU” (p. 1)

بڑا بھائی تمہیں دیکھتا ہے

(Wasti, 2016, p. 5)

For the Urdu readers who might be oblivious of the source text, this is a sheer case of mistranslation because it does not present the desired, intended meaning of the source text.

The difference between the sentence structures of two languages is one such issue to take into consideration that affects in finding an equivalent and correct translation. The prototypical sentence structure of the source language-English constitutes: subject, verb and object, while in the Urdu language: subject, followed by an object and verb. In the source text, Orwell has foregrounded the role of Big Brother in Oceania who keeps a check on every move of the citizens. While Wasti, has backgrounded the immense role of Big Brother by translating in the present indefinite tense instead of present continuous tense.

As Coupe (1997, 2009) has stated that myths are first implanted in the system which are then embedded in the minds of people as society grows making the myth- the underlying stories it employs, function as a true narrative. However, these narratives are construed as truth by people to find meaning in their lives, their story which is set within a larger social and cosmic story. Hence, “Big Brother is watching you” is a meta-narrative.

“At one end of it a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a metre wide: the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features” (p. 1).

سرے پر اندرون خانہ آرائش کی حد سے بڑا رنگین پوسٹر سے آویزاں تھا۔ اس پر ایک بڑا سا چہرہ تھا، ایک میٹر سے زیادہ چوڑا، تقریباً ۳۵ سال کا ایک شخص کی شبیہ سیاہ گھنی مونچھیں، متناسب خدوخال۔

The translator, Wasti has borrowed the word ‘poster’ from the source language into the target language to fill the semantic gap, because the nearest equivalent of poster in Urdu language is اشتہار لگانے والا which, however, does not suffice for the meaning of the source text word.

The description of Big Brother is evident in these lines, both the ST and TT, followed by the slogan of “Big Brother is watching you”. The slogan has made its way into the mind of the citizens of Oceania through the “mythical method”. The members of Inner Party govern the system through a strict set of principles which can be considered as an ideology (INGSOC signifying English Socialism led by Big Brother), that in turn functions as a myth accepted by the people as the truth: as reality, regardless of the circumstances. This notion enforces anthropocentric view of Big Brother. Art influences and intrigues people either rebelliously or submissively.

According to Eliot, the mythical method acts as “a step toward making the modern world possible for art... the modern world is a world of futility and anarchy...which awaits art.” (Eliot, 1975, Pp. 177-78). The “coloured poster” featured in every corner of Oceania with the caption of **BIG BROTHER IS WATCHING YOU** though it is art however, the impact of such art is quite oppressing and subservient. It is, however, an exploitation of art, the citizens while coming across this poster are reminded that they are under constant surveillance.

**“WAR IS PEACE
FREEDOM IS SLAVERY
IGNORANCE IS STRENGTH”
(p. 5)**

جنگ امن ہے
آزادی غلامی ہے
جہالت قوت ہے
(p. 7)

The three slogans are translated as word-for-word in the target language that almost suffices for the underlying meaning. The slogans are an act of art however, in a manipulative way. The members of the Inner Party such as, O’Brien long ago implanted and harvested this particular myth (three slogans) through the mythical method and has presented to its citizens in the manner of the narrative method. Orwell’s *1984*, surfaces with many instances where the party- O’Brien has used the mythical method in controlling their citizens by manipulating the narrative mould of myth. Coupe (2009) laments that the capacity to produce myths, ‘mythopoeia’ and to provide a model of the world is allowed only to an exclusive elite. Big Brother, Inner Party and O’Brien depicts the exclusive elite who has shaped life for their citizens in an already structured and symbolic way like an artist which only benefits them by keeping the myth alive- the slogans, rules and the propaganda of the Inner Party in Oceania.

The interpreter of myth, the party has imposed a fixed and dominant meaning of the myth which as a matter of fact is governed by the system of hierarchy significant from both the texts ST-TT. Hence, such imaginative stories moulded as myth are the basis of systematic violence in *1984*, (the Party and Big Brother) which sequentially have become approximation to reality and totality. Consequently, the myth being perfect takes the shape of the totalitarian

regime. The three slogans have taken the role of ‘logos’ which means “rational argument” while the rest is considered as mythos ‘inferior’ to logos.

“Proles are not human beings”.

پرول انسان نہیں ہیں۔

“Only the proles have remained human”.

صرف پرول انسان ہیں۔

In this case, the myth is guided by the “spirit of hierarchy/ binary opposition” where the rest of the citizens of Oceania are considered humans as opposed to the proles. Rendered by the intent for not taking interest in other things.

“Winston’s realization of the Party’s actions illustrates the case that myths can be changed”.

In the novel, the presence of telescreens depicts the implementation of the myths as well. The telescreen presents the alerted historical accounts of Oceania, the wars and the world in general. The presence of such technology (re)enforces the myths of the totalitarian system through the repeated display of the Party’s slogans and monitoring the citizens of Oceania and the only escape from such technology- telescreen is in the “dark”. Hence, the telescreen functions as oppression. Whenever, Winston was engaged in a conversation in his mind or thoughts, the telescreen would break his trance through playing patriotic songs, flashing the Party slogans, BIG BROTHER IS WATCHING YOU, narrating the wars and highlighting the propaganda against Emmanuel Goldstein etc. This instance in the novel, unravels a particular mindset for the citizens that is paving the way for an uncertain future and is revealing itself in the absence of knowledge. Hence, lack of freedom of thought, presence of an altered reality, war zones illustrating destruction of nature, architecture, flora and fauna and where everything is surrounded by dull and gloominess have become part of the life of citizens of Oceania.

In the course of the study, the prevailing myths are explored in the following two parts because stories and myths tend to go side by side. Where the implementation of myth itself give rise to the invisible stories of matter and the dawn of realization of humans' interconnectedness to other matter and for socio-environmental justice.

4.3 Humans and Nature

1984, at first might appear unpromising to look for environmental connections, considerations and the entangled relationship between man and nature, rather it might be regarded more as a work deeply rooted in historical interest while rewriting the past- the “contemporary history”. Yet *1984* extends from merely a warning against the totalitarian regime in becoming a critique of a particular mind-set and their bourgeois ideology which are an act of social construction, however, rendered as a natural phenomenon by the concerned Inner Party and Big Brother. The oppression of the citizens at the hands of blatancy of power grotesque elite, a sheer example of Anthropocene, who seeks to propagate their myth-political agenda and coercive abuse of power by eliminating any possible threats. The elite who are thus manipulating history, causing aberrations, exploiting nature, flora and architecture and making their citizens “vaporised” or “unperson”. Such features are characteristic to the technocratic Western man in industrial civilization.

1984 shares more with ecologists, environmentalists and activists as a protest against the modern ethos eradicating the practice of hierarchy and dichotomous relationship. It is nonetheless, a protest against the estrangement and disconnection between humans and nature individually, and from the larger human world and natural world in general. The plea of the aforementioned thinkers is, literature-literary genre “novel” to be more specific for this study, has often attempted to express such sensitive yet compelling issues in their writings though implicitly which has helped in bringing awareness and healing people. Literature has brought a sense of connectedness to the natural world, however, when this connection is missing, it is in fact on the deepest level to put in Anthony Weston (1994, p. 8) words, “is the environmental crisis”. Hence, the role of a writer becomes to express the inexpressible, Orwell sheds light on the similar view that “to break down, at any rate momentarily, the solitude in which the human being lives” (Orwell, 1968, p. 12). Hence, Eco-translation, the relationship between ecology and translation depicts activist stance as explored in *1984*.

One such other compelling writing which more or less has a similar notion regarding the absence of the relationship between humans and nature and anthropocentric vantage is Aldous Huxley’s *Brave New World* (1932). *1984* and *Brave New World* are considered as the greatest counterparts in dystopian fiction. Where both the art has criticized anthropocentrism indirectly and has implicitly addressed the horrors of the vast isolation between humans and Nature.

In the world of Huxley (1932), a novel yet conventional London is pictured where society is dominated by technocrats who consciously induce a hatred towards Nature. A detest towards emotions, sentimentally, pleasures and love of nature, to the extent that, “A love of nature keeps no factories busy. It was decided to abolish the love of nature” (p. 23). Where one such character points out, “mountains are revolting” and another instance which limelight anthropocentrism that even a “mere walk” is considered as inferior to the mountains and nature in general (p. 108).

To commence with the case of the interconnectedness of human and nature, and human and non-human and the impact of such ecological foreseeable on the mind of the citizens of Oceania, the first scenario is:

Outside, even though the shut window-pane, the world looked cold. Down in the street little eddies of wind were whirling dust and torn paper into spirals, and though the sun was shining and the sky a harsh blue, there seemed to be no colour in anything, except the posters that were plastered everywhere. (p.2)

باہر کا ماحول بند کھڑکی کے شیشوں سے بھی ٹھٹھرا ہوا نظر آ رہا تھا نیچے گلی میں ننھے ننھے بگولے گرروغبار اور کاغذ کے پرزوں کو چرخ دے کر اڑا رہے تھے۔ اور گہرے نیلے آسمان سے پھیلتی ہوئی صاف شفاف دھوپ کے باوجود کسی چیز کا کوئی رنگ نظر نہیں آ رہا تھا۔ جیسے ہر شے بے رنگ ہو سوا ان پوسٹروں کے جو تمام مقامات پر چسپاں کر دیئے گئے تھے۔

The lines of ST are translated in a combination of word-for-word and sense-for-sense and thus brings clarity in conveying the similar meaning of ST and produces the desired effect on the readers: the gloominess of the surroundings due to lack of the sacred relationship between humans and their environment. Where humans are surrounded by a life which is full of colour however, the only life and colour these citizens find is in the **coloured posters** of Big Brother. The implication of this harsh reality is due to the embedded myths, stories and ideologies which the citizens of this society fail to grasp anything beyond that defines life or human individuality are hence, rooted out.

The exclusive elite-Inner Party, O'Brien and Big Brother are at the centre of everything, which is a clear example of anthropocentrism. One of startling indictments against the novel is the shift in status of the Outer Party members from humans to nonhumans. 1984 presents a phantom of horror the way members of the Outer Party are

treated, only the exclusive elite are humans thus Anthropocene while the Outer Party or middle class are treated as animals who are abused, considered inferior and exploited. Consequently, the human consciousness and knowledge of the middle class have gone backwards. As evident, when O'Brien says, "We make the laws of nature," (p. 236). "The earth, is the centre of the universe" (p. 237) and "the so-called laws of nature were nonsense" (p. 248).

He tried to squeeze out some childhood memory that should tell him whether London had always been quite like this. Were there always these vistas of rotting nineteenth-century houses, their sides shored up with baulks of timber, their windows patched with cardboard and their roofs with corrugated iron, their crazy garden walls sagging in all directions? And the bombed sites where the plaster dust swirled in the air and the willow-herb straggled over the heaps of rubble; and the places where the bombs had cleared a larger patch and there had sprung up sordid colonies of wooden dwellings like chicken-houses? But it was no use, he could not remember: nothing remained of his childhood except a series of bright-lit tableaux occurring against no background and mostly unintelligible. (p. 3)

اس نے اپنے عہد طفلی کی یادداشت کو نچوڑ کر یہ سمجھنے کی کوشش کی آیا لندن ہمیشہ سے ایسا ہی رہتا چلا آیا ہے۔ کیا ہمیشہ یہاں انیسویں صدی کے بوسیدہ مکانات کی بیہی گلیاں تھیں۔ جن کا ہر پہلو ٹھیکے تھونے کے شہتیروں سے لد گیا تھا۔ کھڑکیوں پر کارڈ بورڈ کے پیوند اور چھتوں پر کڑکٹ ٹین کی چادریں تھیں، جن کی کائی اور نمی کی کھوکھلی کی بوئی چہاردیواری چہار جانب شکست وریخت کی عالم میں تھیں؟ اور کیا بیہی ہم ذہہ مقامات تھے جہاں چونے گارے کے انبار سے پلستر کی گرد کے مرغولے رہ رہ کر اٹھا کرتے اور خشت ریزوں کے ڈھیر پر بھٹکیاں کی جھاڑیاں نمو پار ہی ہوتیں۔ اور یہ قطعے جنہیں بموں نے ہی صاف کر دیا تھا اور ان میں تنگ تنگ چوبی مکانوں پر مشتمل مرغیوں کے ڈربے کی طرح گندے محلے بس گئے تھے؟ لیکن کچھ حاصل نہیں ہوا۔ اسے کچھ یاد نہیں آسکا بچپن کی کوئی بات اب محفوظ نہیں تھی اور اگر تھی بھی تو موہوم ببولوں کا ایک ایسا خاکہ تھی جب کے پیچھے کوئی پس منظر نہیں اور جو زیادہ تر مبہم اور ناقابل فہم تھے۔

In this extract, Orwell in line 2 starts with a question which is followed by a series of short complete thoughts as part of the question, where each fragment starts in an anaphoric manner with "their". Such as: "their sides shored up with baulks of timber"; "their windows patched with cardboard"; and "their roofs with corrugated iron,"; "their crazy garden walls

sagging in all directions?” However, such anaphoric use has been negated by the translator as:

جن کا ہر پہلو ٹھیک تھونکی کے شہتیروں سے لد گیا تھا۔ کھڑکیوں پر کارڈبورڈ کے پیوند اور چھتوں پر کڑکت ٹین کی چادریں تھیں، جن کی کائی اورنمی کی کھوکھلی کی ہوئی چہار دیواری چہار جانب شکست وریخت کی عالم میں تھیں؟

In the ST, “their” has been used four times while in TT, only twice. The translator has used the equivalent ‘جن’ for ‘their’ which fails to render the desired effect, coherence and meaning of the ST. Another issue in this TT, the translator has omitted the ST word ‘garden’ while translating in TT. In ST, “their crazy garden walls sagging in all directions?” is translated as

چہار دیواری چہار جانب شکست و ریخت کی عالم میں تھیں

Wasti, while translating these lines have halted the flow of TT and has affected the Urdu language readership. Hence, the ecological transformation in TT in terms of the architecture has missed the mark and deprived of its due place. The readers of the Urdu language who are unaware of the ST might not find any ambiguity in the TT; however, the connection will be felt vague by the readers who have read both the texts.

Hence, this is another example, where the dearth of humans’ connection to their Nature have suppressed their thinking process, resultantly all their memories become more of a haze and a blurred vision which lacks meaning. These are the remnants of the extreme implication of INGSOC governing ideology that it brings to halt the conception of thought other than the Big Brother and the regime. The myth working on the principles of the narrative method becomes a *naturalised* (Fairclough 1985) process to the extent that human mind then is governed through the way of power absolutes. For instance, O'Brien's vision of power in ruling the citizens is: “...in tearing human minds to pieces and putting them together again in new shapes of your own choosing” and for ruling in terms of future, “an endless pressing, pressing, pressing upon the nerve of power” (Orwell, 1949, Pp. 214-215).

Now coming towards the examples where Nature acts as an inspiration to resistance for Winston.

Suddenly he was standing on short springy turf, on a summer evening when the slanting rays of the sun gilded the ground. The landscape that he was looking at recurred so often in his dreams that he was never fully certain whether or not he had seen it in the real world. In his waking thoughts he

This key passage in the novel is the result of Winston's decision of writing a diary which acts as reincarnation for his dreams because he has stopped dreaming nor he would remember them. His habit of writing a diary becomes 'matter', a diary consists of text, text is matter, the novel *1984*, itself is matter, everything around us is matter, including the visible and the invisible. How the diary for Winston becomes a symbol of rebellion and resistance is discussed in detail in the next section. As for the current argument, diary aids him in dreaming again thus bringing him a step closer to Nature.

The aforementioned aspect is first of the three significant scenes which involve the Golden Country. The passages suggest a prophetic dream of encounter as evident in this part, as the following meeting place for Winston and Julia's rebellious affair against the principles of the Party, in the physical reality as well in the presence of the *Song of the Thrush* and the final collapse and circumstances of Winston in Room 101. It is in these moments that Nature is considered a touchstone for humans' own survival and the realization of the connection between humans and Nature where the formers are free and at peace. Humboldt (1845) has expressed a similar notion in *Cosmos* regarding Nature that it is moved, vivid and animated by internal forces only when Nature is grasped as "one great whole". The place where decentralization of humans takes place and brings a shift in viewpoint that humans are not at the centre of everything, a greater force, a greater entity-Nature is the foci.

Yet another aspect which denotes its significance of the setting is not in its vulnerability, but in the fact that Nature, however, has its own dynamics, where for humans nothing is pre-condition by human agency. Thus, it is crucial for Winston as it contradicts the Party's overall vision of the present and the future. O'Brien speech, where he stamps his boot on a human face, for his lust of power: "There will be no art, no literature, no science . . . no distinction between beauty and ugliness . . . no curiosity, no enjoyment of the process of life" for "all competing pleasures will be destroyed" (Orwell, 1949, p. 215). Orwell (2001) laments the atrocities and himself points out regarding putting an end to all the pleasures of life as claimed by the Party, that "if we kill all pleasure in the actual process of life, what sort of a future are we preparing for ourselves?" (p. 248)

The void of humans and Nature; the void of humans detached from their childhood; the void of humans from having their own life under an oppressed system; and the void of humans from their personal thoughts due to the embedded and naturalized myth they have been following blindly. Only when the void is filled then the more than human relationship (Cronin 2017; Coupe, 2009; and Oppermann, 2014) between humans and Nature can be

realized in the era of Anthropocene, in the era of steel and concrete. All these strands, however, constitute the novel, the ST and TT.

Against this spectacle, in an essay, Orwell (2001) has proclaimed:

By retaining one's childhood love of such things as trees, fishes, butterflies and—to return to my first instance—toads, one makes a peaceful and decent future a little more probable, and that by preaching the doctrine that nothing is to be admired except steel and concrete, one merely makes it a little surer that human beings will have no outlet for their surplus energy except in hatred and leader-worship. (p. 448)

The next key passage holds significance in the commencement of resistance, its emphasis on the value of openness to natural impulsiveness and impetuosity as evinced in the second “Golden Country” scene in *1984*. The *Song of the Thrush* empowers Winston's fears and conundrum.

Winston watched it with a sort of vague reverence. For whom, for what, was that bird singing? No mate, no rival was watching it. What made it sit at the edge of the lonely wood and pour its music into nothingness? He wondered whether after all there was a microphone hidden somewhere near. He and Julia had spoken only in low whispers, and it would not pick up what they had said, but it would pick up the thrush. Perhaps at the other end of the instrument some small, beetle-like man was listening intently— listening to that. [B]y degrees the flood of music drove all speculations out of his mind. It was as though it were a kind of liquid stuff that poured all over him and got mixed up with the sunlight that filtered through the leaves. He stopped thinking and merely felt. (p. 106)

ونسٹن اسے ایک موبوم نگاہ تقدیس سے دیکھتا رہا چڑیا کس کے لئے اور کس لیے گا رہی تھی؟ اسے نہ تو کوئی محبوب دیکھ رہا تھا نہ کوئی رفیق۔ آخر سنسان جنگل کے بالکل سرے پر اسے اپنے گلہائے نغمی دامن عدم میں برسا دینے کا ایسا کیا سبب نظر آ گیا تھا؟ اسے اندیشہ ہو نے لگا کہ اس پاس کہیں کوئی مائیکروفون چھپا ہوا نہ ہو۔ جولیا اور اس میں جو گفتگو ہوئی تھی وہ محض کانا پھوسی تھی اور مائیکروفون کی گرفت میں نہ آئی ہو گی لیکن مینا کی آواز تو سن لی جا سکتی تھی۔ کیا عجیب

کہ آلے کے دوسرے سرے پر کوئی ٹھگنا تیل چٹا نما شخص دھیان سے سن رہا ہو گا لیکن موج در موج سنگیت کے سیلاب میں بدگمانی کے تمام گھروندے بہ گئے۔ ایسا معلوم ہونے لگا جیسے کوئی سیال مادہ ساری فضا میں منتشر ہو کر دھوپ کے ساتھ مخلوط ہو گیا ہوا اور پتوں سے چھن چھن کر ونسٹن پر برس پڑا ہو۔ اس نے مال اندیشی ترک کر دی اور احساس کی لذت میں ڈوب گیا۔

The translator has adopted a combination of word-for-word and sense-for-sense techniques while translating this particular passage which though delivers the intended meaning and the message of the ST. The flow of thoughts as depicted in the ST at times appear in bits and pieces in the TT, which affects the imagery of this scenic environment. However, for the readers of the Urdu language, the text would not halt their flow while imagining this scene, but it will affect those who have read the ST at first, followed by the TT.

The song of thrush is significant in two ways for Winston. First, it is the starting point of his relationship with Julia, while the second reason is where the whole argument lies. The song aids Winston in overcoming his repudiated thoughts, the Party, the cult of Big Brother and the principles of INGSOC. The song is no less than a reverie, free from any sort of agency, yet momentarily Winston is concerned regarding their conversation if heard, in most circumstances by the Thought Police. The ghastly and appalling mind-set of the totalitarian regime enclosed in the citizens of Oceania especially in the middle class alters their reality, their life and their individuality. This move to emotive direction and inclination is significant, for the quintessence of the Party's control is to command the intellect, sifting experienced reality entirely through a set of predefined principles and notions that are articulated in Newspeak. While the Party has built, "a world of steel and concrete, of monstrous machines and terrifying weapons" (Orwell, 1949 p. 65). In this world, "The birds sang, the proles sang, the Party did not sing" (Orwell, 1949, p. 196).

As evident from the text, Winston is in predicament regarding the singing of the bird that for whom the bird was singing, for them or for its own sake. However, it is the essence of the relationship of humans and Nature that once deeply involved in the act of Nature, humans tend to cast away all their ailing, and become part of the web of life. This passage enforces the geocentric viewpoint while disregarding the notion of anthropocentrism. For Nietzsche, (1886, p. 162) the anti-anthropocentric idea is an "extravagant task" and its purpose is to "translate man back into nature", in their rightful place. It is nonetheless an effort to put back the strayed humans to the naturalistic settings where they are free from any agency hovering

on their minds. In the world of Oceania, the birds and the proles sang but singing had no place in the Party. The proles are considered as a touchstone to the naturalistic settings because they were still living in their own archaic world and were not loyal to any Party, rather they were the real human beings who were loyal only to themselves.

Lord Byron (1812) in one of his long narrative poems has penned down Nature as the Consoler, this passage echoes his vantage that he becomes a significant part of the surroundings. He proposes, “I live not in myself, but I become /Portion of that around me; and to me, High mountains are a feeling, but the hum of human cities torture” (680–83).

Orwell’s writing reverberates as a response to the problems continuously articulated in the history of ecological thought which is the estrangement of humans from the conditions of their own existence.

4.3.1 Language and Environment

Language then is an expression of life, a means of communication. From linguists to environmentalists and ecologists assert the fact that the connection between language and the environment can only be established through vocabulary (Chawla, 1991; Cronin, 2017; Coupe, 2009; Iovino and Oppermann 2014 and Sapir, 1912). It is the essence and power of words that we seek to justify its ends, it is the power of language that we can either promote the ecological considerations by foregrounding the issues. On the other hand, we can rather disregard them through backgrounding or downplaying the environment, our Nature. Therefore, the connection between humans and Nature/environment is a story which is in need of an explorer at the heart of the journey.

However, when language is used for abuse and lust of power, for personal interests, for implementing the principles in the guise of myths in an oppressed state, citizens of such a state are doomed. The choice of words, formulated in the shape of a fixed mental map-signifier and signified, which become embedded in the minds of the people are thus hard to change. Those specific words and vocabulary then become the ultimate weapon for altering the reality in a way the specific class desire. It is through language and history that myths are formulated. The mentioned assertions have a canny resemblance to the novel, *1984* at hand.

Yet where such nuances degrade the beauty of language, it can bring a change as well. Where humans once become free to their individual thinking, it is where they can truly witness their Nature, their surroundings and their environment.

Kenneth Burke (1970), a philosopher and a rhetorician, asserts that humans are linguistic creatures who by nature always make use of symbolic language while performing any activity. No matter the different kinds of absolute reality we tend to imagine to exist, it is only through language that we can conjure it up. As he puts forward the notion of language that the concept of an “ultimate Word” would not exist without the words we use while speaking of that “Word”.

— if all the records told the same tale—then the lie past into history and becomes truth. ‘Who controls the past,’ ran the party slogan, ‘controls the future: who controls the present controls the past.’ And yet the past, though of its nature alterable, never had been altered. It was quite simple. All that was needed was an unending series of victories over your own memory. ‘Reality control’, they called it: in Newspeak, ‘doublethink. (p. 30)

اگر تمام دستاویزی یہی داستان بیان کرنے لگتیں تو یہ ہر افراء پردازی تاریخ بن جاتی اور صداقت کا روپ دھار لیتی " جس کے قابو میں ماضی ہے " پارٹی کا نعرہ تھا " اس کے قبضے میں مستقبل ہے جس کے قبضے میں حال ہے اس کے قابو میں ماضی ہے " پھر بھی ماضی کے قابل ترمیم ہونے کے باوجود اس کی ترمیم کبھی ہرگز نہیں کی گئی تھی جواب اس وقت درست تھا وہ ازل سے ابد تک درست تھا سیدھی سی بات ہے۔ ضرورت صرف اس کی تھی کہ اپنی یادداشت پر غیر مختتم فتوحات حاصل کرتے رہے۔ پاسبانی حقیقت اس کا نام تھا۔ نیوسپیک میں اسی کو دہرا شعور کہا جاتا تھا۔

In this text, the word “truth” is adapted as “صداقت” in TT which means “fact or accuracy”, an anaphoric expression which refers to the records in the first line of the ST, if the records were containing facts that were accurate or true. While in the succeeding clause “lie” is used which is rendered as افتراء پردازی in TT that means “false, malicious or slanderous”, though the equivalent of the word “lie” in Urdu is جھوٹ. But in this translation, افتراء پردازی is used which can be construed correctly because the statement is concerned with the story of previous records or the history of the past events.

The key passage which reveals the bitter truth and presents the ultimate reality of the Party. Only the governing bodies are the sole creators of the whole system, of life (socially constructed) itself. Hence, they have the power to control the past, present and future. Historically past cannot be changed but only through the words, the past can be altered through rewriting history in order to benefit the ideologies of a particular set of people, the

“exclusive elite”. Consequently, the masters of power have the ultimate weapon ‘language’ to win their battles through exploitation and manipulation of a past unheard and a future which is uncertain for its citizens. This Winston has realized yet till the end he decides to fight for his own plight at which he fails gravely. All it was needed to accept the Party and its system, to become a conformist to the Party, to the Big Brother and to their own memories. As mentioned in closing lines of the novel, Winston's acceptance of the fabricated truth which states the similar fate of those who abide by the law to the system and put an end to their fruitless struggles and rebellions:

He gazed up at the enormous face. Forty years it had taken him to learn what kind of smile was hidden beneath the dark moustache. O cruel, needless misunderstanding! O stubborn, self-willed exile from the loving breast! Two gin-scented tears trickled down the sides of his nose. But it was all right, everything was all right, the struggle was finished. He had won the victory over himself. He loved Big Brother. (Orwell, 1949, p. 252)

The Eleventh Edition is the definitive edition,' he said. 'We're getting the language into its final shape -- the shape it's going to have when nobody speaks anything else. When we've finished with it, people like you will have to learn it all over again. You think, I dare say, that our chief job is inventing new words. But not a bit of it! We're destroying words -- scores of them, hundreds of them, every day. We're cutting the language down to the bone. The Eleventh Edition won't contain a single word that will become obsolete before the year 2050. (p. 44)

یہ گیارہویں اشاعت قطعی ملحض اشاعت ہے "وہ کہنے لگا" ہم زبان کو آخری شکل میں ڈھال رہے ہیں یہ وہ شکل ہو گی جس کے ہوتے ہوئے کسی اور زبان میں کوئی بات نہیں کیا کرے گا جب ہم اس کی تکمیل کر چکیں گے تو ہمارے جیسے لوگوں کو اسے تمام کا تمام نئے سرے سے سیکھنا ہو گا۔ تم سوچتے ہو گے ہمارا اصل کام نئے الفاظ کی ایجاد ہے لیکن نہیں، بالکل ایسی بات نہیں! ہم تو الفاظ کو تباہ کر رہے ہیں۔ بیسیوں بلکہ سینکڑوں الفاظ روزانہ ہم زبان کو اس کی ہڈیوں تک چھیل دے رہے ہیں گیارہویں اشاعت میں ایک لفظ بھی نہیں ہو گا جو ۲۰۵۰ء سے پہلے متروک ہو سکے

The word “definitive” which means “considered to be the best of its type” or “not able to be changed or improved” or “conclusion”, is translated as **آخری، قطعی ملخص** which means **آخری، قطعی ملخص** and **مخلص** means **مخلص**. However, the English word ‘definitive’ is equivalent to the Urdu language word **قطعی** yet the translator has used ‘two’ words to translate the ST word to emphasise the meaning of ST in TT. The overall conflict in most of the translation is the issue of overexpression of ideas in a literal sense. While in this case, “We're cutting the language down to the bone” is translated into **ہم زبان کو اس کی ہڈیوں تک چھیل دے رہے ہیں،** here the translator is following the ST words too closely in the TT.

In a conversation between Winston and Syme, Syme has revealed the bitter reality of the Party’s aim regarding the human language. Their significant agenda is that the people of Oceania remain oppressed not just through the system where they have limited all sources of pleasure but to restrict the human language as well in terms of generating a conversation and living their life. As Cronin (2017 p. 40) laments that as humans we use our mouth only for two reasons and activities, which are eating and talking. When the act of talking itself is reduced because the vocabulary of that particular language will become monotonous, the same words used repeatedly for various things by mere inclusion of specific affixes particularly “prefixes”. Ontologically, this illustrates the drastic agonizing of language abuse where humanity is being deprived of its right usage and claim.

It's a beautiful thing, the destruction of words. Of course, the great wastage is in the verbs and adjectives, but there are hundreds of nouns that can be got rid of as well. It isn't only the synonyms; there are also the antonyms. After all, what justification is there for a word which is simply the opposite of some other word? A word contains its opposite in itself. Take "good", for instance. If you have a word like "good", what need is there for a word like "bad"? "Ungood" will do just as well -- better, because it's an exact opposite, which the other is not. Or again, if you want a stronger version of "good", what sense is there in having a whole string of vague useless words like "excellent" and "splendid" and all the rest of them? "Plusgood" covers the meaning, or "doubleplusgood" if you want something stronger still. Of course we use those forms already. but in the final version of Newspeak there'll be nothing else. In the end the whole notion of goodness and badness will be covered by only six words -- in reality, only one word. Don't you see the beauty of that, Winston?

It was B.B.'s idea originally, of course,' he added as an afterthought. (Pp. 44-45)

بڑی حسین سی بات ہے۔ الفاظ کی بربادی، افعال اوص صفتوں میں سے زیادہ ضائع ہوتے ہیں، اس میں کوئی شبہ نہیں۔ تاہم سینکڑوں اسموں سے بھی نجات مل سکتی ہے۔ صرف مترادفات کی بات نہیں، متضادات بھی۔ آخر کسی ایسے لفظ کی کیا ضرورت ہے جو محض کسی اور لفظ کا الٹا ہے کسی بھی لفظ میں خود ہی اس کا متضاد مضمحل ہوتا ہے مثال کے طور پر "خوب" کو لو۔ اگر ایک لفظ خوب ہے تو پھر ایک اور لفظ "زشت" کی کیا ضرورت ہے؟ نا خوب، اسی مفہوم کو اسی حد تک ادا کر سکتا ہے بلکہ اس سے بہتر طور پر کیونکہ یہی بعینہ متضاد ہے جو اول و الذکر نہیں۔ یا پھر اگر آپ کو 'خوب' کے درجات کی بلندی چاہیے تو بہتر 'احسن' جیسے الفاظ کے ایک طویل سلسلے کی کیا تک ہے؟ مزید خوب، میں وہی معنی پنہان ہیں۔ یا پھر اگر اونچے درجے کا مفہوم درکار ہو تو "دو چند مزید خوب" ابھغ ضرور یہ شکلیں ہمارے ذہن استعمال ہیں لیکن نیو سپیک کی تکمیل و تدوین کے بعد اور کچھ نہیں ہو گا آخر کار، خوب درشت کا سارا کا سارا تصور صرف چھ الفاظ میں ادا ہو سکے گا سچ پوچھو تو محض ایک لفظ سے ونسٹن تمہیں اس کی خوبی نظر نہیں آتی؟ یہ تخیل بڑے بھائی کا تھا۔

In the TT, doubleplusgood is rendered as دو چند مزید خوب while plusgood as مزید خوب, the issue lies in the fact that such words are not even part of the source language-English but a creation of Orwell's Newspeak language. Where the interest is in the affixes and most of the created words are object to prefixes (سباقہ) and suffixes (لاحقہ) presented in the simplistic meaning possible, in order to restrain human functions of thought, imagination and speech. Verbs and adjectives are eliminated because verbs refer to actions, and adjectives describes qualities which have no place in the "definitive" edition of Newspeak. Actions and qualities give way to thought, realization, appreciating things and getting things done, such features are contrary to the regime of Big Brother and the English Socialism. The predicament is how can there be beauty in destroying words, in ruining and eradicating a language, it is a paradox in play.

Cupitt (1990, p. 9) proclaims, "your vocabulary shapes your world for you and enables you to get a grip on it". Hence, the limits of our language then become the limits of our world for us. Eventually, the world for the citizens of Oceania will be reduced to a couple of words which in turn, put a limit to the communication among its citizens, the cardinal aim of the Party. Such notions derail the faculty of imagination and novelty, humanity being deprived of the linguistic creation which halts and derails the connection with the environment.

Don't you see that the whole aim of Newspeak is to narrow the range of thought? In the end we shall make thoughtcrime literally impossible, because there will be no words in which to express it. Every year fewer and fewer words, and the range of consciousness always a little smaller. The Revolution will be complete when the language is perfect. Newspeak is Ingsoc and Ingsoc is Newspeak,' he added with a sort of mystical satisfaction. 'Has it ever occurred to you, Winston, that by the year 2050, at the very latest, not a single human being will be alive who could understand such a conversation as we are having now? (p. 45)

جانتے ہونا، کہ نیوسپیک کا سب سے بڑا منتہائے نظر ہے فہم و ادراک کے دائرے کو تنگ کر دینا؟ انجام کار ہم جرم فکری کو عملاً ناممکن بنادیں گے کیونکہ اس کو ادا کرنے کیلئے الفاظ ہی نہیں ہوں گے۔ ہر تخیل اور ہر تصور جس کی اشد ضرورت محسوس ہوا کرے گی صرف ایک ایسے لفظ سے ادا ہوسکے گا جس کے لغوی معنی کو بالکل واضح طور پر معروف و محدود کر دیا جائے گا۔ اور تمام دوسرے اصطلاحی اور مجازی مفہوم سے اس کو یکسر پاک کر دیا جاچکا ہوگا۔ اسی گیارہویں اشاعت ہی میں ہم لوگ اس منزل سے کچھ زیادہ دور نہیں۔ لیکن یہ عمل ہمارے تمہارے مرنے کے بعد بھی بہت دنوں تک جاری رہے گا۔ سال بسال الفاظ میں تخفیف اور دائرہ میں سمٹاؤ۔ ابھی ابھی جرم فکری کی تو حیثیات و تاویلات نہیں ہیں۔ بس ضبط نفس اور حقیقت کو کنٹرول کرنے کا سوال ہے لیکن آخر میں اس کی بھی چنداں ضرورت باقی نہیں رہے گی۔ زبان مکمل ہوتے ہی انقلاب مکمل ہو جائے گا؛ نیوسپیک انگسوک ہے اور انگسوک نیوسپیک؛ وہ ایک مبہم سے اطمینان کے ساتھ بولا۔ تم نے کبھی سوچا ہے ونسٹن کہ زیادہ سے زیادہ ۰۵۰۲ء تک کوئی ایک آدمی بھی ایسا نہیں باقی ہوگا جو اس قسم کی گفتگو سمجھ سکے جیسی گفتگو ہم کر رہے ہیں؟

As Cupitt (1990) has asserted that the vocabulary we use in our communication shapes our world for us consequently, it enables us to get a hold on our language. Hence the limits of our vocabulary, the limits of our language then become the limits of our world as well. We then cannot differentiate between the reality and the phantom of reality that has been constructed for us. Coupe (2009) has mainly grounded his theory under the influence of Kenneth Burke who has nonetheless presented the shrilling image that when a language becomes perfect, it becomes absolute. Language as absolute, results in the tyranny of the system, in the form of the totalitarian regime as in *1984* which consists of Big Brother and Inner Party.

When the act of talking itself is reduced because the vocabulary of that particular language will become monotonous. The use of same words for various things through the inclusion of specific affixes stands for language as constructed subservient to the system. Hence, the citizens of Oceania and the language are made subservient to the exclusive elite and their system.

A character in *Animal Farm* (Orwell, 1945) presents the harsh reality of the manipulation of language which is nonetheless the concern and subject in *1984* as well. "A society that cannot control its language is doomed to be oppressed in terms of which deny it the very most elemental aspect of humanity and that those who control the means of communication have the most awful of powers—they literally can create the truth they choose".

The proles are not human beings,' he said carelessly. 'By 2050 earlier, probably -- all real knowledge of Oldspeak will have disappeared. The whole literature of the past will have been destroyed. Chaucer, Shakespeare, Milton, Byron -- they'll exist only in Newspeak versions, not merely changed into something different, but actually changed into something contradictory of what they used to be. Even the literature of the Party will change. Even the slogans will change. How could you have a slogan like "freedom is slavery" when the concept of freedom has been abolished? The whole climate of thought will be different. In fact there will be no thought, as we understand it now. Orthodoxy means not thinking -- not needing to think. Orthodoxy is unconsciousness. (p. 46)

پرول انسان نہیں ہیں" اس نے بے نیازانہ کہا۔ ۲۰۵۰ء تک بلکہ شاید پہلے ہی ---- اولڈ " سپیک کا حقیقی علم مفقور ہو چکا ہوگا۔

ماضی کا سارا سرمایہ ضائع کر دیا جا چکا ہوگا۔ چاسر، شیکسپیر، ملٹن، ہائرن۔ یہ لوگ نیو سپیک ترجموں کے ذریعے باقی رہیں گے۔ جو نہ صرف اصل سے مختلف ہوں گے بلکہ اپنی اصلی صورتوں سے متضاد شکلوں میں مبدل ہو چکے ہوں گے۔ حتیٰ کہ پارٹی کا ادب بھی بدل چکا ہوگا۔ نعرے تک بدل چکے ہوں گے۔ بھلا یہ بتاؤ "آزادی غلامی ہے" کا نعرہ کیسے باقی رہ سکتے گا جبکہ آزادی کے تخیل کا ہی خاتمہ ہو چکا ہوگا؟ فکر و شعور کی آب و ہوا ہی یکسر مختلف ہوگی۔ فکر و شعور کے جو معنی ہم لوگ اب سوچتے ہیں اس معنی میں فکر و شعور دراصل ہوں گے ہی نہیں۔

راسخ الاعتقادی کا مطلب ہے نہ سوچنا..... سوچنے کی ضرورت ہی نہ پڑنا۔ راسخ الاعتقادی لاشعور کا نام ہے۔"

According to the Party members, proles are not considered human beings which has become an embedded reality for the citizens who renders them in a similar way. Their humanity is questioned because they are not bothered about their surroundings. When Syme passes such remark, it is obvious that even in the future people will not be concerned regarding their existence in the society. Even the way, the world of literature is dealt with is demurring. Literature either is destroyed or exists in Newspeak words which echoes the Puritan way of treating art, theatre and literature. The allusions emerge as a "textual past" which intermingles and is altered in the Orwellian present.

The Party's aim to control, mould and consume human reality through the language they use which, as a result, put forwards a series of yet "definitive" editions of dictionaries that are related to the oldspeak past. The arduous efforts with which the Party is formulating a new language, their hatred of language at the same time, is realized linguistically. The party has created a mere "linguistic prison", reducing the humans' linguistic world through narrowing down and defining words until a pure language is formed in norms with the Party's ideologies and myths. The Party aims to fix the language echoes Swift and Defoe inverts; however, the intent of Swift opposes to the Party's attempt of fixing language. The former aimed at for the future readers for whom the fixed language would be intelligible and would preserve the memory of the writer as well as those writers who wrote about them. While the latter is concerned to make all the past words and its language unintelligible, to destroy not only words but memories, imagination and creativity, the upshot is to destroy the past and the language which conserves it. Hence, "Newspeak is the future", ironically there will never be a "definitive" edition because, with the advent of every new edition, the old version becomes outmoded. Thus, the intent to limit the range of human thought will continue to the point that the past, present and future will not exist linguistically and historically which will impact the contemporary history as well. In all the mist of language manipulation, the relationship between language and environment, and humans and Nature, is vulnerable in the canon of Orwell.

In the world of Big Brother, the umbra of Newspeak presents a surreal account of language wherein the citizens are using words which represent socially constructed reality, unreal connotations. However, the meaning of the words are not fixed but a mere interplay of

each other and the present scenario is, the meanings of the words of Newspeak only accounts for the meanings of the Party which in reality is hard to come by. It is the manipulation and exploitation of language from the very basic unit- morpheme. The Party thus asserts that language itself is its ontological enemy. At the other end, the aforementioned assertions posit that language is a victim and bias to anthropocentrism where all the natural phenomenon are its constructs. This is the visible language with its invisible story.

“If there is hope, wrote Winston, it lies in the proles” (p. 60).

”اگر کسی سے امید کی جاسکتی ہے، (ونسٹن لکھ رہا تھا) تو پرولوں سے کی جا سکتی ہے۔

“Until they become conscious, they will never rebel, and until after they have rebelled they cannot become conscious” (p. 61).

”یہ لوگ جب تک خود آگاہ نہیں ہو جاتے۔ یہ کبھی ہرگز بغاوت نہیں کریں گے۔ اور جب تک بغاوت نہیں کر لیتے۔ اس وقت تک خود آگاہ نہیں ہو سکیں گے۔“

The word “conscious” is translated as آگاہ but the appropriate translation would be شعور which presents the intended meaning of the ST. Hence, it impacts the intended meaning of a crucial statement in the TT.

Through the course of the novel, two contrasting yet significant notions are present regarding the proles (the lower class of Oceania). First, only the proles have remained human and second, proles are not human beings. In 1984, at various instances through the voice-thoughts of Winston it is revealed that the sole beacon of light, of hope and embodiment, are the proles who have not forgotten their roots and primitiveness, who have remained loyal to humanity. A way of nonconformity is expected from the proles as they are the storehouse of the vast panoramic way of life; of history; of literature; and human emotions.

Furthermore, the proles have their own indigenous culture, their own indigenous language; hence, the reason they are considered as the touchstones to naturalistic settings in the novel. They have remained human, remained connected to their own archaic world, norms and respect Nature as a whole who are free from the clutches of the Party rules and principles.

Further adding to the vast debate of Abram (1996) regarding the deep connection between humans and their environment that indigenous cultures carry on their environmental knowledge orally through their different succeeding generations. The passed-on knowledge

has allowed the people of such cultures to fulfil their desired needs without affecting and damaging their ecosystem as they are part of: “The linguistic patterns of an oral culture remain uniquely responsive, and responsible, to the more-than-human life-world, or bioregion, in which that culture is embedded” (p. 68).

The reason when Winston strikes a conversation with the old man at the pub neither can grasp the meaning of each other because both belongs to two different cultures and world. Where the former has no thinking capacity beyond what is presented to them, while the latter, has freedom of thought as well as freedom of language to use and speak.

In any totalitarian system, the predominant means of controlling the people of that system is the control through language. In world of *1984*, the Party not only has kept hidden all the records of the existing language- oldspeak but they have even created a version of their own language “Newspeak”, derived from the English language, to put an end to human freedom, thinking and emotions. Orwell (1949) has explained the notion of this particular language in the Appendix, entitled “The Principles of Newspeak”, which is a guide to the language. Newspeak is meant to reproduce INGSOC principles, by creating a linguistic system which consists of words expressing only their principles where there is no space for any other concept:

The purpose of Newspeak was not only to provide a medium of expression for the worldview and mental habits proper to the devotees of Ingsoc, but to make all other modes of thought impossible. It was intended that when Newspeak had been adopted once and for all and Oldspeak forgotten, a heretical thought that is, a thought diverging from the principles of Ingsoc should be literally unthinkable, at least so far as thought is dependent on words. (p. 255)

However, the indictment against the translator of the novel is, he has not translated the Appendix of Newspeak. He has rather skipped the entire section and the novel ends on chapter 6 of Part 3 (p. 252) in the TT with Winston’s realization of his victory over himself and the fact that he loved Big Brother, اسے بڑے بھائی سے محبت ہو چکی تھی .

The upshot, language is an act of art, art influences people, opening their minds, imagination and vistas however, in *1984*, art has been used for manipulation for all the wrong

reasons. The coloured posters displayed across Oceania substitutes not for enlightenment and entertainment but oppression and annihilation of human thought.

“Linguistic manifestation is necessary for the realization of human potential.”

4.4 All the Stories Matter

All the stories matter: the visible, the invisible, the inanimate, and the nonhuman form of life— which for a long time have been considered rather with a basic “assumption”. The assumption that all such matter is inert, passive and is unable to convey its meaning in an independent and separate manner. However, the material turn shatters such nuances of the “chasm between human and nonhuman forms of life”. Matter, then is text, this study, the novel *1984* both the ST and TT, the language used is matter. Everything around us is matter, all our surroundings, the apparent and the unapparent has a story of its own. All these stories function in the form a flux. Agency cannot be construed as an inbuilt property to humans only rather it is an omnipresent property of matter as well, “as part and parcel of its generative dynamism”, which then leads to the emergence of reality in an intertwined flux (Iovino and Oppermann 2014, p. 3). Thus, agency is not bound within anthropocentrism while the matter has a story and agency of its own and the earth then no longer revolves around the human story rather the protagonist becomes the matter with its own story.

The implicit influence of ecological consciousness in the novel presents a (re)scrutiny of the human centered ideologies and behaviors, and focusing primarily on the enactment of nonhuman phenomena, the stories of matter and its depiction towards a new geocentric awakening and consciousness.

The visible and invisible stories as prevalent in the ST and TT of *1984* are: the stories of Winston’s act of writing a diary; the story of Winston himself, his struggle between the truth-reality and the falsehood or altered reality; the story of the coral paperweight; the story of the language- Oldspeak and Newspeak and the story of the Proles. The relationship between humans and Nature is yet another story which has been explored in the previous section and is being explored in this part as well. It is a story leading to the road less travelled through the wild which has, at last, found its explorer as in *1984*.

From Mr.Charrington’s antique shop, Winston purchases a coral paperweight which is an old yet beautiful glass that contains a fragment of coral in it. The result of this small yet insignificant thing which might be for some, has a profound effect on Winston in calming

him against his fear of rats. Thus, a useless object becomes a symbol for reclaiming the deep roots and to connect Winston to the past of humanity, life and history.

Its importance lies in this conversation between Winston and Julia:

“I don’t think it’s anything—I mean, I don’t think it was ever put to any use. That’s what I like about it. It’s a little chunk of history that they’ve forgotten to alter. It’s a message from a hundred years ago, if one knew how to read it” (p. 124).

" میرے خیال میں کچھ بھی نہیں۔۔۔ میرا مطلب ہے، شاید کبھی اس کا کوئی مصرف نہیں ہوگا۔ اور اس کی یہی بات تو مجھے پسند ہے۔ یہ تاریخ کا وہ ٹکڑا ہے جسے مسخ کرنا لوگ بھول گئے ہیں۔ یہ پچھلی صدی کا ایک پیغام ہے، اگر کوئی اسے پڑھ سکے۔"

In these lines, the translator has translated the idiom ‘put to any use’ in TT as مصرف which means , its English equivalent is ‘cost’ while the idiom means, “to apply or utilize someone or something to suit a particular need or person”. Wasti has used a single word ‘مصرف’ to explain this notion, however, which gives the essence of similar connotation as the intended meaning of ST, مصرف in the broadest sense can be taken as:

In another instance, the translator has used the word مسخ for “alter”. While مسخ means “to change the quality of something, from good to bad”, on the other hand, here “alter” refers to either “change” or “destroy”.

It is the story of coral paperweight which acts in the defence of Winston in calming his fears. Its sight presents the beauty which makes him forget his surroundings and fears. The paperweight is symbolic in a way that it is source of a guide for realising the connection between humans and their environment, the matter that is surrounding them, all these factors contribute in the form of a material “mesh” where everything is in a “vastly knotted” storied matter. The coral paperweight is a storied matter, not an object anymore, rather entangled in a more than the human way which tells Winston about the world they are living in and inhabiting as if was indulged in a communication with him. Consequently, the delicacy of this story-coral paperweight brings a shift to non-anthropocentric view. As Abram (1996, p. 127) has insisted, “All things and beings then have the ability to communicate something of themselves to the other beings”. Orwell himself has answered the symbolic meaning of the

paperweight: “The paperweight was the room he was in, and the coral was Julia’s life and his own, fixed in a sort of eternity at the heart of the crystal” (p. 125).

Shelden (1991) has described this crucial phenomenon of Orwell as:

There must be a place in the modern world for things that have no power associated with them, things that are not meant to advance someone’s cause, or to make someone’s fortune, or to assert someone’s will over someone else. There must be room, in other words, for paperweights and fishing rods and penny sweets and leather hammers used as children’s toys. And there must be time for wandering among old churchyards and making the perfect cup of tea and balancing caterpillars on a stick and falling in love. All these things are derided as sentimental and trivial by intellectuals who have no time for them, but they are the things that form the real texture of a life. 1984 makes it clear what life would be like without them, and it is this subtext that makes Orwell’s strongest point for something hopeful in the future. (Pp. 436-37)

The party members are specifically kept under constant surveillance whereas, the proles are disregarded from such actions because according to the mind-set of Inner Party the proles are “politically unconscious”. The proles are not bothered about anything nor they have the rational to challenge the ongoing power dynamics of the Big Brother. As O’Brien declares, “They are helpless, like animals... outside— irrelevant” (p. 216). However, the bemusing query is proles are not affected by their surroundings yet only the proles have authentic human feelings where “the proles... were not loyal to a party or a country or an idea, they were loyal to another’ and ‘had stayed human...had held on the primitive emotions which he (Winston) himself had to re-learn by conscious effort” (p. 135). Proles are the beacon of future likewise, the repertoire of the history, language and literature. Orwell’s tacitly has presented his purport which echoes of the environmental thinkers: The realms of heart and mind, of nature, culture and politics, must be harmoniously intertwined again to the expectation of genuine change in the war against injustice, rift, alienation and corruption.

Exploring the story of coral paperweight further to the point where Winston found it in Mr.Charrington’s shop:

It was a heavy lump of glass, curved on one side, flat on the other, making almost a hemisphere. There was a peculiar softness, as of rainwater, in both the colour and the texture of the glass. At the heart of it, magnified by the curved surface, there was a strange, pink, convoluted object that recalled a rose or a sea anemone. (p. 80)

یہ شیشے کا ایک وزنی ٹکڑا تھا، ایک جانب محدب اور ایک طرف مسطح قریب قریب ایک نصف کرہ سا۔ اس بلور کے رنگ اور لمس میں آب نیساں کی سی لطافت اور آب و تاب تھی۔ اور گویا اس شیشے کے دل میں ساتھ ساتھ ڈھلی ڈھلائی کوئی عجیب گلابی سی چیز تھی جو محدب سطح میں سے بڑی ہو کر نظر آ رہی تھی اور اسے دیکھتے دیکھتے گلاب یا سرخ کنول کا تصور خود بخود ابھرنے لگتا تھا "کیا ہے یہ؟" ونسٹن نہایت ہی محفوظ ہوتے ہوئے پوچھ بیٹھا۔

Wasti has translated "curved on one side, flat on the other" as ایک جانب محدب اور ایک ابھرا ہوا (ساتھ ساتھ and قریب قریب) in a reduplicated manner (قریب قریب) which means اور پھیلا ہوا. Nonetheless, the translator has presented the ST intended meaning, integrity and beauty of the coral aesthetically in the TT which is soothing and pleasing for the readers of the TL.

The artistic transformation as evident in TT can be realized implicitly by the interpreters and readers of 1984, the interconnectedness of humans, inanimate and nonhuman as intrinsic part of the web, part of the 'mesh'. It is the awakening of human consciousness to find Nature even in the smallest of things.

"It is a beautiful thing," said the other appreciatively. 'But there's not many that'd say so nowadays'" (p. 81).

"بڑی حسین شے ہے تو" مخاطب نے بانداز تحسین دہرایا۔ "لیکن ایسا کہنے والے آجکل کم ہی ملیں گے"

Winston immediately paid over the four dollars and slid the coveted thing into his pocket. What appealed to him about it was not so much its beauty as the air it seemed to possess of belonging to an age quite different from the present one. The soft, rainwatery glass was not like any glass that he had ever seen. The thing was doubly attractive because of its apparent uselessness, though he could guess that it must once have been intended as a paperweight. It was very heavy in his pocket, but fortunately it did not make

much of a bulge. It was a queer thing, even a compromising thing, for a Party member to have in his possession. Anything old, and for that matter anything beautiful, was always vaguely suspect. (p.81)

یہ چار ڈالر ونسٹن نے بے پس و پیش ادا کر دیے اور قابلِ رشک نادر شے اپنی جیب میں ڈال لی۔ اتنی کشش اس کے حسن ظاہری میں نہیں تھی جتنی اس احساس میں تھی کہ وہ ایک ایسے دور رفتہ کی یادگار ہے جو موجودگی عہد سے یکسر مختلف تھا یہ نفیس آبدار شیشہ اتنا بے مثال تھا کہ ونسٹن کی نظر سے ویسا شیشہ کبھی نہیں گزرا تھا۔ اس میں دیتی کشش اس لیے تھی کہ اس کا بے مصرف ہونا عیاں تھا گو قیاس سے سمجھ رہا تھا کہ کبھی اس سے اوراق کے اڑنے کے خلاف وزن کا استعمال لیا جاتا ہوگا۔ جیب میں اس کا بوجھ محسوس ہو رہا تھا لیکن خوش قسمتی سے اس نے کوئی نمایاں ابھار پیدا کیا تھا۔ ایک پارٹی ممبر کے حق میں ایسی چیز کی ملکیت شبہ انگیز بلکہ سمجھوتہ بازی سمجھی جا سکتی تھی۔ ہر پرانی چیز اور اسی لیے ہر خوبصورت چیز ہمیشہ مشتبہ نظروں سے دیکھی جاتی تھی۔

The translator has employed word-for-word and sense-for-sense translation for TT which as a matter of fact presents the similar ambience of ST.

The story of coral is not visible to all, only those who appreciate Nature and environment and have a conscience can come across this visible yet invisible matter. The coral is a symbol of the past and the skill required to produce such craft is no longer present, it might be present among the proles whom Winston keeps on recurring as humans where the hope lies. The party has destroyed most the of rich treasure which is a reminder of the past way of life, the language, literature or ordinary objects because they have forsaken the appreciation of beauty and life in general.

The coral fragment embedded in the paperweight depicts the fragility of human relationships, for instance, the bond between Julia and Winston. When Winston and Julia are arrested, O'Brien destroys the coral as he was aware of the peculiarities of such an ancient item which open vistas to human thinking and freedom and puts an end to their reverie. Like the thrush song, the coral holds significance as both the storied matter give rise to pre-conditioned thoughts on their exposure to humans. In the Orwell's canon, such integrated experiences offer an intelligible whole and the strength to resist against the oppressed system builds a doorway to the realization of human feelings and the ecological concerns.

April 4th, 1984. Last night to the flicks. All war films. One very good one of a ship full of refugees being bombed somewhere in the Mediterranean. Audience much amused by shots of a great huge fat man trying to swim away with a helicopter after him, first you saw him wallowing along in the water like a porpoise, then you saw him through the helicopters gunsights, then he was full of holes and the sea round him turned pink and he sank as suddenly as though the holes had let in the water, audience shouting with laughter when he sank. then you saw a lifeboat full of children with a helicopter hovering over it. there was a middle-aged woman might have been a jewess sitting up in the bow with a little boy about three years old in her arms. little boy screaming with fright and hiding his head between her breasts as if he was trying to burrow right into her and the woman putting her arms round him and comforting him although she was blue with fright herself, all the time covering him up as much as possible as if she thought her arms could keep the bullets off him. then the helicopter planted a 20 kilo bomb in among them terrific flash and the boat went all to matchwood. then there was a wonderful shot of a child's arm going up up up right up into the air a helicopter with a camera in its nose must have followed it up and there was a lot of applause from the party seats but a woman down in the prole part of the house suddenly started kicking up a fuss and shouting they didnt oughter of showed it not in front of kids they didnt it aint right not in front of kids it aint until the police turned her turned her out i dont suppose anything happened to her nobody cares what the proles say typical prole reaction they never. (p.9)

۲ اپریل ۱۹۸۳ گزشتہ شب فلمز میں تمام جنگی فلمیں ایک بہت اچھی بحیرہ روم میں ریویجیوں سے لے کسی جہاز پر بمباری والی، ایک بھاری بھرکم شخص کے جس کا تعاقب ایک ہیلی کوپٹر کر رہا تھا، تیرنے کے مناظر پر ناظرین میں بیحد مسرت کی لہر پہلے وہ مچھلی کی طرح تیرتا ہوا دکھا پھر ہیلی کوپٹر کی بندوق کے نشانے والے روزنوں سے دکھایا گیا، اس کے بعد وہ سرتاپا سوراخ ہی سوراخ تھا اس کے آس پاس سمندر کا پانی سرخ ہو رہا تھا بدن کے سوراخوں سے پانی داخل ہوتے ہی وہ فوراً غرقاب ہو گیا، عین اسی وقت تماشائیوں کے فلک شگاف قبہبے اس کے بعد ننھے بچوں سے بھر پور ایک لائف بوٹ جس کے اوپر کوئی ہیلی کاپٹر منڈلا رہا تھا ایک ادھیڑ عمر عورت بیٹھی تھی یہودن ہوگی اس کے بازوؤں میں تقریباً تین برس کا بچہ تھا بچہ خوف سے چیختے ہوئے اس کی چھاتیوں کے درمیان سر چھپائے جا رہا تھا جیسے عورت میں سما جانا چاہتا ہو عورت اسے بانہوں میں جکڑے جا رہی تھی اگرچہ وہ خود خوف سے نیلی ہو گی تھی وہ اسے تابعد امکان چھپا

لینے میں مسلسل لگی ہوئی تھی شاید اس کا خیال ہو گا کہ بازو گولیوں کو روک لیں گے پھر بیلی کاپٹر نے ایک "20 کیلو" بم داغ دیا ایک بھیانک شعلہ کشتی پاش پاش ہو گئی ایک حیرت انگیز منظر دکھایا ایک بچے کا بازو ہوا میں اڑا جا رہا ہے.... بلند.... بلند.... بلند بالکل اوپر تک فضا میں یقیناً کوئی بیلی کاپٹر اپنی ناک میں کیمرہ لے کر بازو کے ساتھ ساتھ اڑا ہو گا پارٹی کی نشستوں سے نعرہ تحسین کی گونج لیکن نیچے عوامی حصے میں کوئی عورت یکایک احتجاج کرنے لگی یہ نہ ہونا تھا ننھے بچوں کے سامنے برگز نہیں ننھوں کے روبرو کبھی نہیں ایسا نہیں ہونا چاہیے یہاں تک کہ پولیس نے اسے باہر نکال دیا شاید اسے کچھ نہیں کہا گیا ہو گا عوام کی بکواس کی پرواہ کس کو ہے خالص عوامی انداز کا رد عمل برگز برگز.....ونسٹن نے لکھنا بند کر دیا۔

The word 'flicks' is rendered as "فلمز" while there is no proper equivalent for the word "flicks" which means "films, a motion picture". The nearest equivalent is film "فلم" not "فلمز" even the plural form is "فلمئیں," the translator has used the diction of ST word while translating in the TT word. The word "refugees" incorporated in the TT while the word has an equivalent in the TT "مہاجر اور پناہ گزین." Then "porpoise" is translated as "مچھلی" while the appropriate word is "سنگ ماہی اور بونس مچھلی" because porpoise is known for bleakness of the body and flapping the flaps speedily (wallowing). Here, Orwell refers to the fat man who was wallowing- splashing around and lurching in the water like a porpoise, while the translator has ignored the intended meaning in the process of translation which fails to produce the desired meaning. The word 'prole' is played as "نیچے عوامی حصے, عوام کی بکواس" while in the rest of TT whereon the mention of proles, the translator has borrowed the word 'prole' from the ST-language and included in the TT. Despite that the proles are not given due importance at the same time, Orwell has not referred to them as something waste or not worthy of while the translator renders them as 'waste or useless', "عوام کی بکواس" Wasti despises the proles more than Orwell's intent. The compelling strand of issue at hand, these thoughts of Winston are written in ghastly haste, that are disoriented and deconstructed in a fragmented manner but the TT lacks such embodiments which impact the overall idea of the ST. Hence, the intended meaning of the fragmented thoughts misses the mark in the TT readership, and the underlying story of Winston's writing a diary. One of the key passages of the novel which illustrates that a piece of art, in this case, the writings in the diary, are a step towards ecological and environmental considerations, have gravely failed to find its place in the TT and the translation in general.

The step towards starting the arduous task of writing the diary itself depicts the struggle of Winston facing life, repression and altered reality to the extent that makes him

realize he has committed 'Thoughtcrime' and 'Doublethink'. If caught in possession of the Thoughtpolice there will be repercussions for him. Diary is text, text is matter, diary is matter as well, which proclaims its invisible story emerging in a combination with the different forces, agencies and other matter.

Diary ceases to exist as an object or an artefact but becomes a real entity, a storied matter. The text denotes an alternative discursive space as against the regime of totalitarian Party and Big Brother. Diary was the first item that he purchased from Mr. Charrington's antique shop. It is a symbol of the past life and historically holds significance because in bygone days people would write using an ink pen while in the canon of *1984* not only speech but writing has also been reduced to a mere few inscriptions. Due to the advent of machines, technology and industrial revolution even the act of writing has been taken over where humans verbally narrate things to the "SpeakWrite". Which nonetheless has halted human creativity and imagination, the spur of words, images, idea and thoughts left in the dust. When Winston first took the initiation of maintaining a diary, due to the sheer embedded myths and ideologies of the Party he was unable to do so. Once somehow on overcoming his fears, he took the first step, his commencement of writing was more like scribbling words.

Paul Werth (1999) came forward with the theory of text world which however falls in the domain of discourse analysis but his notion of "mental maps" is applicable here as well, in terms of Winston's thoughts and diary. He states, "Mental maps are built up not only from what we can perceive... but also on our memory of previous occasions, our knowledge of similar situations, and inferences that we can draw between all of these sources" (p. 7). Furthermore, the story gives way to dreaming again, it unlocks all the doors to Winston's mind where now he can make sense of some things.

Another bemusing as a result of bound and repressive thoughts lead the readers and audience of the diary. The citizens of Oceania have remained subservient to the rule of Big Brother where none dares to rebel and continue to live in a perplexed world, full of rules and narratives with humans' void of emotions and imagination. Even for a small matter, the fear of living under constant threat hovered his mind that affected the addressal of his writings, to the future or to the unborn. Hence, the story besides being of the visible yet invisible matter-diary also becomes the story of Winston's struggle and rebellion against the Party that both then work in a fusion making his thoughts more coherent and eloquent through his writings.

“He wondered again for whom he was writing the diary. For the future, for the past—for an age that might be imaginary..... How could you make appeal to the future when not a trace of you, not even an anonymous word scribbled on a piece of paper, could physically survive?” (p. 23)

"اس کو پھر تعجب ہونے لگا کہ آخر وہ ڈائری کس کے لئے لکھ رہا تھا مستقبل کے لئے، ماضی کے لئے کسی ایسے دور کے لیے جس کا وجود ہی خیالی تھا وہ آدمی مستقبل کو کیسے متاثر کر سکے گا جس کا کوئی نشان کوئی گمنام اور نامعلوم تحریر تک کاغذ کی ایک دھجی پر رہنے والی نہیں تھی۔"

Serres (1995) sheds light on the discontinuities and lacunae of humans which echoes the plight of Oceania's citizens:

From the nature we used to speak about, an archaic world in which our lives were plunged, modernity casts off, in its growing movement of derealization. Having become abstract and inexperienced, developed humanity takes off toward signs, frequents images and codes, and, flying in their midst, no longer has any relation, in cities, either to life or to the things of the world. . . . We are no longer there. We wander, outside all places. (p. 120)

“To the future or to the past, to a time when thought is free, when men are different from one another and don not live alone— to a time when truth exists and what is done cannot be undone: From the age of uniformity, from the age of solitude, from the age of Big Brother, from the age of doublethink— greetings!” (p.24).

"مستقبل کو یا ماضی کو کسی ایسے عہد کو جس میں خیالات آزاد ہوں، جس میں لوگ ایک دوسرے سے مختلف ہوں اور تنہائی و بیکسی کی زندگی نہ جیتے ہوں۔ ایک ایسے دور کو جس میں سچائی موجود ہو اور کئے ہوئے کام حرف غلط کی طرح مٹائیے نہ جا سکتے ہوں۔ زمانہ یکسانیت کی طرف سے زمانہ کسمپرسی کی طرف سے بڑے بھائی کے عہد کی جانب سے، دہرے شعور والے دور کی جانب سے۔۔۔ مبارکبادی۔"

Chomsky (2016) in *Who Rules the World?* recounts two grave threats to human existence are global climate change and nuclear war. The vile maxim: the masters of mankind, alludes to the world superpowers, the institutions and those politico-economic constructed structures that govern the world's socio-political and economic principles. Moreover, the hegemony of the dominant and its allies and their exercise of power for more

abuse of power. Chomsky's account of the threat to humans reverberates the plight of the citizens of Oceania under the masters of the perpetual rule of elite.

On the other hand, Bennet (2010) has come forward with the term, "actants" which she borrowed from Bruno Latour. An actant, "is a source of action that can be either human or nonhuman; it is that which has efficacy, can do things, has sufficient coherence to make a difference, produce effects, alter the course of events" (p. 8). Actants can enhance any entity irrespective of its size which is, however, a "thing", an effect-producing body. Hence, the things which we view as dormant are vibrant matter that shapes the world for us wholly in its specific configuration. Hence, the diary of Winston functions as an actant and as an agent that narrates its own story. Latour (1999) (as cited by Bennet 2010) posits that the nonhuman phenomenon should be rendered as "citizens" with an agency of its own. The text, the diary, the novel itself are thus rendered as citizens having its own free agency and story which bounds them in a closed circuit. He further illustrates that the literary writers and theorists have the freedom to portray the issues of agency and actants because the world of fiction grants them an invitation to depict such ideas that have paramount associations and impacts in the real world.

Winston's diary leads to emancipatory agenda.

"Thoughtcrime does not entail death: thoughtcrime IS death".

"موت جرم و فکر کا نتیجہ نہیں ہے جرم فکری بہ نفس خود موت ہے۔"

Another piece of Winston's thought from his diary which with time becomes more coherent, lucid and fluent. Once the realization of faculty of rational and imagination dawns upon him that unleashed a sequence of such realities.

"Freedom is the freedom to say that two plus two make four. If that is granted, all else follows" (p. 69).

"دو اور دو چار کہنے کی آزادی اصل آزادی ہے۔ اگر یہ تسلیم کر لیا گیا تو پھر سارے نتائج نکل آئیں گے۔"

When the freedom to have a free will in life that is the real freedom, the liberation from the clutches of the cult of Big Brother and free to connect to Nature and humanity.

This is, therefore, a story of diary, an emotional history to counter the Party's manufactured past. Yet Winston's dedication to the diary reveals an only limited conceptual understanding of his actions. Thus, Winston's thoughts are the voices which whisper themselves into a world where its presence is denied.

4.5 Conclusion

To sum up this chapter, the insights and instances taken from the source text and target text are discussed extensively in light of Coupe's theory of myth, Iovino and Oppermann's notion of stories come to matter and Cronin's debate on Eco-translation and the (anti)artivistic transformations prevalent in the text. The analysis has established that novel as an art is a medium for change and transformation which illustrates the implicit influence of ecological consciousness present in the source text and the target text. The analysis has demonstrated through various examples the importance of the interconnectedness of humans and Nature and between humans and nonhumans and its depiction towards geocentric phenomenon.

In light of the preceding discussion, language, which remains the ultimate and the only tool of translation, has certain constitutive properties which have a direct bearing on the process as well as the end result of translation. The common grounds employed by the translator are: foregrounding, backgrounding, omission, mistranslation and overtranslation. Hence, the translator has faced many challenges while translating this particular literary text which is however, acceptable to some extent that the translator of any literary text might encounter. First, as a result of interlingual translation, the difference in the two cultures of the languages than in terms of the text the translation of target text. The paradigmatic cases wherein the differences between the two languages have rendered the process hard. As well as, the examples where puns, cultural concepts and idiomatic expressions are used, which becomes an arduous task for the translator to carry the ST meaning into the TT. In such instances, the translator has made use of his own TL knowledge, the technical know-how, creativity and intuition, even then "something is always lost in the process of translation". The lost part here is heavy, it is for the ecological considerations.

CHAPTER 5

CONCLUSION

The journey of Nature, the road less travelled through the wild has come to an end where the connection between: humans and Nature; language and environment; and ecology and translation (Eco-Translation) has been explored. The world of Orwell as depicted in *1984* mirrors the real world where humanity's salvation is in jeopardy. Where the world governs on anthropocentrism only for the exclusive elite, who makes a categorical distinction among their people, consequently, the oppressed society live in isolation from Nature, humanity and individual thoughts. In the mist of all the oppression, the people of Oceania have forgotten their surroundings, all the visible and invisible matter intermingling with each other in the form of a mesh beaming with life. Hence, humans living under the influence of an oppressed system then the realization of the interconnectedness between humans and their environment is not possible. However, the oppressed system itself gives way to nonconformity when Winston realizes that the world we inhabit is "alive". The non-conformists' fight for freedom: freedom of human mind, freedom of Nature and freedom from the restraints and shackles of the exclusive elite; but the fight is short-lived and the nonconformists are driven back to the oppression of the Party and Big Brother and the domineering curtain remains intact. Thus, the sole conundrum of human beings in Oceania is the isolation from Nature and lack of linguistic manifestation to realize their own potential where only the proles are the remaining touchstones to humanity, to Nature and to hope.

Hence, the study was set out to explore the factors of the interrelationship between humans and Nature and the connection between ecology and translation studies wherein transformations of the ecological considerations present in the target text either silenced the voice of Nature or roared. The researcher has investigated that novel as an art has canny traces of artistic stance; the novel contains the possible myths and stories which the people live by, that (re)structures and influences their lives. The study has illustrated the implicit influence of ecological consciousness, its focus on the enactment of nonhuman phenomena and its depiction towards geocentric awakening. The study has further revealed a vital postulate that understanding reality it is an interrelated web of life where all the living and non-living are intrinsically valued and not as only utility to humans. Thus, after an extensive review of the literature and analysis of the data by making use of Coupe's theory of myth,

Iovino and Oppermann's notion of stories and Cronin's theory of eco-translation, the researcher has drawn out some conclusions and findings. The foremost being that Eco-Translation and transformation is a deeply rooted process.

5.1 Findings

Within the ambit of the study, the following research findings are presented by the researcher:

1. The foremost problem with the translation is that it has followed the ST style too closely which has resulted in producing an incoherent flow of ideas in the TT, that is likely to affect the Urdu language readership and to silence the voice of Nature.
2. It is evident from the present research that the translator has incorporated many ST words in the TT, as a result, of the differences between the diction and phraseology of two the languages. The TT has become grounded with cases of foregrounding, backgrounding, omission, mistranslation and overtranslation. This has relented in some instances the meaning of both the texts and, hence, gave way to a semantic gap.
3. The study has demonstrated that in the instances where the connection between language and environment is present those texts have failed to produce the intended meaning of the ST which is the basis for the study. In terms of architecture, those instances in the TT have missed the mark of ecological consciousness and consideration which therefore, falls in the domain of anti-transformation.
4. The researcher is of the view that the prevailing myths in the novel, however, have been subject to distortion or mistranslations which most likely have affected the essence of the myths. Hence, the myths have been backgrounded in the TT.
5. The present study has established that the notion of activism has found its due place in the literary genres; more specifically in the novel where transformations when presented ecologically bring awareness. It has aided in the realization of the connection between humans and nonhumans. However, the study also suggests the anti activist transformations as present in the text is the result of manipulation of art.
6. The study has also established that the translator has in certain instances disregarded the voice of Nature unconsciously. It is the case that even the translator might be unaware of this situation which is to some extent acceptable due to the difference in the two cultures of the languages.

7. The study has elucidated that Winston's act of writing a diary is a symbol of activism, the combo of art (his diary writing) and activism- his place to seek truth, his thoughts and rebellion. This once again proves that art has the power to bring a change and awareness among the people, which can be projected in different way, hence, writing a diary, also falls under the domain of activism. Other common mediums of activism for instance are, the graffiti on the wall and anagrams which proclaims environmental justice, justice against the oppressors and their ideologies, freedom of thought, gender equality and above all ecological crises and concerns.
8. The study has asserted that the novel bear instances of activism which here is concerned with the social-environmental justice that a piece of art, a novel can bring change and influence the dominant viewpoint into geocentric thinking. This further has highlighted the role of activism which is a contributing factor to the relationship between translation and ecology- Eco-translation.
9. It is deduced that the exploration of myths and stories evident in the novel proves that humans live by such behaviour and thinking as part of a particular society which are hard to restructure. However, once restructured, it leads to the interconnectedness between humans and Nature.
10. The study has demonstrated that the artistic transformations in some occurrences are realized implicitly denoting the interconnectedness of humans, inanimate and nonhumans as intrinsic part of the mesh. It has asserted the opening and awakening of human consciousness to find Nature in the smallest things of life.
11. The study shows that the notion of dystopia is need of debate because the word signifies a social construct, an unjust world which in reality does not exist but bears canny traces to the real world. Hence, either the word "dystopia" needs a modification to include other connotations as well or to neologize a new word.
12. It is noteworthy that while translating *1984*, the translator should not leave any absences between the source text and target text nor should omit certain parts of the source text. Instead, the translator should focus on bringing coherence and communicate the entire voice rather than a mere whisper.

5.2 Recommendations

This research study recommends the following suggestions which can be followed by other researchers to add to the paradigm of ecological turn: the relationship between ecology and translation studies as Eco-Translation.

1. The researchers can ground *1984* from the lens of Ecocultural identities where the relationship among humans, nature and culture is explored and their emerging identities.
2. The researchers can study other Urdu translations of English writings and the English translation of Urdu writings from the perspective of Eco-Translation.
3. The study can be expanded to examine the different ecologically relevant texts from the perspective of activism and to explore the transformations which can influence the ecological stance in the target texts. This would allow for the investigation of those (anti)activistic transformations that were not present in the study. The activist approach applied here is in the nascent stage which needs further studies to promote ecological considerations in academics and literature as a whole.
4. It is suggested that the researchers, scholars and translators should work in collaboration to bring a shift from anthropocentric viewpoint to geocentric vantage to give way to emancipatory agenda. To bring awareness among the people for the realization of the interrelationship between human and nonhuman.

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