

**VOICING AND SILENCING IN  
TRANSLATION: A STUDY OF THE URDU  
DUBBING OF THE ENGLISH  
DOCUMENTARY, *HOME***

**BY**

**BAKHTAWAR RUBAB**



**NATIONAL UNIVERSITY OF MODERN LANGUAGES**

**ISLAMABAD**

**MARCH, 2021**

**Voicing and Silencing in Translation: A Study of the Urdu  
Dubbing of the English Documentary, *Home***

By

**BAKHTAWAR RUBAB**

B.S., National University of Modern Languages, 2017

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF  
THE REQUIREMENTS FOR THE DEGREE OF

**MASTER OF PHILOSOPHY**

In **English**

To

FACULTY OF ARTS & HUMANITIES



NATIONAL UNIVERSITY OF MODERN LANGUAGES, ISLAMABAD

©Bakhtawar Rubab, 2021



## THESIS AND DEFENSE APPROVAL FORM

The undersigned certify that they have read the following thesis, examined the defense, are satisfied with the overall exam performance, and recommend the thesis to the Faculty of Arts & Humanities for acceptance.

**Thesis Title:** Voicing and Silencing in Translation: A Study of the Urdu Dubbing of the English Documentary, *Home*

**Submitted by:** Bakhtawar Rubab

**Registration #:** 1485-MPhil/ELing/S18

Master of Philosophy

Degree name in full

English Linguistics

Name of Discipline

Dr. Jamil Asghar Jami

Name of Research Supervisor

\_\_\_\_\_

Signature of Research Supervisor

Dr. Muhammad Uzair

Name of Dean (FAH)

\_\_\_\_\_

Signature of Dean (FAH)

Prof. Dr. Muhammad Safer Awan

Name of Pro-Rector Academics

\_\_\_\_\_

Signature of Pro-Rector Academics

\_\_\_\_\_

Date

## AUTHOR'S DECLARATION

I Bakhtawar Rubab

Daughter of Syed Aftab Hussain Shah

Registration # 1485-M.Phil/ELing-S18

Discipline English Linguistics

Candidate of **Master of Philosophy** at the National University of Modern Languages does hereby declare that the **thesis Voicing and Silencing in Translation: A Study of the Urdu Dubbing of the English Documentary, *Home*** submitted by me in partial fulfillment of MPhil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in the future, be submitted by me for obtaining any other degree from this or any other university or institution.

I also understand that if evidence of plagiarism is found in my thesis/dissertation at any stage, even after the award of a degree, the work may be cancelled and the degree revoked.

---

Signature of Candidate

---

Name of Candidate

---

Date



## ABSTRACT

**Title: Voicing and Silencing in Translation: A Study of the Urdu Dubbing of the English Documentary, *Home***

The study focuses on the instances/elements of “silencing” and “voicing” in the documentary “Home”, dubbed in Urdu as “Humara Ghar”. Silencing and voicing are generally common in every act of translation, the translators varyingly seek to suppress certain elements and voice other entities to bring about a narrative, coherence and verbal fluency in target texts. The research uses a tailored model, which takes insights from Antoine Berman’s deforming tendencies, Venuti’s notion of domestication and Vermeer’s (1996) notion of skopos theory. In this model, “silencing” is premised upon the ideas of Berman and Venuti’s ideas; whereas, “voicing” is premised on Vermeer’s(1996) notions of a skopos theory. As skopos theory is taken from the functionalist criterion of translation, the researcher has taken a functional view of voicing here in this research. The researcher highlights the instances of silencing, linking to the semantics and the syntax of a source text, which refers to the purpose of the translation. It has five principles that are used to evaluate the voicing in the target text. Most of the silencings are deformations, which are caused by the techniques for domestication are categorized as inclusions, exclusions, rationalizations, etc. In the evaluation of the translation, skopos serves an important role as a communicative pivot of a source text. The instances fulfilling the principles of skopos theory refer to voicing, while the excerpts from the target text lacking the skopos refer to silencing of an original text. The researcher targets the close textual analysis in an interlingual manner. The presented evidence demonstrates that there are cultural and linguistic precisions. In the selected instances, dubbing turns out to be considerably deformed and domesticated, the argument demonstrates the incidents of mistranslation, and the research concludes on the perspective of further inquiry in the field of Audio-Visual Translation.

## TABLE OF CONTENTS

<b>Chapter</b>	<b>Page</b>
<b>THESIS AND DEFENSE APPROVAL.....</b>	<b>iii</b>
<b>AUTHOR’S DECLARATION.....</b>	<b>iv</b>
<b>ABSTRACT.....</b>	<b>v</b>
<b>TABLE OF CONTENTS.....</b>	<b>vi</b>
<b>ACKNOWLEDGEMENT.....</b>	<b>viii</b>
<b>DEDICATION.....</b>	<b>ix</b>
<b>1 INTRODUCTION.....</b>	<b>1</b>
1.1 Overview.....	1
1.2 The translator as a Scholar.....	3
1.3 Background of the Study.....	5
1.4 Importance of Skopos Theory in Translation.....	6
1.5 Experience of the Foreign.....	7
1.7 Statement of the Problem.....	9
1.7 Objectives of the Study .....	10
1.8 Research Questions.....	11
1.9 Significance of the Study.....	11
1.0 Delimitation.....	11
<b>2 LITERATURE REVIEW.....</b>	<b>13</b>
2.1 Introduction.....	13
2.2 Translation and Culture.....	13
2.3 Schleirmarcher’s Idea of Valouring the Foreign.....	16
2.3.1 Venuti’s Notion of Domestication and Foreignization.....	18
2.4 Skopos Theory in Translation... ..	20
2.5 Equivalence in Translation.....	22
2.5.1 Natural Equivalence.....	23
2.6 Discussion on Skopos and Relevance Theory.....	23
2.7 Debate on Skopos Theory.....	25
2.8 Poetics of Translation.....	28

2.9	Translation and Colonialism.....	30
2.10	Audio-Visual Translation.....	32
2.11	Dubbing and Subtitling-An Overview.....	34
2.12	Dubbing.....	38
<b>3</b>	<b>RESEARCH METHODOLOGY.....</b>	<b>40</b>
3.1	Introduction.....	40
3.2	Conceptual Framework.....	41
3.3	Data Analysis and Research Method.....	41
3.4	The Rationale for Selected Data.....	45
<b>4</b>	<b>DATA ANALYSIS.....</b>	<b>46</b>
4.1	Introduction.....	46
4.2	Analysis.....	47
4.3	Conclusion.....	142
<b>5</b>	<b>CONCLUSION.....</b>	<b>144</b>
5.1	Findings.....	146
5.2	Recommendations.....	148
5.3	Suggestions for the Upcoming Researchers.....	149
	<b>REFERENCES.....</b>	<b>151</b>

## ACKNOWLEDGEMENTS

I am thankful to Allah Almighty who has blessed me endlessly. One of His blessings to me has been the courage that has enabled me to finish this task. I am thankful to my Mama and Papa, whose unconditional love, encouragement, and support made me the person; I am today. They have been my inspiration and motivation. I am grateful to my dear brother Syed Ali Haider Kazmi for his unending support and affection. I am obliged to my youngest brother and sister for their love, care and comfort. This accomplishment is the result of their efforts; without their support, I am nothing! I have a feeling of gratitude for my respected supervisor Dr. Jamil Asghar Jami, who is a fatherly figure for me; his consistent guidance and support have made this learning experience worthwhile. I am deeply thankful for his timely given feedback and suggestions, which have resulted in this accomplishment.

I want to express my gratitude to respected Dean English Studies, Dr. Safeer Awan and Head of Department-Graduate Studies, Dr. Inayatullah for their cooperation and guidance. I want to pay gratitude to my respected mentor Mr Rashid Cheema of Siddeeq Public School, for his support and cooperation during my research. I want to express my deep love for my grandparents, who are no more to see my success in this world but without their prayers and love, I would not have been able to fulfil this difficult task. My special gratitude to my Ami, whose prayers paved the path for me towards success.

## **DEDICATION**

I dedicate this thesis to my living heroes-my parents, for their endless love and support in my darkest hour; when everything seemed useless. You collected me, showed me the track, and became my torchbearers. I will never be able to repay you!

# CHAPTER 1

## INTRODUCTION

### 1.1 Overview

The word translation is derived from the Latin term “translatus” which means “to bring across”. The act of translation is generally seen as an act of bringing information across cultures and locales. It is seen that some words have links with other languages or cultures. Through this, it is understood that a language has wide and varied nature of requirements, just like a translation does. According to Munday, the written relocation of textual content from one language to some other is a translation (AIIC- International Association of Conference Interpreters, 2012).

A translation is an important key to knowledge because it opens the gate of information across borders and areas. One cannot negate the importance of translation. The common perception about translation is that it translates a word in a target language (TL) and the language that is to be translated, is a source language (SL).

According to Roman Jakobson (2008) people commonly believe that any linguistic entity's meaning in a translation to another sign, particularly the one which is more developed. It can be perceived that a language has meanings. These meanings are linked in a chain of signs. The translation is an interpretation of a verbal sign, which may be translated into another language or another system of signs of a language. Such translations are labelled in a different manner (Venuti & Baker, 2000, p. 114). There are three kinds of translation:

- Intralingual translation deals with the analysis of verbal signs with the help of other different verbal signs within a similar language.
- The interlingual translation is linked to the signs of the verbal translation between two different languages. The equivalents of the lexical words of one language are considered to match the TL.
- Intersemiotic translation is the changing of verbal signs by nonverbal sign systems (Venuti & Baker, 2000, p. 114).

A translation is a technical task as it requires a translator to be equally good in a source language as well as the cultural dynamics and complexities of a target language. It is generally expected from a translator to know the connotations behind the diction of a language, which he intends to translate. Usually, there are cases where a language cannot find an equivalent word in a target text. Hence, new words are produced, or the sense of the closest word is developed (Dilmanj, n.d.).

The field of translation is not only limited to interpreting studies, audio-visual studies, corpus-based translation studies but it has also broadened its horizon by involving modern technology, machine translation, multimodality, and social media. All such fields are paving ways for communication but here a translator is an intervener, not the transparent medium of sharing information. Therefore, translation is a challenging field since it works on historical events and intercultural aspects (Companion Websites, 2012)

The spirit or essence of one language is defined by the cultural or linguistic diversity which makes it unique. Translators usually compromise on such details and as a result, introduce changes in a TT (target text) to make a text convenient for a TT (target text) reader, this process is known as domestication. In simple words, generally, it is an attempt to keep a reader at ease. Similarly, maintaining the essence of ST (source text) and presenting originality to the reader is described as foreignization. These concepts are elaborated by Lawrence Venuti whose ideas are based on the translation practices found in the Western tradition. This concept supports Schleiermacher's stance (Munday, 2008) that translation has two different approaches for translation, either the author or the reader is brought to ease. The word peace refers to the ease of understanding that a translation is done in the audience' target language so it might be easily interpreted by the reader (Moose, 2016).

A Professor of Translation and Intercultural Studies Anthony Pym (2016), addresses the usefulness of translation studies; when a translation is compared, it is assumed that there are differences and diversions in it. Therefore, the translation is looked out for an explanation; keeping ST and TT in mind like one is implicitly assuming the border between them. On the other hand, the border was ignored like a blank space. This is how the translations were done in the history of translation. This discipline was developed as a discipline of texts. If somebody picks one text and the

other person chooses the other one: the invisible line between these two cannot be studied as a lot more is happening in it. This shows the importance of translation studies (Anthony Pym, 2016).

In history, the practice of the translation of the Bible was also without a flow in the text as the translations were irregular. It is rare to find a constant translation flow; on the level of countries or different regions as the boundaries impact the text. Besides, it is more common to find a language pair in which an idea is to be transferred. Similar maps of translation showed the irregularity repeatedly (Anthony Pym, 2016).

A translator is generally aware of the choice of the words and their exact usage. Moreover, it also requires the knowledge of the subject e.g., a translator is mostly expected to know what he is trying to translate or what sort of command he has over the language. Every word supports jargon, if a translator does not know the source language, then precision lacks in the translation. A translator is usually required to have an idea or motive behind doing the translation. He is required to know the audience, the type of writing and the aim of translation whether it is for publication or information; all these points help to decide the need for translation (Companion Websites, 2012).

Anthony Pym (2014) talks about Andrew Chesterman in a lecture that he is a scholar in translation studies. He has mentioned in his research paper that if one starts to dig deep into a translation, one gets to know what takes to come along this way as there were lobbies or pressure groups; the translators followed the instructions of the clients. It reveals, it is not merely a translator but about serving the interest in a shift of certain ideas from one place to another. A simple border is a place which has its way of working we can call it inter culture. People with different skills work intending to clear that how the cultures will interrelate (Anthony Pym, 2016).

## **1.2 The Translator as Scholar**

This part focuses upon the significance of a translator in sharing knowledge with the world. The translator tries to do justice and to reach the level of language complexities that are more complicated to maintain.

Rainer Schulte in his Editorial: ‘The Translator as Scholar’ mentions that today is the era of people doing critiques rather than the literary time such as prose



and poetry. The criticism is celebrated by the critics surpassing the clarity of the writing itself and the institutional fields celebrate it by highlighting the critique one over another. The articles based on the jargon of the Derridean culture, driven are only understandable by the avid readers as it is not a matter to worry for the editors of many scholarly journals (Schulte, 2002, p. 1).

It is observed that usually, the main concern is the invisibility of the translator to all the translators, whether it is independent or academic. The other part is struggling to find work to get accomplished in literature and letters as struggling translators or scholars of translation theory because a reasonable number of assistant and associate professors are refused as the translation work is not categorized under the domain of substantial scholarly work (Schulte, 2002, p. 1).

Translators mostly work hard to try to do justice to the small delicacies of a literary text which transforms the scholarly intensity that is done by the work of scholars and critics. Translators usually go through a tough phase while translating, as Rainer Schulte (2002) mentions in his editorial that he tried to determine the arduous passages in classical and thoughtful works to see how scholars and interpreters have highlighted them. It was discussed that critical approaches generally do not comment on the approaches in a text, an effort that takes the author of the text to make it simpler for the reader. The critics are not aware of the time that takes in developing a translation (Schulte, 2002, p. 1).

A translator's effort is usually not commended the way, they clarify every idea for the reader; however, critics have liberty in this regard. Every word is weighed under a linguistic and an ideological merit, which is applied to the texts, written in past ages. Rainer Schulte mentions in his editorial mentions that "The grammatical forms holding towards the linguistic, traditional, historical, and artistic environments of words and the way these words weave the context of a text." It shows that there is a demand for a massive level of intellectual scholarship and which is expected to be appreciated (Schulte, 2002, p. 1).

Rainer also discusses his special techniques for 'reading' a piece of writing in his editorial. Whenever he knows the standard language of a scholarly text, he prefers to read its translation, specifically if the work is translated in numerous translations. He goes for the strenuous passages that talk about ambiguities, fixes and interpretive approaches etc. It is an exciting experience once it is read but if it is to be compared with the original work then the attitude will be different. It can be exemplified as

reading of a text with the analysis of a literary music. It shows that translation and original text is not the same. (Schulte, 2002, p. 1).

Therefore, it is observed that usually, the translation is the source of cultural up-gradation. Rainer mentions that translators should be given importance and celebrated for their contribution to this field.

### **1.3 Background of the Study**

The topic of translation and interpretation has piqued academics' curiosity. It is often considered that translation bridges the gap between humans and facilitates communication. Since there was evidence of culture studies' effect on translation in the second half of the twentieth century, the study's immediate context is linked to the 'cultural turn.' The translators have worked hard to shift the traditional notions of equivalence, semantics, and a thorough discussion of cultural concerns, all of which are crucial in the process of translation. Hermans (2004) in "Translation in Systems: Descriptive and System-oriented Approaches" discusses cultural issues in translation grew in importance as a result of the cultural change. It was seen by a number of scholars as part of the cultural shift. As a result of these advancements, scholars and academics now have a forum to explore issues such as gender, identity, and other cultural issues. (Kashifa, 2018).

Munday (2009) discusses that in previous times, St Augustine talked about the translation of the Bible. He discussed the role of a TT reader concerning the translation. Therefore, the style for the common man is kept simple whereas, scholars' or theologians' texts are kept sophisticated for the sake of their knowledge. Hans Vermeer (1996) has introduced the concept of skopos theory to build a bridge between theory and practice. According to him, translation shows the aim of a translator. One can interpret it from different angles. A translation is a human action that shows an intention or purpose. This idea is named 'Translational Action'. It is generally perceived that every translation action has an outcome that is in the form of the target text, and it is called "translatum" (pg.204).

In today's world, dubbing is an important industry. Dubbing is a method that closely replaces an original speech with a voice-over keeping in mind the possible timing and lip movements of the original text (pg.189). The goal of dubbing is to instill a feeling of originality in the mind of a target audience so that the foreign product can be enjoyed by the viewer. It is also a form of translation (Munday, 2009).

Lawrence Venuti is well-known for his work on translation's "invisibility" and the translator's role in Anglo-American society in the book "Introducing Translational Studies (2008)". Foreignization and domestication are two kinds of translation procedures discussed by Venuti. Munday(2008) discusses that according to Venuti, domestication dominates the translation culture as it lessens the ethnocentricity in the foreign text and makes it clear for the target text. This shows that the translation is fluent as the originality is compromised. He supports the idea of Schleiermacher's notion of translation which mentions either keeping a reader in peace or a writer. Whereas foreignization deals with the development of the translation method. This method is mostly appreciated by the readers, as it revives the ethnocentric feel of the original text. This strategy is named resistance as it is non-fluent, and it also protects the ideological effect of the target culture, in the presence of a translator by illuminating the foreign identity of an ST. (Munday, 2009, pg.159).

Similarly, the terms voicing and silencing are linked to these strategies which suppress or address the notion of translation while keeping the skopos in view.

#### **1.4 Importance of Skopos in Translation**

Skopos theory is the main discussion in this section. It centers on the objective of translation, which examines the translational procedures and tactics utilized to achieve a certain result. Cultural issues in translation grew in importance as a result of the cultural change. It was seen by a number of scholars as part of the cultural shift. As a result of these advancements, scholars and academics now have a forum to explore issues such as gender, identity, and other cultural issues. Therefore, it is important for the translator to understand why a ST was translated and what the aim of translation is (Munday, 2008).

Munday (2008) discusses that skopos is also an approach to translation. The Greek word "skopos" means an "aim" or "purpose" that shapes your strategy for translating any text. Hans Vermeer defines skopos as every translation has a purpose, and it has a goal to accomplish. The rule of skopos is to clarify, translate, communicate, and compose a text, in a form that permits the text to action in the situation or to share with the people so they can use it as per their demand (p.79). There are no free or faithful translations, translators see the demand of the client whether the chunks of the text are presented, or the information is to be kept as

original as possible. The sole purpose is that translational strategy generally justifies the purpose (Buczynska, 2015).

In Vermeer's (1996) perspective, a translator is a professional who develops a link to not only the source text but also the target language. A text is an amalgam of different "skopos". A source text depicts the source culture it can't tell you something about the target text. So, transposing, or trans-coding to a target text from the source text is not a good option as it does not result in a proper "translatum" (translated text). Here, the translator makes the text equivalent to developing intercultural communication. Why is a source text to be translated and what are the purposes of that translation or target text; is a difficult assignment for the translator (TT) (Munday, 2008).

"Intertextual coherence" is defined by Basil Hatim in "The Translational Studies Reader (2000)" as the translator's ability to understand the source text and link it to the skopos. It should be present in the target text. Amrit Rai, an Indian translator, translated the legendary Hamlet by Shakespeare. He seems unhappy with the modern-day translations. He focuses on the true emotion and expression of Shakespeare and the translation that is capable enough to retain the original taste is efficient. He considers translation a creative task. According to him, he considers two big problems in translation. Firstly, a suitable understanding of the text is important. Compromise on its originality is to be avoided. Secondly, the purpose of the translation is usually focused. Shakespeare wrote the plays for the sake of action or performance if this notion gets neglected, then the translation is nothing (Venuti & Baker, 2000).

## **1.5 Experience of the Foreign**

The experience of foreign dealing with the foreign text develops a method that is aligned with the dominant culture. Venuti mentions it to be sending the reader abroad. According to Massardier-Kenney (2016), Berman's idea of the word "trial" links to the reading of Walter Benjamins. It is an "erfahrung" or "experience" of the foreign. The translation is a trial or an experience of the foreign as it presents a target audience with the utter foreignness of a text through new syntactic structures and lexical items. As Munday discusses (2009), according to Schleiermacher, a translator acknowledges the writer and directs the reader's attention to the writer. Translation has the ethical aim of allowing a reader to 'receive the foreign as the foreign.' Chesterman (2001, p.140) states that translation may be a negation of the foreign.

Berman is an advocate of foreignization in translation. His ideas tend towards the foreignness in a target text. He claims that any change such as cutting, adding, expansion, punctuation, and difference in paragraphs is a deformity in ST and this is called a "Text deformation System". The presence of a translator is demonstrated by his dealing with a source text or foreign identity, one tries to protect his ideology in the target text or target culture. Munday (2004) mentions in his book "Introducing Translation Studies" that Venuti terms the method of foreignization by the translator as "resistance", which shows the estranging style to maintain the foreign identity of an ST. Berman explains twelve deforming tendencies in a TT that develop hindrances keeping the foreignness. Berman focuses on the deformities that occur in a translated text. He mentions that a translator is generally aware of these deformities and it is to be avoided as much as possible. (Berman, 2000).

These tendencies are twelve and are given below:

"Rationalization" affects grammatical structures and punctuation. Moreover, it translates verbs into nouns.

"Clarification" deals with the struggle of the definite ideas which the writer does not show in ST.

"Expansion" is vague in the sense that it is done when one cannot get the meaning. It is the over-explanation of one fact. It reduces the clarity of work.

"Ennoblement" is the use of fabricated words to enhance the style but such translations deteriorate the composition and syntax of an original work.

The term "qualitative impoverishment" refers to the interchange of words and features in TT equivalent that results in a lack of quality and elegance..

"Quantitative impoverishment" focuses on the loss of lexical choices, such as the use of synonyms or words.

The "Destruction of Rhythms" views the deformity in a text when the punctuation or the syntax structure is disturbed.

The "Destruction of the Underlying Networks of Signification" is concerned with the combination of word clusters that are utilized in a certain circumstance. If the network of a word is not used properly it can harm the sense of the content.

The translation processes used by translators, such as rationalization, explanation, and expansion, disrupt the grammatical structure and order of an ST in "Destruction of Linguistic Patternings." Even though the linguistic elements are comparable, they cannot relate to the meaning as an ST gets damaged because of the mistranslation.

The "Destruction of Vernacular Networks" elaborates on the use of vernacular language and a ST exchanged by a target text's *loslangangs* following the linguistic patternings. It makes a translation feeble.

Berman's viewpoint on "the demolition of phrases and idioms" substitutes idioms and proverbs in a source language with the counterparts in a target language., which works as a threat to the foreign work.

"The effacement of the superimposition of languages" refers to the removal of remnants of co-existing word forms in ST. (Berman, 2000).

## **1.6 Statement of the Problem**

Translations commonly become a problem for translators, the translators hardly get access to the original texts. Translations are an outcome of a cultural gap and there is a concurrence between translators to figure out which diction is to be transported from an original manuscript to a target language text, such as words, sentences, or phrases. They develop an understanding to use certain terms to benefit the translation. A translator not only looks for comparable terms in the TL to construct the meaning of the source text so that it is effectively delivered, but also looks for similar words in the source text to form the meaning of the source text. (Kashifa, 2018, pg.7).

The present research is to focus on the Urdu dubbing of an English documentary named "Home-Hamara Ghar". The dubbing is done by Eqbal Ahmed Centre for Public Education and originally directed by Arthus-Bertrand's and produced by Luc Besson. It is a dubbed project by Mashal Books and Eqbal Ahmad Centre for Public Education with the help of Nasser Ahmed. The vision behind this video is to raise awareness on the planet Earth (Besson, Ahmad, & Eqbal Ahmed Centre for Public Education, 2018).

This study is based on the perspective of describing the voicing and silencing in the translation. Voicing depicts the positive side of the translation. Whereas,

deformities and domestication reveal the silence in a text. Voicing reveals that the present translation is closely related to a source text which focuses on the skopos. The text is replaced by unreliable and non-equivalent which reveal the practice of domestication. It is usually believed that during the process of translation knowingly or unknowingly some traces of the ST are silenced or voiced. The study will explore those elements which are voiced or silenced in the Urdu dubbing of an English documentary. The present research is analysed concerning three basic concepts: skopos, domestication and deformation (a trilateral model) but the focus here is skopos.

### **1.7 Objectives of the study**

In today's world, translations are undoubtedly playing an important role in the exchange of knowledge. It is generally expected that a translation should be accurate when the notion of cultural and linguistic entities are concerned but translators intentionally or unintentionally leave such instances which lead to deformities and domestication of the source text. The traditional paradigms are hardly enough to explain the practice of translation. Although, skopos plays an important role which gives a translator creative freedom as it revolves around a purpose of a translation. The examines that a skopos in the translation highlights the voicing of the target text, whereas the deforming tendencies and the practice domestication brings about the traces of silencing. The study presents a humungous number of instances where silencing and voicing are done.

Moreover, the study also highlights the traces of wrong translation which is considered a mistranslation. It is observed that silencing and voicing are happening side by side as the minute details such as length, punctuation and parts of speech appear to be misrepresented. It is expected that the study provides with evidence of domestication but the skopos keeps the translation on track. Whereas, the elements of mistranslation are considered debunking the ethical norms of translation. This study hopes to provide an idea of translation that it can be improved on so many levels. It is usually seen that focus to detail is ignored which is a translator's prime responsibility. The applicability of the rules of skopos has been justifying a translation as it focuses on the purpose only. Skopos is an emerging field and a lot more needs to be addressed

yet the researcher hopes that the voice of a source text can be empowered and not be compromised as an ethical duty of a translator.

## **1.8 Research Questions**

- What are the patterns of “silencing” and “voicing” in the Urdu dubbing of the documentary, Home?
- How has “silencing” revealed the practice of domestication?
- How has “voicing” revealed the practice of skopos?

## **1.9 Significance of the Study**

A language is a tool for communication. It represents one’s culture but when the language is used in translation it affects the understanding as a translator is a mediator. In today’s world, translation has brought education to the next level. Therefore, it is very important to have quality translations as the distortion in meaning leads to miscommunication. The Urdu dubbing of an English documentary called "Home- Hamara Ghar," which is collected from a reliable source, is the whole focus of this research (as mentioned in chapter 3). The dubbing industry has evolved in the last decade. The videos or documentaries that are dubbed, serve some purpose that focuses on the need or demand of the customer. The changes or deformities unintentionally used in translation change the true essence of the whole theme present in a source text.

The current research focuses on the Target Language ,its language's purpose, deformity, and uniqueness. The study sheds light on the quality of translation of authentic sources. This opens vast horizons of understanding and the notion of translation as well as the politics of dubbing. It focuses on the original information that is voiced, intensified, or exaggerated and silenced in a dubbed version.

## **1.10 Delimitation**

The scholar has selected an Urdu dubbed documentary for this study, which is taken from the source of Eqbal Ahmed Centre for Public Education under the name of ‘Home-Hmaara’ originally made by Yann Arthus-Bertrand (Eqbal Ahmad Centre for Public Education, 2018). It refers to the importance of the climate of the earth and the way humans are causing harm to the natural resources (Overseas Development Institute & Mashal Books and the Eqbal Ahmed Centre for Public Education, 2018).



The analysis of the selected dubbed documentary is done along with the source text to find out the voiced and silenced elements in the translation through three major concepts of translation: skopos, domestication and deforming tendencies. Although different perspectives can be researched but the existing analysis focuses upon the voicing and silencing patterns accompanying the semantic and syntactic patterns to analyse the quality of the translation. These ideas refer to the accuracy of a translation (Besson, Ahmad, & Eqbal Ahmed Centre for Public Education, 2018).

## **CHAPTER 2**

### **LITERATURE REVIEW**

#### **2.1 Introduction**

This chapter represents the researcher's key findings into the issue of translation. It also considers the traces of deforming tendencies, skopos theory, domestication and foreignization. Moreover, this chapter focuses on the efforts of the researcher in which they have adopted for the theoretical and methodological issues about translation. The researcher aims to search the gaps with relation to domestication, use of skopos and deforming tendencies.

Munday (2004) defines the term translation and discusses that it completes a subject that is defined in parts. The text which is translated and the action with which the translation is done is called translation. The translation cannot be kept aside from the culture and political vacuum. Translations came into existence after the birth of writing. An example of this claim is the translation of the Bible from Hebrew to Greek by Septuagint (Munday, 2009, 20).

Magnus and Higgins (1966) explain that from different places, seventy translators were selected for the translation of the testimonial. For seventy days, they were put in seclusion. The quality of the text carried out by them was close to the original text and did not destruct the translation. The Septuagint was translated in many languages as it was considered the best translation in the colloquial language on the theoretical platform (Magnus & Higgins, 1996).

#### **2.2 Translation and Culture**

Language is an image of a culture as it has an important part in the blossoming and nourishment of culture. That is why it is not wrong to say that language helps cross-cultural bonds. It helps in the expression and understanding of a culture. When we talk about a translation from one language to another, we cannot ignore the fact that both languages would have some influence on the product. So, a translator should keep in mind the norms, customs and social trends of both languages while translating.

McGuire (2002) has an opinion that a source text is interpreted into the target text during translation. This phenomenon takes place (TL) to make certain that the top meaning of the two will be relatively the same and the arrangement of the SL will be kept original meticulously as much as one could. However, not so strict that the target language design would be severely perverted.

In one of the articles by Masri “Translation and Cultural Equivalences (2008)”, he has highlighted the problems of cultural imbalances and deletion in the translation when Arabic texts are translated into English. Moreover, it is investigated that when proverbs, idioms and metaphors are interpreted in some other language, the result is the destruction in cultural depictions. This cannot be avoided as it is tried on the maximum level to manage the cultural instances.

The investigations done in this field looked out for discrepancies in the main and target script. This has helped to find the credibility and originality of the target text but the text which is translated has no traces of any discussion about the culture. According to Munday (2004), Bassnett and Lefevere’s translation is more than simply an act of interpretation; it is also an act of interaction between two languages and cultures. A culture is translated in translation with all of its history, customs, and norms. In terms of film adaptations, commentary, and translations, they have infiltrated the literary constructs; all of which are essential to the formation of literature. This marked a shift in focus from translation as text to translation as culture.

Munday (2004) mentions that translation is considered to be a cultural progression and many studies prove this point; this is what Bassnett (2002) and Lefevere (1992) think of translation. They have also stated that trends have changed over time due to the influx of misinterpretation of ideologies and the power held by the industries for printing, such as the showcase of the modern age works by the feminist authors and their overall persona.

Masri (2008), in one of his articles, states that he believes translation is more imbalances in the translations of Arabic texts. He views that the translator is an insider, who reveals the culture. For this purpose, oratorical elements from the source text, such as figures of speech, analogies, proverbs, colloquial clusters, and speeches, are explored with the target text English.

Language and culture are the two sides of a coin. In translating, the cultural-specific term, many theories support the translator. Munday (2008) mentions that Nida noted the challenges associated with coherence in 1964, pointing out the language and cultural differences between the source text and the target text during translation. It is also stated that the cultural and lexical problems of the source text must be accounted for by the translator.

The translation theories instilled in Cultural Studies, the term “Cultural Turn” is used to analyse and study the translation with the support of culture, for the social, political, and philosophical context in which it is developed. Additionally, The turn includes a wide range of methodologies related to cultural research. Furthermore, it portrays the contemporary interpretation and contemplates being integrative in the description. Bracaj (2015) discusses the interpretation It is used in both written and spoken communication from the source language to the target language and correspondents. Culler (1976) discusses that languages have unique perspectives of the world from one another. Therefore, languages do not classify contrasts and suppositions amongst languages. A distinct pattern of verbalization is borne by them. Accordingly, they are distinctly recognized and view the globe in the same manner. From one language into another, along these lines, social contrasts make issues in interpretation.

As per Bracaj (2015) during the interpretation of the content ,the translator not only has difficulty interpreting social concepts, but also has challenges with the source text's implications, style, maxims, and precepts. So, their errand grows more difficult. For this reason, it is upon the interpreters to deliberately embrace the systems and procedures while interpreting the culturally bound words, articulations, and ideas of the ST.

Hornby (2006) has highlighted many ideas which should be kept be in mind while doing a translation from a language to another. According to Snell Hornby (2006), there are several culturally distinctive phrases that require complete concentration while translating. These are described as classification, order, generally known and used things, objects, social norms and social unequivocal parts. Basically, another pragmatist Newmark (1981) has furthermore recognized some classes as

social orders which demand mindful understanding, for instance: nature, culture, social norms, signs and affinities (Munday, 2009).

By using Antoine Berman's, Vermeer's, and Venuti's views, all of these ideas become more aligned with the current study because they all deal with the function of translation. Specifically, the translation of culture-specific things is one of the main challenges that a translator may experience. It is necessary to translate various texts or pieces of speech for teachers to educate; which is a critical issue for discussion in terms of evaluation. Novel understanding scientists have zeroed in on the issue of civilization and its versatile link to language. The very issue is moreover meriting discussion for teachers or possibly survey from one language into another for different messages or pieces of talk which will be translated (Bracaj, 2015).

### **2.3 Schleiermacher's Idea of Valouring the Foreign**

In the 1970s, the perspective of translation studies diverted from the idea of equivalence to that of culture and politics of a certain language, for which Mary Snell-Hornby (1990) named it the cultural turn. From the 1970s onward until the present time, it was after the second phase in translation strategy. It can also be named as the post-linguistic period. At that time, an extremely important personality was called Lawrence Venuti. In the book "The Translators Invisibility- A History of Translation (2008)" he focused on Schleiermacher's idea of valouring the foreign and developed two methods: domestication and foreignization. He debated that the translator can be only one among two. He can make himself nonvisible, which means that his target text can be read fluently; that target text is a type of domesticating translation, which does not influence the source language (Munday, 2009).

Munday (2009) considers Schleiermacher is credited with founding modern protestant theology and modern hermeneutics: a Romantic attempt to explaining a person's profound feelings and understanding but not ultimate reality. Schleiermacher talked about two categories of translators who work on two different types of texts. The "Dolmetcher," who works on commercial materials, and the "Ubersetzer," who works on intellectual and artistic literature, are the two types of translators. In the second point, Schleiermacher found that being on a higher creative level, which gives language fresh vitality. In the artistic texts and scholarly texts, it seems next to impossible to translate them as they are culture-bound and TL can never fully

correspond to it. He goes beyond the challenges of literal, faithful, and free translation, both word-for-word and sense-for-sense. He concentrates on two options available to a real translator: Either the writer is at peace or the reader is at peace. The first method, which moves the reader toward the writer, is Schleiermacher's favored. It does not mean that the text needs to be written like an author but rather giving an experience to the reader as German and reading the original text (Venuti & Baker, 2000, p. 28).

To do this, the translator is typically required to use an alienating manner of translation, emphasizing on the language and substance of the ST. He or she must increase the value of the foreign and transfer it to the TL. This approach has some wider implications.

- 1) If the translator wishes to convey the same impression as the ST, this impression will be influenced by the level of knowledge and understanding of the TT readership, which usually differs from the translator's understanding..
- 2) A particular translation language may be required so that when a translator substitutes another word for an imaginative phrase, he usually employs a causal statement that cannot convey the sensation of being foreign (Venuti & Baker, 2000, p. 29).

In the Anglo-American culture there is the practice of domestication while as per Venuti, the German's tradition is to prioritize the foreign. The fluent translations are domesticated ones. Therefore, a translation is through its fluency. The language and cultural peculiarities in the foreign text are removed in order to generate a fluent translation. Domesticating is a form of hegemony as it overlaps the weaker ones. Focusing upon the translation strategy of domestication the following elements will be focused: sense for sense, free naturalizing, dynamic equivalent and resistant (Suo, 2015).

Newmark (2001) shares the idea of translation that is intentionally done for the target reader. He claims that a translation aids the reader even if the source text was written for no one in particular. The strategies of foreignization can help to investigate the translation tendencies (Munday, 2009, 44).

Domestication is one of the main ideas in the mind of translators as it gives clues about the pure and impure. In most of the researches related to the subtitling and

dubbing of movies, documentaries, films or series; the aspect of domestication is seen. Thus, it has a link with foreignization. The differences in the translation, in terms of foreignization and domestication, can be seen easily. To minutely observe the differences, Pendersen's (2015: 114) translation strategies complemented by Valdeon's (2005) strategies are used. This strategy follows a scale that takes retention, specification, and direct translation (Berman, 2000).

In Western society, there is a long history of translation. Three phases of development of the issue of translation could be seen in the West. To keep the cultural inconsistency of a text, to foreignize the language or the elements of a foreign text can only be retained by obliterating the traces of the target text and its cultural norms (&I, 2016).

Venuti discusses that foreignization is the key to control the ethnocentric violence to the translation. It is demanded nowadays that in the ongoing world affairs; to oppose the hegemonic affairs to the language, strategic cultural intervention is demanded (Z & Korb, 1995).

### **2.3.1 Venuti's Notion of Domestication and Foreignization**

The American theorist and translation scholar Lawrence Venuti (1953) widened and complicated the problem of translation by working out his critique of the modern translation theory and practice. Venuti not only pioneered ethics of difference in translation, but he also discussed the ideo-political dimensions, therefore it is provided with more plausible theoretical. Asghar (2014) discusses in his research that Venuti mentions the ambiguous and suitable nature of translation:

The translation is usually considered faulty, and it domesticates foreign texts inevitably. It accomplishes this by including cultural and linguistic subtleties that are understood by certain home populations. Every stage of the translation process, including creation, distribution, and reception, is affected by the process of addition and deletion. (Asghar, 2014, pg.5).

Venuti stands for an "ethics of difference" in translation. The translation should draw the reader closer to the author instead of leaving "the reader in peace" and bringing "the author towards him/her." (Munday, 2001). Venuti further mentions that instead of eliminating the linguistic and cultural terms for fluency, a translation

should communicate them. If these points are ignored then it is a domesticated translation, which generally seems to keep the linguistic, cultural identity uniqueness of the text. To overcome the domestication's practice, Venuti suggested the strategy of "foreignization" – a technique that has made its way to translation encyclopedias and dictionaries.

Lawrence Venuti presented a novel viewpoint on translation during the era of Friedrich Schleiermacher and Walter Benjamin, describing it as an irreducible linguistic, discursive, and ideological difference of the target-language culture."(1992:10). This translation technique gives voice to an interpretation that has usually been muted in order to protect a translator's image of clarity. Similarly, as mentioned by George Brandes (1899) that it is possible to write anything artistic in some other language. In the case of translation they are amateur they lack the artistry which the author puts in the text he is present in his language but absent in creativity.

Foreignization can be discussed as a translation strategy that appears to bring the author to the reader. Unlike domestication, it does not give the reader the impression that whatever he is studying is not clearly recognizable from the original text. It focuses on highlighting and relating the identity of the source text therefore, it likely dominates the target culture.

Domestication also tries to emphasise the target content while obscuring the source text's cultural and linguistic distinctions. This strategic attempt elevates the impression of "otherness" and "foreignness" to stressing the "translated" nature of the text it is dealing with.

As a result, rather from being a liability, seeming "unfamiliar" and "foreign" is one of the greatest advantages and strengths of a translation since it is the only way it can successfully record and negotiate the language and cultural differences between the source and target texts. A foreignized translation, on the other hand, is subversive to authority, whereas a domesticated translation is frequently associated with it. A foreignized translation, unlike a domesticated translation, does not degrade the source material by neglecting its linguistic individuality.

Venuti's accusation of domesticated translation is very exciting. "Fluency" is usually associated with "domestication" which creates "an illusion of originality". The practice of domestication has generally been deduced by the Anglo-Americans



translations tradition and the translators from this tradition have been robbing the non-European texts of their cultural identities and making them observe the dominant Anglophone cultural and linguistic patterns (genres, registers, styles, etc.). To Venuti, this amounts to an act of atrocity that debunks to take the foreign texts on their terms and seeks to “conquer” them by smoothly mixing them. Therefore, this fluency which is one of the closest attributes of domesticated translations facilitates the reader at home, yet comes with a great price. It stops a dialogic engagement with other cultures and people and accepts the English elitism in the world (Venuti, 2009).

As a result, it brings about “cultural closure” which supports Eurocentrism and includes a lack of openness to the ethnolinguistic multiplicity (Venuti, 2009, 16). It is also considered scandalous by Venuti that when the translation appears to be like original writing, it shows that the translator has fought with the role of authorship from the actual writer.

Finally, Venuti observes that the situation complicates the status of the hegemonic English language. The present economic and military influence of the United States maximised by the global English culture has placed English in a distinctive position (Munday, 2009, 65). Therefore, the translator working from the centre of this tradition orders feel all the mandated to domesticate the source texts they take up to translate.

## **2.4 Skopos Theory in Translation**

Translational action is a part of the skopos theory. Action is followed by a purpose or aim that leads to a result, event, or situation to a new substance. According to Vermeer’s(1996) objections, every action has an aim. In other words, the skopos should be specific in the translation’s process, inter results should come to a goal to fulfil. Secondly, not every translation has a purpose besides goal-oriented translation’s interpretation and there can be a problem understanding the notion of the addressee. Vermeer (1996) debates on the translator's task that it takes the knowledge of ethics and morality (UK Essays, 2018).

Anthony Pym (2012) discusses in his presentation on the topic the skopos theory of translation, that we begin the basic equivalence formula as a person said in the text to people in this culture and that should be equivalent to a translator who is

sending a text to people in that culture in an ideal world. We looked at the equivalent paradigm and one could consider the audience being different and therefore the text is considered to be different, or the text is the same but one is changing the audience by educating them. The text to people in a culture, we would consider the audience to be different as it is not a static paradigm (Pym, 2012).

In 1984, people suggested that something was missing, and they started writing equations. A person in one culture wrote a text with the purpose or to have a function serving the people. Most translated texts are for a different purpose from the one in the source culture. If the purpose is different, one generally makes radical changes in the text. As mentioned by Pym (2012), this refers to a new paradigm that shows itself as a critique. Equivalence is about the same function in translations, but most have different functions. For many different aims, one source text can be used in many ways (Pym, 2012).

Most translations are for a different purpose and that equivalent as a paradigm, only as a text-based linguistic paradigm, implies where there is the same function. The same text, same translator but the purpose can be different. A client comes, shows the text and wants to translate it. The translator realizes that there are a lot of mistakes in the text, it is not worth translating or the target culture does not have the required knowledge to understand it. The whole method is quite legitimate, but the translator says to the client to write a new one for him, the ST is considered to be rewritten or to develop a new text (Pym, 2012).

In 1984, a new paradigm shift was constituted in the German language and the people in Germany were trained to be translators and interpreters. Rather than going for a normal practice of translation i.e. translating directly, they adapted to translate for a particular client to have that particular effect and then translate the same text for a different effect for a different client (Pym, 2012).

A translator can translate one translation in different ways, delivering different meanings or purposes. It is an interesting activity. This shows that whatever one does is justified if the purpose is achieved. The question here is that who decides the purpose? It is a difficult question. In different theories, one will see different emphases. Christopher North (2015) has worked in this field. It tends to be closer to

the training situation so he believes that one can get the purpose from an analysis of the source text (Pym, 2012).

When you translate a text, one does not descend the source text, according to this theory you must also have instructions or a set pattern from the client to do the instruction. It tells how the translation generally functions. This theory appears to be new, appropriate, and radical in today's industrial practices of translation. Translators can be involved in drafting new texts, in rewriting badly written texts, or can be involved in drafting new texts in rewriting badly written texts during the terminology increasingly in post-editing machine text or giving advice providing consultancy from cross-cultural communication, a lot of activities there those translators are well positioned to do because of the skill set they intend to have. Under translations, the translation could be for a new function or the same function which case we return to the traditional equivalence paradigm (Pym, 2012).

## **2.5 Equivalence in Translation**

Anthony Pym (2012) mentioned in his lecture that if the contemporary translations are studied, the equivalence is on top. "Equi" means equal and "valence" means equal values. "Equivalence" is the relationship of equal values and is possible on some level. On some level, there is a connection of equal value between the source text and the destination text. It studies the level of equality in the whole target translation so that it has the same value. The theory has never mentioned that the whole target text or the whole translation had the same value as the whole of the source text in form or function or usage. A relationship of equal value was possible and was always mentioned on some level. Besides this, the trick is to tell that where that value lies. Is the value in the form or the value in the length of the text: is it the aesthetic qualities of the text? Is it the way it affected users? Into the paradigm of equivalence, all these debates exist (Pym, 2012).

According to Nida (1964), translation is the process of developing a target text that has a nearly equal meaning to the source text. The meaning and style of this equivalence are important. In the translation process, the form and style are viewed side by side.

### **2.5.1 Natural Equivalence**

A translator looks for an equivalent that already exists someplace in the language and culture, where the target language and culture for the item have the same value. The equivalents are presumed to exist before the act of translating, such elements would be called natural equivalents. However, there are directional equivalents theories that acknowledge the equivalence connection despite whatever existed before the act of translating, the translator is actively going to create something new in the target language and culture. Now, these two ways of thinking are quite different. A simple question can be asked here about any theory you come across there (Pym, 2012).

For instance, if it says that I go from A to B equivalently and the value is equivalent. Does it also say that I can go from B back to A? If cricket is the equivalent of baseball in an American language then it can easily be said as an equivalent. The equivalent was for the special cases when something is radically different in both cultures; it was not presupposing a literal matching function on a phrase or a level of the sentence (Pym, 2012).

Eugene n (1964) also suggested two kinds of equivalents: Dynamic and Formal. Formal had the respect for the source culture. The translation is considered the closest natural equivalent. How the translation is viewed lies in the domain of equivalence (Pym, 2012).

In the 1950s and 1960, in the age of structuralist linguistics, it was quite common to say in between one common here and one language system there, there was no possible translation since the languages were seen to divide the world in very different ways and views. In this frame, translation seems impossible so it was something heroic in mentioning the existence of equivalents in the age of structureless linguistics and was quite revolutionary. It was going to meet some opposition as well. In this manner, it might seem that the earlier works were non-professional but it was revolutionary in that age (Pym, 2012).

## **2.6 Discussion on Skopos and Relevance Theory**

Skopos theory is the nearest competitor of Relevance theory. The skopos theory is the only approach that calls itself an unusual theory. We talk about the

function of theories; they work as a bundle that includes skopos theory. We do not have a body of knowledge which is known as the equivalence theory but have several approaches that include the linguistic approach to translation that uses equivalence as a basic concept in one way or another. Relevance theory is the theory of pragmatics that we apply in the translations (Pym, 2014).

Newmark (2001) mentioned that there is no such thing as a translation theory except simply the body of knowledge that we have about translation. The way skopos defines itself; there is a clash. By theory, one understands the linkages of the observational data. Skopos theory is based on observational data. It makes connections from this data and then comes to interpretation (Pym, 2014).

There are six axioms for translation.

- The skopos of a translation influences it.
- A translation is a service that provides information.
- A translation constructs an offer of information that is not uniquely reversible. Suppose, if you translate from A to B then you cannot go back from B to A. The back translation does not take you back from where you started it.
- A translation is generally coherent with itself.
- A translation is generally coherent within its source text.
- These rules which are mentioned above are to be applied in the order, the way they are ordered hierarchically (Pym, 2014).

The first axiom is interesting in the sense that the skopos of the source text is different from translation skopos. Here, it gives us the idea that we are different from the equivalence grounds. The translation is embedded in cultural transfer; it can be interesting for the reader but the equivalence cannot be applied here because it works as an offer to share information. The idea of coherence in these axioms is also not directed towards the equivalence as the translation should not contradict the source text. It somehow makes sense in connection with the source text. The last axiom is considered to be general in that all types of translation can be fitted in. Intra textual coherence is always more important than inter-textual coherence. This theory sets out to be general for sets of translation (Pym, 2014).

In recent English research, the researcher placed these axioms in a more general structure, where he fits skopos theory into a broader theory of action theory. It

is a particular theory of human action behaviour. He has gone up above the steps and now he sees, how they can be embedded in a more general theory. It demonstrates an explicit attempt to link a particular approach of translation to a broader theory of human activity, and to demonstrate how they are logically related once one is within the other. It is one kind of action theory. All action is goal orientated. Actions and actors are rational. He also mentions the claims of the scholars about the *skopos* that describes the purpose of the translation (Pym,2014).

The function tells us the text purpose as inferred by the recipient. In other ways, if I read a translation, I infer that a text has a certain purpose which is understood by me as I read the text. The intention is that what the client wishes to do with the text. Text can have a *skopos* and function whereas a client can have an intention. What the client wants to do is the intention. Intentions are things that people can have. A text could have a *skopos* and function, but a client might have an intention; which only people might have not the text itself (Pym,2014).

One of the evident problems in translation is that there are more terms than concepts. There is an argument that the concept is more but there is no match between concepts and terms. It is mentioned by Andrew Chesterman (2014), that if we have a function then why do we need to have a big term like *skopos* which sounds like a Greek word. Besides, the *skopos* and function refer to the same purpose that is intended effect. If we define *skopos* as an intended effect it refers to the client's intention. The translation is going to have a particular effect on the reader. Despite that, it raises problems as it seems to assume that the translation has only one primary effect or intended effect. It expects also that all the clients are homogeneous and that they will be receiving the same effect. We can suppose that a text has different effects on different people at different times. Does the *skopos* change, the intention or the function? There are multiple functions it seems that it is quite complicated and a lot more than *skopos* theory (Pym, 2014).

## **2.7 Debate on Skopos Theory**

A criticism has been made about *skopos* theory is that not all texts have *skopos*. One of the early points made by a critic is that literary texts do not have a *skopos*. Whereupon the other side replies that certainly literary texts have a *skopos*. It may just be rather vague and unclear but there can be no text without a *skopos*. A text

or translation will always have a skopos if it is untrue it shall falsify the claim that all translations have skopos to some degree. It is so obvious that there is not any way of saying that there is no skopos as there is always a purpose or effect of it. There have been arguments about the definitions of these terms and some scholars, still are unsatisfied (Pym, 2014).

Some scholars think that aesthetics is purposeless as it is said that ‘the aesthetic text is a text without the purpose by definition’. Lefevere (1992) would reject this argument. Vermeer (1996) did argue that may be any purpose of an aesthetic text is to be beautiful. It is a valid argument to allow it, as a skopos. If an example of Shakespeare’s play Hamlet is taken, maybe the purpose is to employ ordinary actors, make money or express himself. It is inevitable for a text to not have a skopos (Pym, 2014).

Coherence is a term that is used in the same theory for two separate meanings. The translation is coherent with its source text. The word coherent is used in two different ways. Coherence makes sense within itself and it can be said what the translation is about. The translation is claimed to be coherent with its original text rather than being faithful, comparable, or equivalent to its source text. Here, it is evident that these two words are shown in two different ways. They do accept that there are different sorts of equivalence between text and the word that comes in the theory, it is not found by skopos there. They use equivalence but for some reason rather it does not appear as a term that is as important as coherence in one of the axioms. Some critics might say it is risky to use these terms with slightly different meanings. It was the adjective coherent. It seems to be such a weak claim but it does not bring anything to theory. There have been approvals; like German translational studies have translation and interpretation separately (Pym, 2014).

In skopos theory, the term adequacy is used in a different way than the way it is used in other theories. Adequacy means closeness to the source as opposed to acceptability. But, in skopos theory, adequacy has a different meaning because it means how close it is to skopos. One measures adequacy not in terms of relation to the source but the relation to the skopos. According to Andrew Chesterman (2014) , it is a risky decision by the skopos theory to take a turn that already exists in translation studies and to give a completely new meaning. It means that any translational scholar

uses the word adequacy usually to specify that in which sense it is being used. Otherwise, the reader is normally confused or you simply decide that you do not use the word adequacy because it is so ambiguous (Pym, 2014).

The last point that is made by the discussion of the skopos theory is distinguishing different types of agents involved because quite often in the older theories or older approaches to translation, there is the translator and then we have the reader and the clients as well, the source text author, the translator and the reader but then skopos theory begins to distinguish between different sorts of agents involved in this whole process. They make distinguished distinctions between the addressee and the recipient that in a case of publisher versus the clients, one have a much richer set of who is involved in the whole event rather than a rather simple sender and receiver that both operated with and maybe one may have a sender and the recipient. It is nice that the skopos theory introduced much more or somewhat sophisticated analysis of these other different agents involved which certainly gives it a more sociological orientation (Pym, 2014).

In research, a Spanish researcher, mentions that there are two basic cognitive metaphors. There are two underlying metaphors that conflict and are not coherent. For her, it is the argument for the theory itself that is inconsistent because it tries to combine two approaches that are different and do not match. The researcher argues that there are two metaphors: the first is transfer metaphor and the second is target metaphor. Now, the transfer metaphor is the cognitive metaphor that the translation involves, moving something from A to B along a passage and along a path. The idea is that you are carrying something from something to somewhere else and the something does not change. It is the same cloth being repackaged (Pym, 2014).

This metaphor would assume that there is something that will remain constant; that thing which is transferred as X. This idea is embedded in skopos theory, which sees it in a form of cultural transfer. It overlooks the idea and claims that meanings are not objective billiard balls that you carry along from one another but they are subject to interpretation and information. They emerge from the way people read texts but they are not objectively there. It can be described in a way that some meetings and some messages change less than others and some meanings seem to be more objective than others (Pym, 2014).



The other perspective is the target metaphor that moves along the path to a goal now the assumption here is not necessarily that you are carrying something that remains unchanged but that you are performing an action that has a goal and you simply do what you can to reach that goal to accomplish that purpose. She sees a series of problems between these two metaphors and what happens if there are different goals. How to assess? Do we have to assume that there is only one goal? We can assume that receivers are heterogeneous and suppose the goal may vary from the different sets of receivers. She raises several problems here. These metaphors are interpretations. They are not facts or empirical. This is how a theory conceptualizes (Pym, 2014).

## **2.8 Poetics of Translation**

When the translation types, points and academic devices are not used suitably; the text is distorted during the time spent in understanding. The general thought is associated with it is called poetics of translation, derived from “Aristotle's poetics”. In the process of translation, the scholarly system plays significant work compared to social structure According to Mona Baker (2006), the poetics of the source text as well as its literary system, and its relationship to the target text in a unique system, keeps up with the poetics of translation endeavours. (Kashifa, 2018, p. 20)

The concept of poetics of translation was introduced by Lefevere (1992). He portrays that poetics is momentous as it is associated with poetics. Those theoretical impacts linked internally to the literary system are the effect of reasoning which not simply impacts the poetics distantly but also the factors which are the cause of the production of the literary system. Suitable utilization of the classical system is based on the characteristic of understanding. A translation as a literary translation has various analysts that have tried to exhibit the nature of the translated works (Lefevere, 1992).

In these inspections, another thought is known as “faithfulness” had been pointed out. Instead of the chance of “accuracy”, it relied upon the possibility of “fidelity”. The aim of translation is to preserve the true essence and meaning of the original text, which implies that a certain poetic form can be preserved in its linguistic system. Rather than mentioning poetry forms in the target culture's specified form, Baker (2006) believes that poetic forms should be translated in their original form.

Rather than presenting them in the context of a fictitious target language culture, they should be decoded in their true sense.

In modern times, rather than the thoughts of what sort of translation should be, scholars and specialists are endeavouring to figure out translations. They look at messages in groups and diachronically with the goal of declaring poetic connections and shifts, as well as the source and target text's classical traditions, in these disclosures. Moreover, the piece of adherence is lacking, both at the etymological and functional levels. This demonstrates the requirement for translators' labour to be understood by readers of the target text, which is mentioned in the source text's interpretation. As a consequence, the source text's literary techniques are forgotten.

According to Zohar (1981), the poetics of translation aids in understanding literary standards in the target culture and language, as well as recognising how translators might find assistance in terms of selecting works for translation. Moreover, the classical, philosophical segments, which are thought important to the pattern of translation, are also brought into notice.

The present study of inspection relies upon the purpose of deforming tendencies and the factors. When a text is opened for the assessment, it is perceived in the classical or non-classical way; to search out the usage of figurative tools, for instance, sound, similes, the figure of speech, intonation and stress etc.

The insights of translators talk about the point related to poetic intuition terms in the target language which are focused on by the scholar. From the present text, the translators endeavour to weave these literary devices to take the translated text to a new level. In such way, the inconceivable Miko's work (1970), is of immense importance, considering the way he mentions that "The formal patterning of the original text may be analysed through reference, but emotive and illogical, subjective aspects observed based on intuitions, or subtle techniques like as wordplay and sarcasm, can be identified by reference" (Baker, 2006, p. 168).

The expressive elements are also taken into account in the translation trip, according to Miko (1970). According to Baker(2000), while translating the literary systems of source and target languages together, the representations of creator, text, reader, and poetic qualities are familiar side by side. When translating, the translator's shift in poetic devices in the target language, as well as all the factors that generate

them, are examined. Subsequently, the obstructions in communication distort the source texts.

Various prominent interpretation analysts, for instance Vanderauwera, Heylen, D'hulst, and Van Bragt conducted research studies in translation and concluded that poetics has a significant impact on translation, particularly on literary devices such as satire and humour, as well as the target society's norms. (referred to in Baker, 2006, p. 168). When reviewing a translated work, translators must consider extra-academic influences and variables such as "financial, consistent, and swarm related." Apart from these smart literary methods as poetics, all of these poetics must be considered. (Kashifa, 2018, p. 22).

## **2.9 Translation and Colonialism**

The idea that translation is always seen as "inferior to the original" has sparked literary and cultural studies groups, most likely taking into account the issue of acceptability politics. The fact cannot be denied that some texts are superior. The reason lies in the system of assessment that is different on different occasions and varies from culture to culture. Consequently, the problem to recognize the original text and the translation happens. Sometimes, the original text is given a high status. Lately, through research and effort in this sector, the notion of a high-status original in translation is elucidated. The creation of printing and the information that had this issue seeded the notion of being an owner rather than just a text author. The concept itself has blurred the connection between the translation and original texts. The concept of the "original" has evolved since colonialism's beginnings and spread (Bassnett, 2002).

Octavio Paz (1992) views translation as a source that has undoubtedly portrayed the world we live in and has developed our understanding because of the translation. Moreover, translation is weaving a tapestry of the world with massive piles of texts which are a little different from the ones that came first. Since translation is a translation; it is an imitation of an imitation, no text can be original by all means. The nonverbal world comes first, since every language and sign is an interpretation of another sign, another sentence.

As discussed by Bassnett (2002), in the 1920s, a group of Brazilian authors, as Latin Americans, began to compete in order to restructure their relationship with Europe. The colonies were thought of as copies, or “translations” Europe was regarded as an “original” or authentic point. The original ones were copied, in this way the translations were tagged as less original and were evaluated as absolute translations. Regarding translation, there was a myth that it removes the authentic and builds itself.

A text is called less valuable as compared to the original because of the void which a translation has. The void is made by the translation. However, this concept refutes the notion of "gain" in the process of translation. As a result, colonisation, copy translation, and colonisers are all combined activities. "It entails a considerable judgement when considering the notion of colony as a replica of the European original," writes Bassnett (2002). It positions a translation into a weaker place in the literary ranking; by this statement, it backs up the claim that it is less than its coloniser and that it is unique." (Bassnett, 2002, p.4).

Translation, according to George Steiner (1975), is a process of assimilating the original text. Colonization studies are attracting the attention of postcolonial authors and theorists at the moment. Because writings were translated for European readers, in European languages, and their consumption was more of a process of transference and exchange in the past, translation was handled only by one person.

Similarly, they have taken hold of the texts which are to be translated but also the European customs have confiscated the literary production. As a consequence, texts will have no cultural or audience differences. According to Carol Maier, translation is considered a "kind of aggression" (1995). The settlers' translations revealed that they had the discovered notion of the colony's emblem in translation, which was a replica of the original. Finally, because of dominating linguistic and cultural systems, it was decided that the translation would not be only into European languages for the proliferation of the colonial process.

Many other Canadian women have banded together to address the issue of translation and colonialism. Homi Bhabha (1994) mentions the concept of new politics, saying, "We should keep in mind the 'inter'- the edge of translation and renegotiation, the in-between space- that holds the weight of the meaning of culture, it

allows us to begin contemplating national and anti-nationalist histories of people.” (pp. 38-9).

It should be mentioned that textual practises paid special attention to the text's and culture's less favoured status. Many examples are supporting this notion. Edward Lane examines the legendary "Thousand and One Nights" translation. In it, he reminds the target readers, who are superior to European readers, that the obvious and painted notions of culture lack true originality. Likewise, Edward Fitzgerald, a well-known novelist and translator of superb 19th-century translations, spoke about Omar Khayyam's classic Persian masterpiece "The Rubaiyat." He discusses that after the art of literary translation into English is still in its infancy. Persian writers' ineptitude is evident (Bassnett, 2002).

## **2.10 Audio-Visual Translation**

Audio-visual media is a new method in historiography; it provides history, the chance to modify individual concepts like social interactions, enactments or media consumption. Audiovisual sources are particular in the sense that they have their own reality “falsehood” or “truth”. When facial expressions are used to transmit emotions, the communication mechanism is different. It is a more complex type of translation because it follows its own set of rules. Chaume (2004, p. 16) discusses an audio-visual text as it produces the meaning while semiotic signifying codes operate. This refers to the mode of communication in the films, which is conveyed through a tough mixture of codes that give the result of the meaningful structure that the observer interprets in accord to accept the meaning of the text (Bosch, 2016).

Linguistic, paralinguistic, musical and special effects, sound arrangement, iconographic, photographic, planning codes, mobility codes, graphic codes, and syntactic codes are among the 10 key codes identified by Chaume (2004). He also notes in AVT that the language code functions as a construction and translation of meaning. That is why the translator needs to know how these codes function. It is described wonderfully in the sentence quoted by Pettit: The message is conveyed in connection with visual and aural cues; what is uttered is only a portion of the message. (Pettit, 2004, p.26).

According to Chaume (2004), the lack of a picture distinguishes AVT from other methods of translation. The spoken text is related to the lack of the visual. The inclusion of a picture, on the other hand, is connected to a specific advantage in the translation since it generates coherence within the target text's semiotic structure. In simple words, the image can be a help or a constraint (Bosch, 2016).

An audio-visual translation is a very interesting and highly attractive topic. Professor George Diaz Sintas (2021) is an expert in teaching audio-visual translation. He has taught audio-visual translation for many years and is the university's founder-director, as well as the author of several articles and books on the subject. In his lecture "Audiovisual Translation with Professor George Diaz Sintas:Class 1" he mentions that "there has always been a customary misunderstanding in how we viewed or classified audio-visual translation, and famous names in translation like Mary's Snell Hornby (1990) and Susan Bassnet (2002) began thinking about translation studies a few years ago. Their perception of audio-visual translation was mostly similar to that of literary translation. Some of the analyses suggest that they intend to approach this field of translation as if it were a literary translation. It's easy to see why they chose that path because visual translation has become a must for translating films" (Cintaz, 2021).

"As a result, the first audio-visual translations were always film translations. There are many articles and book chapters that address it from that perspective, but very little has been done. Most of the things that we have traditionally analyzed are our films or television programs. For example, we now know that the European Union, the European Parliament, has just formed a section for subtitling and voice-over in documentary translation and corporate movies. It's brand new. We now know that we can send anything we want via audio and visual, whether it's filmed, user-generated material, newspaper, newspaper news, business films, instructive videos, and so on" (Cintaz, 2021).

"An audio-visual translation may be viewed from both a conventional and a more current viewpoint, albeit terms like traditional and contemporary can be deceptive at times. We are moving from one language to another from a conventional standpoint and in the concept of language transfer. We have a multi-media production that requires translation. We have devised strategies to cope with it. On the one hand, we have re-voicing, which is commonly referred to as

an umbrella phrase. It means I would be utilising a new voice in a different language, and I would be able to do it in a variety of ways. I would be capable of interpreting, and we continue to do so for various political debates and speeches that may be interpreted there. Then, typically, film festivals would employ interpreters to assist in the interpretation of films that arrive late to the festival. I mentioned this recently to make subtitling, and then there's Arte, a Franco-German television corporation that now transmits in more languages than simply French and German. They have a large number of interpreters working with their programmes, so they have live audiences that can speak German or French, which they normally interpret on the spot” (Cintaz, 2021).

“Louise Fryer, a teacher at University College London mentions that audio-visual translation would become almost second nature and linked into so many other disciplines. She expects to see it linked with psychology with film studies with other forms of accent and inclusion in health. She would like to see it to be up there with things like English or French or a standard language as a way of people engaging with content” (Cintaz, 2021).

## **2.11 Dubbing and Subtitling- An Overview**

Dubbing is just a normal occurrence that people watch every day on the television, we generally need to do certain things and talk about synchronizes so there are three types of synchronization. The most important one is probably lip-syncing. One might just move lips in the same way as the originals or produce text in Spanish. It would force the actors to move their lips the same way as the ones on the screen so that one might not see any clashes between what the audience hear and see.

Isochrony is the length of the sentence so one might make sure that if the characters are speaking for three seconds, a translation can fit in comfortably in those three seconds if it is too long then one might see people closing their mouth and then continuing to talk. The third type of synchronicity is character synchronization. If a person is upset, that would probably start shouting so one might not be expecting that it is very nice, thank You! Probably, one might expect some swearing or some sort of intonation that represents what I am doing and if it is a period drama then one might be expecting people speaking in a type of way

that is generally in consonance to that period and the way they used to speak (Cintaz, 2021).

The second big approach is that it was decided to leave the original as it is and then going to add information and this is what came to be known now as timed text. This is considered a very new jargon in the translation industry. It is probably never called like this before by the big organizations. By calling this text timed text, Cintaz is referring to Netflix. Subtitling, titling, and rewriting were frequently considered. Some individuals bring in too many other meanings from specific translations, theoreticians, and it is more in general translation as well as the rewriting. Earlier it was used to deal with screens of any kind of theatre televisions, but today people dealt with computers more and more, and we usually talked about subtitling. (Cintaz, 2021).

It is observed that a lot of Japanese did subtitling, which usually had a standard in most countries, but it was also incorporating to some extent things like audio accessibility. Bringing in other strategies, skills, and services for your future translators. Some countries traditionally had preferred dubbing and some did subtitling. A few ideas have been floated on how some countries prefer one thing or the other, there are many reasons why productions usually go in different directions, but the reality is that they are mixing in many countries like the European Union is interested in this practice. They have mostly done a few reports on how we consume audiovisual productions (Cintaz, 2021).

The different areas like pros or subtitling or dubbing; which are normally talked about clearly shows that subtitling is cheap but much cheaper than dubbing because it generally requires fewer people and fewer technicians. It is mostly faster to be done and that is why it is usually privileged and are prioritized by many companies; that want to sell abroad. What is generally known now is the that in many countries, the dubbed versions or revoiced versions of programs usually tend to reach more people (Cintaz, 2021).

In some countries, normally due to the illiteracy rates at the time when cinema was invented; impeded subtitling was becoming more standard. The people who generally did not have those issues went for subtitling. Whereas, the people or the countries where their populations were not considered that



educated, went for dubbing which is easier to receive. There is usually political repression, Spain is among those but Germany, Italy, China, Russia and many others generally have their legislation on what can be said on the television and what can be done. In many countries, productions made it compulsory that only a language of a country could be heard on the screen, which meant that subtitling supposedly could not exist. It means that people are likely to listen to English, French or another language and then do the subtitles, by making it compulsory that everything people hear on the screen; mostly is in their language or their national language. It commonly makes one's language much more disseminated and particularly think of countries like Italy, Germany that is divided by so many dialects where do they could just choose one in Germany. In Italy, it was Italian and in Spain, it was Spanish as opposed to Catalan, Basque, Galician or any other language, so it suited these countries in that way (Cintaz, 2021).

Now, it is likely discovered that countries which traditionally do not translate much and when they do, they mostly go to subtitling like the UK, the USA now they are moving as well to dubbing. If one has been following Netflix and their approach is dubbing so many foreign films are in Spanish, in French and German now. You can also watch them dubbed into English and for the English people, it is still something awkward. So, it is observed that a new boom of dubbing which was not there before, and it also depends on the new media. For instance, in some countries in Latin America, public television would be dubbed in commercial television, where people could likely pay and assume that they would be from different cultural backgrounds. They usually use subtitles in Poland television, later they use a voiceover for films, you go to the cinema, the same film comes out with subtitles, so it varies according to places and so on. The reality is that subtitling tends to be the favourite one because it is fast, cheap and very flexible despite this drawing of re-voicing (Cintaz, 2021).

Professor Jorge Diaz Cintas elaborates that “re-voicing might be defined as a translation but basically what we do is, we translate anything that is said or anything that is being shown on the screen. What I do, then is produce a written text that usually I put at the bottom of the screen. me and give a translation yeah that's basically what this quote is same here. Now maybe defined as a translation practice and this is something that might shock you, but it was never considered

translation until very late in the 20th century. In the 90s, where people started considering this translation and teaching it but before it was not taught” (Cintaz, 2021).

“The first courses in audio-visual translation started in the 80s. In France, a very small group or cohort of students until the 90s, that started growing and it meant that it has been going on for about 20-25 years. No more than that had more success in some countries than in others and in many places, they did not consider it a translation. So, it was not part of translation because it was meant to be an adaptation. It was something that people did in work in the industry, but it was not translated. The changes were too big to what translation understood as literary translation or medical translation is and because it was so creative or so different to the original, it was not taught and that is why we have been lagging” (Cintaz, 2021).

Cintaz (2021) in his lecture discusses that “we have got with audio-visual programs and the audio-visual object; I got two dimensions. On one hand, I have got the audio, the acoustic and on the other hand, I have got the visual and they bring in information in different ways acoustically. I can see verbal signs; I can hear verbal signs like dialogues or monologues. Dialogues change monologues and that is what I need to translate if I am doing subtitling, tapping or voice overs but I can also hear lots of music. I can hear music, instrumental music songs, I can hear background noise and normally we accept that as being Esperanto everybody will understand those noises. I will be criticizing somebody and say that there is a family where audio-visual translation becomes problematic when the audio and the visuals are there otherwise you translate as normally, we are not translating if somebody says this is not for me then you translate this is not for me. You are not going to translate differently because it is audio-visual. We follow audio-visual but it is only on occasions that the audio and the visual come together to just make our lives more exciting and challenging this is a clip from pulp fiction okay so how would you translate this if you were to do subtitles or if you were to translate with dubbing what would you do at the end she is trying to convince him to go to the restaurant he does not want to and she is going to sort of not insult him but he is going to you know define him in a way that is probably not what he would like so here you have it (Cintaz, 2021).”

## 2.11 Dubbing

Dubbing is an AVT mode it deals with the interpretation of the dialogues; the spoken words which are subjected to revoicing in the target language in terms of an audio-visual text. Dubbing is considered to be the oldest mode of AVT and there will be no doubt in saying that it is linked to the cinema. The first biggest step to translate audio-visual texts was based on the development of North American films which were shown to German, French and Spanish. It is obvious that the subtitling costs are low as compared to dubbing and the countries with high literacy rates accepted it as it was an easy method for them. In 1928, in the film "Beggars of Life", the conversations captured by Paramount Pictures engineers matched the movement of the onscreen performers' mouths. The picture *Rio Rita* was then dubbed in German, French, and Spanish by Radio Pictures in 1929.

The use of imagined neutral Spanish in the instance of Spanish dubbing was upsetting to customers, as the early attempts at dubbing were not good enough due to their low quality. This dialect was focused on attempting to create a universal dialect for all Spanish speakers. The use of neutral Spanish was common in Disney movies in the late 1980s.

Even though dubbing was required by law in countries such as Italy, Germany, and Spain, the authorities feared that the vast quantity of North American products displayed in their cinemas posed a serious danger to their national identities. In 1941, Spain implemented a legislation that "expressly forbade the use of both foreign languages and those of independent countries in Spain." The power of dubbing in some countries can be traced by the economic power to meet the price of dubbing, yet, the level of literacy is low.

In this digital era, in many ATVs and many languages audio-visual, movies and series are produced. Today, the customer can choose subtitles or dubbed movie versions of audio-video products, blurring the distinction between nations in terms of AVT mode selection. A sequence of signifying codes, which are a combination of audio-visual texts, work in tandem to generate meaning. These codes control two distinct channels: visual and audio. "Disassociating the interpretation and functionality of each of these codes, as well as the possible significance of all signals,

language and non-linguistic, on translation operations," says the AVT interpreter." (ibid.)

The most crucial component of dubbing is to create a translation that is related to the picture; this is how AVT translation differs from other forms of translation in that the lack of an image tied to the vocal text allows for more freedom in translation. It makes AVT more difficult since it does not need awareness of the auditory aspects. The AVT scripts are written in such a way that they "spoken as if they weren't written," which implies they're "written to be spoken as if they weren't written." The translator is frequently expected to attain the same taste and orality in the dubbed text; after all, one is dealing with a text that isn't even entirely consensual.

## CHAPTER 3

### RESEARCH METHODOLOGY

#### 3.1 Introduction

The overall research in the topic of translation studies is still in its early stages, as the discipline is still relatively new. It is developing its status in the modern era. It is being developed as a proper field of its own. At present, there have been a huge number of researches in different areas of translation studies. Furthermore, distinctive studies and inquiries have already been undertaken in this sector, and these studies and inquiries are also linguistically significant.

The prevalent research methodologies in translation studies, which are appropriate for social sciences and humanities, have proven inappropriate for comparative translation analysis. New methods and research goals in the field of translation studies are difficult to achieve for a variety of reasons, including a lack of awareness in the domain's practical approach, a lack of guidelines or information on available sources, the research problem and formulation of hypotheses, and the method to design research to conduct a comparative analysis of ST and TT. The following are the most pressing difficulties that interpreters face in this field:

In translation studies, the present research methods are in pieces and are massively not accessible by the inexperienced researcher. The concern with the actual use of the research design is neglected. There are a plethora of theoretical publications available on the internet, but a few ideas for study formulation and finally to demonstrate concepts from other domains into translational studies are lacking (Kruger&Wallmach, 1997).

The introduction of new emergent movements, ideas, and assumptions around the act of translation is seen as a tough endeavour. As Venuti points out, a translator must be "resistive" to the rules and standards developed by Anglo-centric discourses. A translation is said to be an effective means of mentioning cultures' exceptional cultural and linguistic developments. To examine the present academic environment via this lens, an appropriate critical lens is necessary. (Venuti, 1998).

### 3.2 Conceptual Framework

There is no such thing as a perfect translation since there are several factors at play in the translation process and practise, such as domestication, foreignization, and deforming tendencies, all of which influence the quality of the translation and, as a result, lead to silencing and voicing. Silencing (Venuti, 1995) leads to the suppression of skopos; the purpose of translation and voicing talk about the fulfilment of skopos. Similarly, it is suitable to mention that a complete translation cannot be desired as a close translation. Nonetheless, any translation study's goal is to reveal the textual obstacles of interpreting the original text into the target language text while keeping skopos in mind. Understanding the difficulties can raise awareness and lead to translations that are more culturally and linguistically accurate than the original.

The primary notion in this research is Antoine Berman's twelve deforming tendencies, domestication, and skopos. To explore voice and silencing, the entire course of this research is established in light of Berman's theorizations, Venuti's domestication, and Vermeer's (1996) notion of skopos. According to Berman, in the TT or the translated text, there is always a mechanism of textual distortion that prevents 'foreign coming through' (2000, p. 25). "Negative analytic" is the term he uses to describe various types of deformation. Domestication is a broader term as deforming tendencies have a connection to it as they both serve the purpose of feasibility for the reader.

Therefore, the focus of the study is skopos and its five principles. The TT is assessed on the basis of skopos and the researcher has inquired the reasons, where the skopos is not fulfilled, there is a higher chance of domestication and deforming tendencies. Similarly, wherever the skopos is fulfilled, voicing is seen. In the instances where the skopos is not valued, the silencing is visible.

### 3.3 Data Analysis and Research Method

This is qualitative research that studies the notion of silenced and voiced elements in the translation. For this purpose, an English documentary and its dubbed video are taken from an official source named as Home-گھر (2009). This documentary comprises of almost two hours. The documentary chosen for this study is through purposive sampling. The English documentary will serve as an ST whereas; the dubbed version will be called TT. The joint Urdu dubbing project (TT) is

organized by “Eqbal Ahmad Centre for the Public Education a project by Mashal Books”. It shows that dubbing is done through a proper literary channel which tells that TT is in its best form (Besson, Ahmad, & Eqbal Ahmed Centre for Public Education, 2018).

“Yann Arthus Bertrand”, a photographer, reporter and environmentalist has directed this documentary film. This project shows how firmly man and nature are linked but due to the excessive usage of natural resources, the ecological balance of the planet has been disrupted. The documentaries (TT and ST) are processed into the transcripts and the data is analysed by the researcher through the lens of a tailored model which comprises deforming tendencies, skopos and domestication in the translation.

Hans Vermeer (1996) proposed the Skopos idea. Skopos has assisted in bringing the target text into sharper focus. The skopos, not the original text, determines the quality of a translation. Skopos theory focuses on the goal of the translation, which refers to how tactics are used to accomplish the goal. Vermeer names it as *translatum*. To keep this notion in mind, five major principles of skopos are kept in mind (Baker & Malmkjær, 1998).

1. The skopos of a target text determines its meaning.
2. Information in the target culture is provided by a target text, while information in the source culture and SL is provided by the target language.
3. The information shift initiated by a target text is not fully reversible.
4. Internal coherence is required in a Target Text.
5. The Source Text and the Target Text must be in synchronicity. (Munday, 2009, p. 80).

Domestication means a translation which is a smooth, neutral, clear style to lessen the foreignness in a text. Schleiermacher's view that translation is concerned with 'keeping the reader in peace as far as possible, by drawing the author towards him' has found favour with Venuti (Munday, 2009, pg: 142).

Resistance or voicing is a term used by Venuti to counter the tendency to domestication in the Anglo-American tradition. Venuti emphasizes the ethics of translation; he focuses on his strategy intended as resistance. He mentions that the translator should be politically active, to be radical, and should devise strategies to

challenge the domestic writings not only translations but of cultural and linguistic hegemony, regarding the status of English on the world stage (Munday, 2009).

Berman explains twelve deforming tendencies in a TT that develop hindrances to keep the foreignness. The following are some of these tendencies:

1. The language skills and punctuation are affected by rationalisation. Furthermore, it converts verbs to nouns.
2. Clarification deals with the struggle of the definite ideas which the writer does not show in ST.
3. Expansion is vague in the sense that it is performed when one cannot get to the point. It is the over-explanation of one fact. It reduces the clarity of the work.
4. Ennoblement is the use of fabricated words to enhance the style but such translations deteriorate the composition and syntax of the original work.
5. The interchange of words and aspects with Target Text equivalents causes qualitative impoverishment, resulting in a loss of quality and beauty.
6. The loss of lexical options, such as the usage of synonyms or terms, is referred to as quantitative impoverishment.
7. When the punctuation or syntactic structure is disrupted, the rhythm's destruction perceives the malformation in the text.
8. The underlying networks of signification are destroyed when a group of words is combined in a certain scenario. If the network of the word is not used properly it can harm the sense of the content.
9. In the destruction of linguistic patternings, the structure and ornamentation of the ST are destroyed when linguistic patternings are destroyed using translation strategies such as rationalisation, clarify, and expansion. Even though the linguistic elements are comparable but they cannot relate to the meaning as the ST gets damaged.
10. The destruction or exoticization of vernacular networks elaborates the usage of vernacular language in the ST and swapped by TT local slangs following linguistic patternings, rendering translation feeble.



11. Berman's viewpoint on 'The Destruction of Expressions and Idioms' is that replacing SL idioms and proverbs with TL equivalents poses a threat to international work.

12. The effacement of linguistic superimposition relates to the removal of evidence of coexisting word forms in ST. (Berman, 2000).

These notions mentioned above elaborate the deformities in the translated text. To analyze the data, content analysis is done. The pattern governed in the original text is followed, or the arrangement of sentences in the source text is followed. The argument is formed keeping in mind the coherence and similarity. The text is carefully examined and thus the problematic, deformed, domesticated text is figured out. Moreover, the observations concerning skopos theory are discussed analytically.

The researcher has drawn the textual analysis. The researcher has carefully examined and interpreted the data instead of just describing it. The primary goal of textual analysis is to respond to the research questions. As much as possible, the researcher avoided any chaotic, weak, biased, or useless analysis.

Furthermore, the researcher used reputable online dictionaries such as the Oxford English Dictionary, Cambridge Advanced Learner's Dictionary 4th Edition, and Feroz-ul-Lughat Urdu. The need of using these lexicons is because they are reliable and authentic language sources. Finally, it is to be cleared that the framework of this research, at times, may overlap with the theoretical framework. The ideas are interconnected like a collage as mentioned by Denzin and Lincoln (2005) below:

A montage is a visual made up of numerous separate pictures contrasted or layered on one another. Montage is similar to pentimento in that it allows anything that has been colored out of a painting (an image the painter repented or refused) to resurface, resulting in the creation of something new. What's new is what a prior photograph had concealed. (Denzin & Lincoln, 2005, 4).

The above-mentioned quote explains the idea of presenting the analyses. Although the analysis can be done linearly this leads to oversimplification and a subtle understanding of the text. For this reason, three frameworks are linked together to draw attention towards the instances of domestication of the foreign text by keeping the focal point skopos.

### **3.4 The Rationale for Selected Data**

The main reason for selecting this film is as it is a project aimed at raising awareness about the rise of capitalism. It mentions that the change on Earth is happening too fast and it is causing the depletion of natural resources. This documentary was released on World Environment Day in five continents. This documentary was made open for the audience and the revenues generated from the sale of DVD's were donated to the Good Planer Foundation (J, 2017). Thus, keeping the message and quality of the content in mind, this documentary was selected.

## CHAPTER 4

### DATA ANALYSIS

#### 4.1 Introduction

This chapter is the study's primary focus. In the Urdu dubbed documentary "Home-Hmaara Ghar," the researcher has attempted to present a detailed examination of skopos, domestication, and deforming tendencies. For this purpose, the researcher examined phrases, clauses, and sentences in the original text "Home" in Urdu.

Translations are generally considered to be on point. They are supposed to be readily read by the target reader without any difficulty in a context impact of ST, thus they have a close relationship to the source text. Therefore, the phrases, clauses or sentences in TT language vary in patterns. The translations or TT ought to show linguistic closeness with ST's linguistic patterns so that such translations might be known as correct or good. There is a compromise behind that target text, due to which the translation we get is occasionally twisted in some ideas. Some texts are domesticated, foreignized, and distorted throughout the interpreting process, respectively.

As a result, the researcher notices and evaluates instances of inclusions, exclusions, and replacements revealed in the target text during the analysis of the selected data. The notion of deforming tendencies and domestication is derived from the extra information given by the translator in the target text. It is necessary to mention that deforming tendencies is a part of a huge concept of domestication and skopos is an integral part of a translation. Therefore, the focus is skopos and domestication and deforming tendencies are studied through this focal point.

To evaluate the translation, it is observed that such translations are complex to produce and find. Mostly, a chance of cultural and social impact on the translation is seen. In the same manner, the translation of the dubbed documentary has traces of substitutions, additions and exclusions that are done in the target text which we have seen in the analysis of the selected data. Furthermore, they reveal the translator's social and cultural impact on the translation (TT).

As a result, the researcher concentrated on the text in this chapter to find excerpts where deforming tendencies and domestication are observed through the lens of the skopos thesis.

## 4.2 Analysis

**Source Text:** “Home” (Bertrand, 2015)

**Target Text:** ہمارا گھر

**Commentary:**

Here in the title of the documentary, the translator has added the word (ہمارا) that means “our” in English. Whereas, the title of the ST is mentioned as Home only. The word “our-ہمارا” refers to one’s possession. Here the thought in TT is domesticated; it is kept limited to humans only whereas the title in ST gives a broader vision to home that encompasses different creatures on Earth. This is a deformity that leads to addition as well as causing a lack in quality too. As per skopos (Reiss and Vermeer 1984: 119), it fulfils the third principle as it does not offer the reversible information, which hints at the voicing in the text but the suppression or silencing of the original text is about the negation of the rest of the four principles which affect the quality of the translation.

**Line 2**

**Source Text:** “You're like me, a homo sapiens, a wise human” (Bertrand, 2015).

**Target Text:** آپ مجھ جیسے ہی ہیں، ہو مو سپیسنز، سمجھدار انسان۔

**Commentary:**

As it can be seen the translator has used the intensifier (ہی) to exaggerate the sentence whereas in the ST there is no use of “also” or any word like this. This unreasonable addition changes the specified generic idea of the information shared in the source text. Besides, the translator has ignored the article “a” from the ST and he has not kept the adjective for number into consideration. Deformities include such additions and exclusions, which we refer to as "expansion" and "linguistic patterning destruction." It fulfils the skopos' initial purpose. In the third principle, the skopos is at its best as it does not reversibly offer the information. Despite the fact that this text does not match the source text, the destination text is internally consistent (Reiss and Vermeer 1984: 119). Although, the ideas are coherent with ST linguistic patterns are

harmed. In this situation, it fulfils the skopos. Since the deviation from the fifth rule lead to the silencing of the original text.

### Line 3-4

**Source Text:** “Life, a miracle in the universe, appeared around 4 billion years ago. And we humans only 200,000 years ago” (Bertrand, 2015).

### Target Text:

اس کائنات میں زندگی کا ظہور، ایک معجزے کی صورت میں قریباً ۴ ارب برس قبل ہوا اور ہمارا یعنی انسانوں کا وجود محض دو لاکھ برس پہلے عمل میں آیا۔

### Commentary:

In the source text, the rhythm and pauses are neglected as commas are not placed where demanded by the ST. The translator has also shifted the phrases as per his convenience. It could have been kept closer to the ST in this manner:

Moreover, the use of pronoun for ‘we’ is also wrong. The sentence is unnecessarily stretched by adding a new phrase “ہمارا یعنی” to assist the understanding for the reader of the TT. This attempt overshadows the style in the source text. The type of deformity used here is rationalization as two sentences are combined to form a sentence. This way the originality of the text is harmed. Concerning skopos, the above-mentioned sentence fulfils all the principles as the information given in the TT cannot be reversed as the skopos allows the translator to be creative. Technically, the first, fourth and third principles of skopos are being fulfilled by this translation. Therefore, voicing is present. As the translated text is not fulfilling the fifth and second principles; that is why the silencing of the source text is noted. The translation is very much functional in their cultural context but as far as linguistic contexts there are some problems in terms of it. The internal coherence and coherence with the ST in terms of ideas and thought fulfils the criterion of skopos (Reiss and Vermeer 1984: 119).

### Line 5

**Source Text:** “Yet we have succeeded in disrupting the balance that is so essential to life” (Bertrand, 2015).

**Target Text:** اس کے باوجود ہم نے اُس توازن میں جو زندگی کیلئے ضروری ہے خلل ڈال دیا ہے۔

**Commentary:**

In this line, the translator has skipped the word “succeeded”. He has not translated it. In the researcher’s point of view, it should be "جیکہ ہم اس توازن میں خلل ڈالنے میں کامیاب ہو چکے ہیں جو زندگی کے لیے ضروری ہے" This tends to deform the idea mentioned in the ST. Such sort of deformity is known as “Quantitative Impoverishment”. Regarding skopos, this part of translation fulfils all the principles except the second principle as it links to the linguistic function in ST and TT. Whereas, this respective function is not found in TT but the translator has used the strategy of fulfilling purpose and therefore the sentence is easily interpreted. Moreover, the fifth principle of skopos is also not implemented as the original and interpreted scripts are not coherent. These diversions lead to the silencing of the original voice. Although, the rules which are followed ensure the voicing of the text (Reiss and Vermeer 1984: 119).

**Line 6-8**

**Source Text:** “Listen carefully to this extraordinary story, which is yours, and decide what you want to do with it. These are traces of our origins” (Bertrand, 2015).

**Target Text:**

اس غیر معمولی کہانی کو غور سے سنئے! جو آپ کی اپنی ہی داستان ہے اور خود فیصلہ کیجئے کہ آپ اس دنیا کے ساتھ کیا کرنا چاہتے ہیں۔ یہ ہماری ابتداء کے نقوش ہیں۔

**Commentary:**

In the following lines, the translator has tried to elaborate his point by adding the same synonym for the word (کہانی) as (داستان) in the second sentence as the translator intends to continue the same point. This is an extra addition in the target language which is not needed. Besides, the extra exclamation has also increased the intensity in the first sentence whereas this punctuation is not seen in the target language. This way the interpreter has divided one sentence into two. The translator has also intensified the situation by adding (ہی) in the second sentence which is absent from the original text. The word (خود) in the source text is also an addition. The destruction of underlying networks of meaning refers to the extra additions made in the target language, and this is an example of the loss of linguistic patterns when the sentences

are split. Moreover, in the translated text, the inclusion of the term (دنیا) is an attempt at clarity, which is an impurity in the pure version.

Although the line fulfils the criteria of skopos thus it has some changes but the idea is delivered well. It is suggested that the exclusion of words added by the translator can convey the meaning easily. Thus, the translator has used the strategy to arouse the interest of the reader or viewer. The translated chunk accomplishes the skopos (Reiss and Vermeer 1984: 119) and voicing of the original by following the first, third and fourth principles. In the contrast, the deviation from the rules of the second and fifth lead to silencing of the original.

### Line 9-12

**Source Text:** “At the beginning, our planet was no more than a chaos of fire, formed in the wake of its star. The sun, a cloud of agglutinated dust particles similar to so many similar clusters in the universe. Yet this was where the miracle of life occurred” (Bertrand, 2015).

### Target Text:

آغاز میں ہمارا سیارہ آگ کے آلاؤ سے زیادہ کچھ نہ تھا۔ کائنات میں پائے جانے والی بے شمار دیگر کلسٹرز کی طرح، باہم جڑے ہوئے گرد و غبار کے بادلوں جیسا، اس کے باوجود کسی معجزے کی طرح زندگی نے یہی اپنی نمود پائی۔

### Commentary:

In the following lines, the translator has skipped the phrase “formed in the wake of its star” as it seems it was found difficult to elaborate. Even the translator left the word "sun" out of the source text and did not use it in the target translation. Moreover, the additional words in the target texts are added. Moreover, the traces of quantitative impoverishment are seen as the translator has used the words which lead to over-elaboration of the sentences given in the source text. From the perspective of skopos (Reiss and Vermeer 1984: 119), the translator fulfils the demand of the translation by following the first, third rule and fourth rule as it leads to the voicing of originality. The disparity from the skopos can be seen by not following the rules: second and fifth and similarly it leads to silencing of the original form. Yet, the text is coherent but may not be discussed reversibly.

**Line 13-15****Source Text:**

“Today, life, our life, is just a link in a chain of innumerable living beings that have succeeded one another on Earth over nearly 4 billion years. And even today, new volcanoes continue to sculpt our landscapes” (Bertrand, 2015).

**Target Text:**

آج زندگی، ہماری زندگی، اُن بے شمار دیگر جانداروں کی کڑی میں محض ایک جوڑ ہے، جو اس زمین پر گزشتہ چار ارب برسوں میں ایک ایک کر کے وجود میں آئی۔ آج بھی نئے آتش فشاں زمین کے سینے پر نت نئے منظر تراش رہے ہیں۔

**Commentary:**

The lines mentioned in the target text are coherent with the source text but the expression is exaggerated unnecessarily or there can be an intention to beautify the writing or concept. The word (محض) is an addition to the target text although it is a linking device it does not carry any concept or a noble idea. It is also seen that the use of and in the source text at the start of the text is ignored while translating into Urdu. Moreover, the phrase ( زمین کے سینے پر نت نئے منظر ) is used as an intensifier in the target text. If we remove this phrase even then the reader will be able to understand the idea. Yet, the word succeeded is not translated in the target text. Whereas this word could have been employed in the target text but the translator has elaborated the concept well as skopos allows the translator to be creative.

Hence, the data is not compromised in the source text is not compromised and the translator delivers the idea in detail. We can say that clarification is used here and ennoblement is used with the addition of a nice expression in the form of a phrase in the target text. The voicing in the text is visible by the use of skopos (Reiss and Vermeer 1984: 119) as the text fulfils the rules: first, third and fourth rules to justify the aim but does not fulfil the skopos by not following the second and fifth rules. This phenomenon is called silencing.

**Line 16-18**

**Source Text:** “They offer a glimpse of what our Earth was like at its birth, molten rock surging from the depths, solidifying, cracking, blistering or spreading in a thin crust, before falling dormant for a time” (Bertrand, 2015).



### Target Text:

ان کے مشاہدے سے ہمیں کچھ کچھ اندازہ ہو سکتا ہے کہ زمین اپنی پیدائش کے مراحل میں کیسی ہوگی۔ پاتال سے پگھلی ہوئی چٹانوں کا پوری قوت سے باہر نکلنا، پھر ٹھوس جسم اختیار کرنا، ٹوٹ پھوٹ کا شکار ہونا یا پھر زمین کی باریک پرت میں کسی آبلے کی طرح پھیلتے جانا اور پھر کسی موت الوجود کی طرح، غیر معینہ مدت کے لیے بے اثر ہو جانا۔

### Commentary:

The target text reveals the use of additional words which add something to the meaning of the source text. The source text comprises one sentence; whereas, the target text is divided into two sentences. At one point the tense is also changed instead of the past forms, the present form is used. This is an example of rationalization as punctuation is used when a sentence is distributed into two. Besides, the translator has also changed the nature of the word. He has replaced the word “glimpse” with observation and added a whole phrase to increase the length of the sentence. In Urdu, the translator used the term observation whereas they have used extra phrases to clarify or elaborate the source text. It is an example of expansion (سے ہمیں کچھ کچھ اندازہ ہو سکتا ہے) (ان کے مشاہدے

Moreover, the translator has used the expressions of (پھوٹ کا شکار ہونا ٹوٹ) in place of cracking as in the target text, the translator was unable to discover a word of the same level. He has used the elaborated versions of the single words used in the source text. The translator also used phrases such as (پھر) to repeat or intensify the command given in the ST. Extra phrases used in the sentence are four in number (کچھ کچھ اندازہ ہو) (موت الوجود کی طرح), (پھوٹ کا شکار ہونا ٹوٹ), (سکتا ہے) clarify the concept enshrined in the source text. They also cause gratuitous ennoblement in the target text as it is responsible for the beautification of the target text. As far as the skopos is concerned with traces of addition, creating a poetic feel in the target text and it is fulfilling the purpose of creativity from the skopos perspective (Reiss and Vermeer 1984: 119). The concept of reversing the ST to TT, although this creates an ease for the reader of TT, this phenomenon causes expansion that links to the deformity of the source text.

### Lines 19-27

**Source Text:** “These wreaths of smoke curling from the bowels of the earth bear witness to the Earth's original atmosphere. An atmosphere devoid of oxygen. A dense atmosphere, thick with water vapour, full of carbon dioxide. A furnace. The Earth cooled. The water vapour condensed and fell into torrential downpours. At the right distance from the sun, not too far, not too near, the Earth's perfect balance enabled it to conserve water in liquid form” (Bertrand, 2015).

### Target Text:

آکسیجن سے محروم فضا، آبی بخارات سے بھری ہوئی اور کاربن ڈائی آکسائیڈ سے بھرپور ایک گھنی فضا، پھر زمین سرد ہونا شروع ہوئی۔ آبی بخارات کثیف ہوئے اور موسلا دھار بارش میں ڈھل گئے۔ سورج سے درست فاصلے پر موجودگی، چونکہ تو بہت دور تھا اور نہ بہت نزدیک، زمین کو اس قابل بنا سکی کہ یہاں پانی مائع حالت میں محفوظ رہ سکے۔

### Commentary:

In these lines, the translator has neglected the first sentence 20-21. It has not been translated rather the translator has started from line 22. Moreover, the line 24 is also skipped. It is done intentionally when the translator cannot translate the same idea again and again in different sentences this is called omission. The reasons behind skipping these sentences can be the lack of vocabulary or limited knowledge. The first translated sentence has changed the sequence of the elements mentioned in the source text. The first element has written in the end besides line 24 is linked with line 23. Here two different ideas or sentences are merged in a single sentence. This is an illustration of the original text's linguistic patterns being destroyed. As per skopos (Reiss and Vermeer 1984: 119), the sentences which are skipped show the attempt of silencing (Venuti, 1995) as the purpose or aim is not fulfilled thus the translator suppressed or silenced the ST.

### Line 28-33

**Source Text:** “The water cut channels. They are like the veins of a body, the branches of a tree, the vessels of the sap that the water gave to the Earth. The rivers tore minerals from the rocks and gradually added them to the freshwater of the oceans. And the oceans became heavy with salt” (Bertrand, 2015).

**Target Text:**

آبی گذر گاہیں: یہ ایسی ہی ہیں، جیسے کسی بدن میں رگوں کا جال یا درختوں کی پھیلی ہوئی شاخیں یا ایسی سرنگیں جو پانی کے بہاؤ کی وجہ سے بنیں۔ دریا چٹانوں میں پائی جانے والی معدنیات کو الگ کر کے، انہیں سمندروں کے تازہ پانی کا حصہ بنا دیتے ہیں اور ان نمکیات کی موجودگی انہیں بھاری بنا دیتی ہے۔

**Commentary:**

In this sentence the translator has emphasized by adding ( ہی ) and the addition of ( ی ) in the target text. This is a sort of text deformation, and intensifiers are an example of linguistic patterning destruction. Moreover, instead of using punctuation in the sentences, the translator has used additional words. This leads to deformation. On the other hand, the translator has changed the sense of the sentence by changing the meaning of tore to separate. Whereas, the meaning delivered from the word tore gives us the impression of force applied to the other entity. Besides the translator has also skipped the word ‘gradually’ from the ST and have not utilized it in the ST.

The translator has also disturbed the sequence of the sentences as he or she has used them in a single sentence. Moreover, the punctuation is also compromised. These examples lead to linguistic patterning growth and destruction. This shows that the translations are deformed. The overall idea behind these sentences focuses on the skopos (Reiss and Vermeer 1984: 119).

**Line 36-45**

**Source Text:** “A miracle of time, primitive life forms still exist in the globe's hot springs. They give them their colours. They're called archeobacteria. They all feed off the Earth's heat. All except the cyanobacteria, or blue-green algae. They alone have the capacity to turn to the sun to capture its energy. They are a vital ancestor of all yesterday's and today's plant species. These tiny bacteria and their billions of descendants changed the destiny of our planet. They transformed its atmosphere” (Bertrand, 2015).

**Target Text:**

وقت کا معجزہ یعنی زندگی کی قدیم ترین حالتیں، قرعہ ارض کے گرم چشموں میں اب بھی پائی جاتی ہیں۔ یہ انہیں رنگت بخشتی ہیں۔ ان قدیم بیکٹریا کو آرزو بیکٹریا کہا جاتا ہے۔ یہ سب زمین کی حرارت سے طاقت حاصل کرتے ہیں۔ سیانوبیکٹیریا اور ہری نیلی یعنی بلو گرین ایلجی کے علاوہ سب۔ یہ واحد ہیں جن

میں سورج سے رجوع کرنے اور اس کی توانائی حاصل کرنے کی صلاحیت ہے۔ یہ گزری ہوئی کل اور آج پائے جانے والے تمام اقسام کے پودوں کے اہم آباء ہیں۔ ان ننھے مئے بیکیٹیریا اور ان کی اربوں کی تعداد میں نسل، نے ہمارے سیارے کا مقدر بدل دیا۔ انہوں نے اس کی فضا کو تبدیل کر کے رکھ دیا۔

### Commentary:

In these lines, the translator has elaborated the concept well about skopos (Reiss and Vermeer 1984: 119). Although minute details regarding grammar are ignored as the article “an” in “a miracle” tells about one thing whereas, the translator has translated the text as “miracle” only. In line 38, the translator has added (ان قدیم بیکیٹیریا کو) this phrase to add in the meaning of the sentence. This is an addition to the source text. This feature is called “ennoblement” that clarifies the text for the reader although it is a deformity in terms of translation. In line number 40 a tendency is seen that is linked towards the repetition of the same concept in the target text. Although, the blue-green algae is an English word the translator has attempted to partially translate this term which resulted in the translation of the colours only. Moreover, in line 42, the usage of yesterday is termed as گزری ہوئی کل. It is suggested that the translator could have used *in* in place of yesterday because in Urdu کل is used for yesterday and tomorrow; so the use of it can be differentiated only by its usage in a sentence. It gives us the impression of qualitative impoverishment as the target text does not appear to be that rich the way it is mentioned in the source text.

Moreover, the translator has also used an expression for tiny as (ننھے مئے) in Urdu. This refers to something small. Thus, it is a tactic to connect the listeners or readers. Besides the translator in several impressions have exaggerated the situation as in sentence 45, as he/she uses the intensifier (کر کے رکھ) as an addition which is not present in the source text. The destruction of underlying signification networks is the deformation that is apparent here. From the skopos (Reiss and Vermeer 1984: 119) point of view, the translation does not fulfil any reversible way yet, the translation is internally and externally coherent and shares the point information.

### Line 46-54

**Source Text:** “What happened to the carbon that poisoned the atmosphere? It's still here, imprisoned in the Earth's crust. Here, there once was a sea, inhabited by micro-organisms. They grew their shells by tapping into carbon from the atmosphere

dissolved in the ocean. These strata are the accumulated shells of those billions and billions of micro-organisms. Thanks to them, the carbon drained from the atmosphere and other life forms could develop” (Bertrand, 2015).

**Target Text:**

ہماری فضا کو زہر آلود کرنے والے کاربن کا کیا بنا؟ وہ ابھی بھی یہی ہے، مگر زمین کی پرت میں جکڑا ہوا۔ یہاں کبھی سمندر ہوا کرتا تھا دکھائی نہ دینے والے ننھے جرثوموں کا مسکن۔ انھوں نے سمندر میں تحلیل ہونے والی فضائی کاربن کو استعمال کر کے چھال اُگائے۔ یہ پرتیں اُن عرب بھانٹے جرثوموں کی بنائی ہوئی چھالوں سے قائم ہوئی ہے۔ یہ اُنہی کی وجہ سے ممکن ہوا کہ فضا سے کاربن نکل گئی اور یہاں زندگی کی مختلف اقسام ظاہر ہو سکی۔

**Commentary:**

As the translator, this section of the translation is also subject to distortion so he uses the word ہماری as an addition in the question that domesticates the idea of owning, yet; this piece of writing advocates the planet for every living creature. Here the use of ہماری is limitifying to a single specie. In the next sentence, the translator adds the words مگر which is not present in the source text. This breaks the source text's rhythm. The destruction of linguistic patterns is the name for this type of distortion. The next sentence is translated as a literal translation. It shows that the translator uses the mixed strategy for translation purposes. It is seen that perfect translations are hard to find. Just like the example from the above-mentioned lines that the term 'their' was left out of the Source Text and was never used in the target text. This is also a deformity categorised as the destruction of linguistic patterns.

Moreover, the phrases in source text like thanks to them are also diminished in the target text this also nullifies the impact of a source text in the translation and it acts as domestication. On the other hand, even at some instances is the ‘mistranslation’ is also observed as the rules of model verbs are also affected as in Urdu these rules are different for singular and plural, so the translator has used (سکی) instead of (سکیں). This shows that the translation can be mistranslated and can create an erroneous impact on the reader.

**Line 56-61**

**Source Text:** “Plant life fed off the sun's energy, which enabled it to break apart the water molecule and take the oxygen. And oxygen filled the air. The Earth's water

cycle is a process of constant renewal. Waterfalls, water vapour, clouds, rain, springs, rivers, seas, oceans, glaciers... The cycle is never broken” (Bertrand, 2015).

**Target Text:**

پودے سورج کی روشنی کی مدد سے اپنی خوراک بناتے ہیں اور اس دوران وہ پانی کے سالموں کو توڑتے ہیں۔ اس عمل میں آکسیجن خارج ہوتی ہے جو ہماری فضا کو بھرتی ہے۔ زمین کا یہ آبی چکر یا واٹر سائیکل وہ عمل ہے جو ہمیشہ جاری رہتا ہے۔ آبشاریں، آبی بخارات، بادل، بارش، چشمے، دریا، سمندر، بحیرے، گلشیرز۔۔۔ یہ سلسلہ کبھی مستطع نہیں ہوتا۔

**Commentary:**

In this instance, the first sentence is highly deformed as the tense is passed and the translation is given in the present tense. It is suggested that the translation could have been (سورج کی توانائی سے پودوں کی زندگی کو طاقت ملی جس نے انہیں پانی کے سالموں کو توڑنے اور آکسیجن حاصل کرنے کے قابل بنایا اور) It is seen in the text that the translator has mistranslated some terms as the phrase sun’s energy is perceived as sunlight that is a wrong understanding of the concept. Moreover, the translation is overly elaborated whereas with the help of simple vocabulary the closest translation can be achieved this also serves as a deformity. This is an example of an extension that clarifies but detracts from the source text's uniqueness.

According to Vermeer (1996) in skopos, the translation achieves the source text's level of cohesion and length. Yet, the translation is not done reversibly, because the translator has taken the liberty to do it in his way. Thus, the purpose is fulfilled. The purpose is fulfilled by the voicing in a text which is due to the accomplishment of the rules of skopos which are: first, third and fourth. Whereas, the silencing (Venuti, 1995) suppresses the originality and deviating from the second and fifth rule tells about the non-applicability of skopos.

**Line 67-70**

**Source Text:** “In Siberia, the frozen surfaces of the lakes in winter contain the traces of the forces that water deploys when it freezes. Lighter than water, the ice floats. It forms a protective mantle against the cold, under which life can go on”(Bertrand, 2015).

**Target Text:**

موسم سرما میں سائبریا کی منجمد جھیلوں کی سطح سے، اس قوت کا سراغ مل سکتا ہے جو پانی جتے ہوئے لگاتا ہے۔ پانی سے ہلکا ہونے کے باعث برف سطح پر تہرنے لگتی ہے۔ یوں سطح پر ایک ایسی حفاظتی چادر تن جاتی ہے، جس کے نیچے زندگی سردی سے محفوظ رہتے ہوئے جاری رہتی ہے۔

**Commentary:**

In these selected lines the translator has attempted to make the plural words into singular by translating forces into قوت. Besides the translator has added the word can in this sentence which is translated as مل سکتا but it could be translated as ملتا. It shows that the translation is deformed and such deformity is called rationalization. In line number 70 the translator has used a different demonstrator, he has used یوں instead of یہ this is an example of the destruction of linguistic patterns. In the same sentence, the translator has used a phrase used in Urdu for a piece of cloth such as (چادر تن جانا). Rather it could have been used as سطح پر سردی سے بچاؤ کے لیے تہ بنا دیتی ہے یہ. Now here the concept of cold is ignored and domesticated by the word حفاظتی, it is noted that the source text is accurate but the translation has the unclear meaning because of the change in the vocabulary. That change is called domestication. It is a deformity of the destruction of expression and idioms.

In the next sentence, we can observe an elaboration with reference to cold. Moreover, the translator has not only defected the essence of the source text but also made a split in a single sentence and divided it into two such attempts of deformation is called “the destruction of linguistic patterns”. According to skopos (Reiss and Vermeer 1984: 119), it is compromised in the second final phrase since the length is altered and the notion is not coherent with the original text, and no attempt at reversal can be made. Thus, the skopos is befriended with the silencing and it shows that the quality is compromised. In this translation, silencing (Venuti, 1995) is caused by the fluctuation from the second and fifth principle for skopos but the voicing is visible as it abides first, the third and fourth principle of skopos. This shows that the purpose is also maintained.

**Line 71-78**

**Source Text:** “The engine of life is linkage. Everything is linked. Nothing is self-sufficient. Water and air are inseparable, united in life and for our life on Earth. Sharing is everything. The green expanse peeking through the clouds is the source of oxygen in the air. 70% of this gas, without which our lungs cannot function, comes from the algae that tint the surface of the oceans” (Bertrand, 2015).

**Target Text:**

زندگی کا انجن باہمی ربط کی بنیاد پر چلتا ہے۔ ہر چیز ایک دوسرے سے جڑی ہوئی ہے کوئی شے بھی خود کفیل نہیں۔ پانی اور ہوا، لازم و ملزوم ہیں۔ انکا اکٹھا پایا جانا ہماری زندگی کی ضمانت دیتا ہے۔ بادلوں کے پار یہ سبز خط، ہوا کو آکسیجن فراہم کر رہا ہے۔ اُس گیس، جس کے بغیر ہمارے گردے کام نہیں کر سکتے کا 70 فیصد سمندروں کی سطح پر جمی، ایلچی سے آتا ہے۔

**Commentary:**

These lines are also having traces of the deformation as the first line is having an extra phrase that is (بنیاد پر چلتا) is added in the first sentence. It can be written without it as well. In the next sentence, the translator has divided the sentence into two. It is suggested that it should have been (پانی اور ہوا نہ جدا ہونے والے ہیں). The translator has domesticated it with the phrase of Urdu which can be seen in the target text this is done to add musicality in the text but a slight tempering in the text can lead to deformity and such deformity is called ennoblement. The next sentence in the target language was a part of the previous sentence this shows that the translator has divided the sentences. In the target text, there are some further evidence of distortion in the form of Urdu words, such as (بادلوں کے پار یہ سبز خطہ). This is not a proper word for ‘peeking’ rather keeping the structure of a sentence in mind the suitable translation can be (سے) (جھانکتا یہ سبز خطہ، ہوا میں آکسیجن کا زریعہ ہے بادلوں). This translation keeps in mind the worth of words and utilizes them properly as in the target text the translation of source is mentioned as (فراہم).

Similarly, the next sentence gives us traces of mistranslation or false translation. Moreover, the structure of a sentence is also affected. The biggest flaw in this sentence is the lungs are referred to as kidneys in the target text, which is wrong. Besides the translator has also changed the word phrases in this sentence which, as



per the source text could be ( اس گیس کا سٹر فیصد، جس کے بغیر ہمارے پیپڑے کام نہیں کر سکتے، الٹی سے آتا ہے جو سمندر کی سطح ) (کو رنگ دیتا ہے۔) In the target text, the translator has used the technique of elaboration by adding ( سمندروں کی سطح پر جمی ) It can be seen in the target text. So, this particular sentence not only expands the meaning but misinforms the information for the target reader. This is a clear example of expansion and clarification as per skopos (Reiss and Vermeer 1984: 119). This piece of translation seems to be silencing (Venuti, 1995) different ideas from the source text and one of the biggest examples is a false translation. This creates the translation as non-coherent and unsystematic because it does not fulfil skopos. In this translation, silencing (Venuti, 1995) is caused by the fluctuation from the second and fifth principle for skopos but the voicing is visible as it abides first, third and fourth principles of skopos (Reiss and Vermeer 1984: 119). This shows that the purpose is also maintained.

### Line 83-89

**Source text:** “In the chain of species, trees are a pinnacle, a perfect, living sculpture. Trees defy gravity” (Bertrand, 2015).

### Target Text:

جانداروں کی کڑی میں درخت، زندگی کا ایک کامل اور جیتا جاگتا مجسمہ ہے۔ درخت کشش ثقل کا مقابلہ کرتے ہیں۔

### Commentary:

In this section, the translator has ignored the translation of the word ‘pinnacle’. Rather they have added a new word life in the target text which is not there. Besides in the next sentence, the translator has changed the meaning of defy and added a little bit of alliteration like (کشش ثقل کا مقابلہ). Rather it should be (کشش ثقل سے انحراف) as it is the suitable word for the term defy. This sort of deformity is linked to qualitative impoverishment which means a compromise in the lustre of the source text. As per skopos (Reiss and Vermeer 1984: 119), it fulfils the principles of coherence, yet the translator’s creativity is also obvious.

### Line 91-96

**Source Text:** “They grow unhurriedly toward the sun that nourishes their foliage. They have inherited from these miniscule cyanobacteria the power to capture light's energy. They store it and feed off it, turning it into wood and leaves, which then

decompose into a mixture of water, mineral, vegetable and living matter. And so, gradually, soils are formed” (Bertrand, 2015).

**Target Text:**

یہ بغیر کسی اُہرت کے سورج کی طرف پرورش پاتے ہیں جس کی روشنی پیڑوں کے برگ و بار کی نشوونما کرتی ہے۔ درختوں کو نئے نئے سیانوں بیکٹیریا سے ورثے میں وہ صلاحیت ملتی ہے، جس کی مدد سے اس سورج کی روشنی سے توانائی کشید کر سکتے ہیں۔ وہ اسے ذخیرہ کرتے اور استعمال میں لاتے ہیں۔ جس کے نتیجے میں لکڑی اور پتے بنتے ہیں، جو بعد میں پانی، معدنیات، سبزی اور جاندار معدے کے ملغوبے میں تحلیل ہو جاتے ہیں، اور یوں بتدریج مٹی بنتی ہے۔

**Commentary:**

We can find out deforming tendencies by analysing this piece of translation. At the start of the sentence, the translator has used an additional phrase (بغیر کسی اُہرت کے) which cannot be seen in the source text. Besides, the translator has added additional details to add clarity in the sentence for the reader. Moreover, at one instance the translator has translated the word power to صلاحیت, although there is a counterpart present in the target language that is طاقت. We call this deformity qualitative impoverishment as the text is affected. In the next sentence, the translator has used the phrases just to build an expression. Although they are not needed such as in sentence 94, the translator has written (جس کے میں نتیجے) though it can be simply written as 'جس سے' which is an attempt of expansion which is just to create an effect on the translation. As per skopos (Reiss and Vermeer 1984: 119), the translation fulfils the criterion as the length and the ideas are mentioned perfectly but it cannot be reversible.

**Line 97-99**

**Source Text:** “Soils teem with the incessant activity of micro-organisms, feeding, digging, aerating and transforming. They make the humus, the fertile layer to which all life on land is linked” (Bertrand, 2015).

**Target Text:**

۔ جس میں جرثومے، مسلسل اپنی سرگرمیوں میں مشغول رہتے ہیں۔ وہ گلے سڑے معدے پر مشتمل، ایسی زرخیز نامیاتی کھاد بناتے ہیں جس پر تمام زمینی زندگی کا دارومدار ہے۔

**Commentary:**

This first sentence is a true example of domestication as the translator has outweighed the description mentioned in the source text. The activities of

microorganisms are not being translated and they are confided in a single sentence as if there is no equivalent to it. Here the information of the source text is diminished. The words which are missed can be translated as (کھانا، کھودنا، ہوا میں جانا اور شکل بدلنا). These items were not mentioned by the translator, they can be tagged as mistranslation as the reader will not be able to understand what is shared in the source text. In this manner, the skopos is not fulfilled as the information is not fully delivered. Such sort of deformity is quantitative impoverishment as the translation is less significant and lost length. The next sentence fulfils skopos (Reiss and Vermeer 1984: 119) as it is aligned with the ideas mentioned in the source text.

### Line 115-118

**Source Text:** “They all balance out. And that's where you, homo sapiens, wise humans, enter the story. You benefit from a fabulous 4-billion-year-old legacy bequeathed by the Earth. You are only 200,000 years old, but you have changed the face of the world” (Bertrand, 2015).

### Target Text:

سب مل کر ایک توازن قائم کرتے ہیں اور یہ وہ موقع ہے، جہاں ہم لوگ یعنی باشعور انسان، اس کہانی میں داخل ہوتے ہیں۔ انسان زمین کے چار برس پرانے ایک عظیم الشان ورثے کی امین ہے۔ انسان محض دو لاکھ برس پہلے وجود میں آیا، مگر اس نے زمین کا چہرہ بدل کر رکھ دیا ہے۔

### Commentary:

In this text, in the second sentence, the translator has added the translation of the word people rather than ‘you’. The word homo-sapiens is also not mentioned in the translation. It is expected that the words which cannot be translated or do not have any proper equivalent should be written as it is to maintain their closeness to the source text. It could be translated as یہ وہ جگہ ہے جہاں آپ ہو موموسیٰ، سمجھدار انسان کہانی میں داخل ہوتے ہیں۔ اور This way the essence of the source text can be maintained such sort of deformities are known as qualitative impoverishment. Similarly, one more example linked to it is instead of writing آپ , the translator has used the word انسان , because the word انسان is used for totality but the source text is addressing an individual. In this way the idea has been tampered. Such sort of deformity is linked to destruction of linguistic patterns. With reference to skopos (Reiss and Vermeer 1984: 119), the translator has not taken care of every detail so in this manner the text cannot be reversible yet, the ideas and length are coherent.

**Line 121-122**

**Source Text:** “After 180,000 nomadic years, and thanks to a more clement climate, humans settled down” (Bertrand, 2015).

**Target Text:**

ایک لاکھ اسی ہزار 180000 برسوں تک، خانہ بدوشوں کی سی زندگی گزارنے کے بعد بالآخر ایک بہتر آب و ہوا میسر ہونے پر انسان آباد ہو گیا۔

**Commentary:**

In this sentence, the translator has not translated the phrase ‘thanks to’. It is used when a special role is being played by something. It could have been translated as: انسان آباد ہو گئے: اس کا شکر یہ کہ بہتر آب و ہوا کا شکر یہ کہ انسان آباد ہو گئے۔ This gives a proper translation, entertaining all the elements in the target text. The disintegration of linguistic patterns is the name for this deformity. The coherence allows it to be under the shade of skopos (Reiss and Vermeer 1984: 119) is the translation fulfils the purpose but loses to share any information from ST to TT.

This chunk reveals the silencing (Venuti, 1995) by not following the accurate coherence mentioned in the fifth rule of skopos. The deviation from the cultural essence of the source text; present in rule two tell about the suppression of the original feel. The voicing can be observed by following the first, third and fourth principle of the source text which tells about the voicing which means that skopos (Reiss and Vermeer 1984: 119) has been followed.

**Line 124-126**

**Source Text:** “They chose to live in wet environments that abounded in fish, game and wild plants. There where land, water and life combine” (Bertrand, 2015).

**Target Text:**

اُس نے رہنے کے لیے گیلی آب و ہوا کو منتخب کیا۔ جہاں مچھلیاں اور جنگلی پودے کثرت سے تھے۔ ایسی جگہ جہاں خشکی پانی اور زندگی کا ملاپ ہوتا تھا۔

**Commentary:**

In this line, the translator has broken the sentence into two parts by separating it with the full stop beside the first word in the sentence. ‘There where land water and life combine’ can be translated as ‘جہاں زمین، پانی اور زندگی کا ملاپ ہوتا تھا وہاں’ . Here وہاں is an equivalent of ‘there’ which is used wrong in the target text. The destruction of underlying networks of signification is a type of deformity. As per skopos (Reiss and

Vermeer 1984: 119), this translation fulfils the basic criterion but is not reversible to the source text completely.

This piece fulfils the skopos (Reiss and Vermeer 1984: 119) as it revolves around the aim of writing. Hence, the voicing can be observed as the text follows the first, third and fourth principle but do not fulfil the second and fifth principle, which means it leads towards silencing (Venuti, 1995).

### Line 131-132

**Source Text:** “It's the way of life of 1 and a half billion people. 5 billion people, (more than the combined population of all the wealthy nations)” (Bertrand, 2015).

**Target Text:** یہ ڈیڑھ ارب انسانوں کی زندگی گزارنے کا ڈھب ہے اور یہ تمام امیر ممالک کی مشترکہ آبادی سے بھی زیادہ بنتی ہے۔

### Commentary:

In this instance, the text is mistranslated as the translator has skipped the number of people from this text. This is an effort to silence the original text. The translator has combined two sentences as well as 131 and 132 are two separate sentences that are linked together with the conjunction اور. The phrase that is skipped can be added in the sentence like "پانچ بلین لوگ". As per skopos (Reiss and Vermeer 1984: 119), this is an example of silencing, besides the deformity: the destruction of linguistic patterning is also visible. The silencing (Venuti, 1995) is visible as the translation deviates from the second and fifth principles of skopos. The voicing can be observed as the translation has followed first, third and fourth principles, which allows the purpose to fulfilment?

### Line 135-137

**Source Text:** “Education is a rare privilege. Children are a family's only asset as long as every extra pair of hands is a necessary contribution to its subsistence” (Bertrand, 2015).

**Target Text:** سب تعلیم حاصل نہیں کر سکتے، بچے بھی کسی خاندان کا واحد اثاثہ ہیں۔ جب تک کے ہاتھوں کا ہر اضافی جوڑا، روزی روٹی کے لئے

ایک ضروری حصہ ڈالتا ہے۔

**Commentary:**

The first line of this excerpt can be translated as 'تعلیم ایک نایاب استحقاق ہے'. It was translated in an intended form. Moreover, the next sentence is divided yet it is the part of the other sentence. The first example of the change in words is called qualitative impoverishment whereas ignoring the structure of sentences is an example of the destruction of linguistic pattern. As per skopos (Reiss and Vermeer 1984: 119), the translation has not delivered the exact meaning in the first sentence but the next sentence has the idea of the source text. The whole pattern of the sentence is disturbed by the addition of the full stop that has cost deformation in the text.

**Line 139-140**

**Source Text:** “The physical energy and strength, with which nature insufficiently endowed humans, is found in animals that help them to discover new territories” (Bertrand, 2015).

**Target Text:** وہ جسمانی قوت جسے قدرت نے انسانوں کو ناکافی مقدار میں ودیعت کیا ہے، جانوروں میں پائی جاتی ہے جس کی مدد سے وہ نئے نئے خطے دریافت کر سکتے ہیں۔

**Commentary:**

In these lines the translator has translated the word ‘energy’ with ‘قوت’ rather it should be ‘توانائی’, so in a sentence, it will be ‘وہ جسمانی طاقت اور توانائی’. The original text's structure is taken into account this manner. In the last part of the sentence the translator uses the strategy of repetition in the form of نئے نئے which is not a property of an English language rather this is something which is seen in the Urdu language. This repetition points towards something important. Even if we do not repeat the word the sentence gives the proper idea. From the standpoint of skopos (Reiss and Vermeer 1984: 119), the original text's quality has been compromised. The destination text does not clearly inform the elements mentioned in the source text. Yet, the thought is the same and coherent with the idea.

**Line 142-143**

**Source Text:** “The invention of agriculture turned our history on end. It was less than 10,000 years ago” (Bertrand, 2015).

**Target Text:** اس ضرورت نے زراعت کی ایجاد کو جنم دیا۔ یہ دس ہزار برس سے کچھ پہلے کی بات ہے۔

**Commentary:**

In these lines the translator has changed the essence of the sentence. He has focused upon the phrases of the target text to make it interesting for the target reader. This action leads to deformation which corrupts the true essence of the source text. It is suggested that it could have been

زراعت کی ایجاد نے ہمارے ماضی کا اختتام کر دیا۔ یہ دس ہزار برس سے کچھ کم کی بات ہے۔ This shows that the translator has gone for deformities like “qualitative impoverishment” as the suitable equivalents do exist and can be utilized in the target text. When there is a gap in the transfer of information from the source text to the target text, skopos is impacted, and when skopos (Reiss and Vermeer 1984: 119) is compromised, silence occurs. Because it shows that the source text is suppressed and the intervention of the target text is observed.

**Line 146**

**Source Text:** “The memory of thousands of years scrabbling for food faded” (Bertrand, 2015).

**Target Text:** ہزاروں برسوں تک خوراک کی تلاش میں مارے مارے پھرنے کی تاریخ، ماضی کی یاد بن گئی۔

**Commentary:**

This sentence is also not free from deformity as the translator uses the simplest expression in the target text. Whereas, the equivalents or suitable words can easily be found. It is exemplified as: ہزاروں برسوں تک خوراک کی تلاش میں پھرنے کی یاد مدہم ہو گئی. This shows how the closest meaning can be used. One more trace of translation or the target text is seen in the form of مارے مارے which is a common expression in Urdu that gives the idea of intensity. Such example gives us the idea of qualitative impoverishment. Overall, it justifies the principle of the skopos theory (Reiss and Vermeer 1984: 119).

**Line 153-154**

**Source Text:** “Humans shaped the land with the patience and devotion the Earth demands in an almost sacrificial ritual performed over and over” (Bertrand, 2015).

**Target Text:** ہم نے اس زمین کو صبر اور لگن سے تراشا ہے، بالکل ویسے جیسا اس نے ہم سے تقاضا کیا۔ کسی قربانی کی رسم کی طرح، جسے بار بار انجام دیا جائے۔

**Commentary:**

This sentence has a slight deformity as they have changed the subject of the sentence by writing *نے* instead of writing *انسانوں نے*. As the focus of the sentence is upon the humans, the changing of the subject does not put that intense effect on the translation but it is a form of deformity as it has changed the essence of the source text. Such sort of deformity is known as “qualitative impoverishment”. Although, the sentence fulfils the skopos (Reiss and Vermeer 1984: 119) as the information is shared.

**Line 192-193**

**Source Text:** “A litre of oil generates as much energy as 100 pairs of hands in 24 hours. In the United States, only 3 million farmers are left” (Bertrand, 2015).

**Target Text:** تیل کی ایک لیٹر مقدار اتنی ہی توانائی پیدا کرتی ہے، جتنے انسانی ہاتھوں کے سو جوڑے مسلسل 24 گھنٹے کام کر کے۔

**Commentary:**

This extract from the text seems to be less effective as it could have been stated in this manner . لیٹر تیل اتنی مقدار میں توانائی پیدا کرتا ہے جتنے انسانی ہاتھوں کے سو جوڑے چوبیس گھنٹے میں کام کرتے ہیں۔ Now, one can see the difference in the extract and the one that is indicated, as evidenced by the translator's target text there the addition of *ہی* intensifies the situation. Moreover, the word *مسلسل* which means continuous is also not present in the source text yet the translator has used it to give it more feel. These additions change the intensity of the information the source text wants to deliver this deformity is called the destruction of linguistic patterning.

From the lens of skopos (Reiss and Vermeer 1984: 119) the translator has taken the support of creativity and yet the translation fulfils the purpose it may not be completely reversible but the translation is coherent to the source text. In this regard we can say that voicing is profoundly kept into consideration.

**Line 202-204**

**Source Text:** “In nature, everything is linked. The expansion of cultivated land and single-crop farming encouraged the development of parasites” (Bertrand, 2015).



**Target Text:** فطرت میں ہر شے باہم مربوط ہے۔ کاشت کی ہوئی زمین میں توسیع اور ایک فصلی کاشت کاری سے آکاش بیلوں یا پیراسائٹ کی حوصلہ افزائی ہوئی۔

**Commentary:**

In these lines the translator has totally misinterpreted the word nature. He intends to use it in the form of a human's nature such as emotions, temperaments so the word used for nature in the target text is referred to فطرت whereas as per theme it has to be translated into قدرت as the theme of the documentary is all about earth and nature. The use of آکاش بیلوں in the target text is another addition. Although this word is highly complex and the translator has added it to clarify the English term parasite. It appears to be an extra attempt to educate the readers. Though, the usage of parasite was justified and enough.

A part from this addition the translator has also added the word "حوصلہ افزائی" which should be "افزائش". While keeping the notion of growth in mind these traces of deformation are linked to "qualitative impoverishment". Although, the first mistake with reference to nature is an example of " mistranslation" or wrong translation because that word is the subject and it also plays a vital role in the progression of the phrase. So when the subject is misunderstood the idea behind the sentence suffers. Therefore, skopos is compromised in the first sentence. It gives us the impression of silencing (Venuti, 1995) means the source text is suppressed due to the lack of intelligibility. The next sentence is not reversible as these deformities do not allow it to be reversed yet the idea is coherent and the skopos (Reiss and Vermeer 1984: 119) is partially fulfilled.

**Line 206-208**

**Source Text:** "Bad harvests and famine became a distant memory. The biggest headache now was what to do with the surpluses engendered by modern agriculture" (Bertrand, 2015).

**Target Text:** اور خراب فصلیں یا قحط، گویا ماضی کی باتیں بن گئے۔ ابھی ایک اہم مسئلہ تھا کہ جدید زراعت کی اضافی پیداوار کا کیا کیا جائے؟



### Commentary:

This line is an obvious example of deformation as it is a single sentence that is divided into two parts for “clarification”. This source text is a question, and it is separated into a question and a distinct sentence in the destination text. It is suggested that the translation should be ‘کیا یہ انسانوں کے لیے نقصان دہ ہے جنہوں نے اسے بھوک سے آزاد کیا؟’. These sentences not only have an “expansion” in a sentence but it has traces of destruction of linguistic patterns. Although, the thought is similar to the source text but the information is moulded and deformed because of not using the appropriate equivalents.

Therefore, it follows the principles of translatum as it serves the translation's goal and the target text's or source text's coherence. The information shared in these two sentences is not directly related to the source text but the thought is similar. We know that the target text cannot be reversed as it has differences so that is why it gives way to skopos. It does not give space to coherence as the deformities are an obstacle in the translation and it also harms the flow of information from the source culture to the target culture, resulting in silence.

### Line 214

**Source Text:** “Then came fertilizers, another petrochemical discovery”(Bertrand, 2015).

**Target Text:** اس کے بعد ایک اور پیٹر و کیمیکل دریافت، یعنی کھاد متعارف ہوئے۔

### Commentary:

This line also depicts the deformity as the translator has added an elaboration with reference to petrochemical, which is not found in the source text. The skopos is influenced somewhat since the phrase adds to the information already present in the source text (Reiss and Vermeer 1984: 119). It fulfils the skopos as the text is coherent internally and externally, but the information is expanded. It can also be mentioned that the deformities act as a mouth piece of silencing (Venuti, 1995). Hence, it follows all the principles of skopos except coherence between the source text and target text and also the offer of information from the source culture to target culture. The principles which allow skopos are an example of voicing. Wherever, the principles are not followed the silencing (Venuti, 1995) of the main text takes place.

**Line 222-223**

**Source Text:** “A city of uniformly sized vegetables waits every day for hundreds of trucks that will take them to the continent's supermarkets” (Bertrand, 2015).

**Target Text:** یکساں جسامت کی سبزیوں کا شہر، ان ٹرکوں کا منتظر رہتا ہے، جو انہیں اس براعظم کی سپرمارکیٹس تک لے جائے۔

**Commentary:**

This sentence is also having the deformity as the term ‘hundreds’ is not translated in the target text. Although its equivalent is also there which is ‘سینکڑوں’ this deformity is called “mistranslation or qualitative impoverishment”. Moreover, they have also added the word ‘اس’ is to refer to a specific thing but without its addition the sentence can be easily constructed. The source text's tense is future, but the translator has converted it to present. This deformity is called “rationalization” which deals with the structure of the sentence. Although, this sentence fulfils the skopos but the deformities detract the sentence from the second principle of the skopos (Reiss and Vermeer 1984: 119) which is linked to the information from source text to target text. All the deformities present in the sentence of translation act as silencing (Venuti, 1995) because it is a hurdle in the way of skopos.

**Line 225-230**

**Source Text:** “How can growing worldwide demand be satisfied without recourse to concentration camp-style cattle farms? Faster and faster. Like the life cycle of livestock, which may never see a meadow. Manufacturing meat faster than the animal has become a daily routine. In these vast food lots, trampled by millions of cattle, not a blade of grass grows” (Bertrand, 2015).

**Target Text:**

مویشیوں کے حراستی کیمپس، جسے فارمز بنائے بغیر یہ کیسے ممکن ہے کہ عالمی طور پر گوشت کی بڑھتی ہوئی ضرورت کو پورا کیا جاسکتا ہے؟ تیز اور تیز تر، ان

مویشیوں کے دورانیہ حیات کی طرح جو کبھی چراگاہ کی شکل نہیں دیکھ پاتے۔ گوشت کا تیز رفتار حصول، اب معمول کی بات بن گئی ہے۔ اس وسیع و

عریشہ خطہ زمین پر جہاں لاکھوں کی تعداد میں مویشیوں کو محصور رکھا جاتا ہے، گھاس کا پتہ تک نہیں آتا۔

**Commentary:**

These lines are also problematic because of the deformities found in them. For instance, the addition really affects the narrative. Here, in the first sentence the

translator has used 'یہ کیسے ممکن ہے کہ' is used, which refers to expansion. Moreover, different additions are done at different levels such as 'شکل نہیں دیکھ پاتے' and 'اب' are the examples of additions in the sentence. The first sentence can be rephrased as by removing the additional phrase 'یہ کیسے ممکن ہے کہ' and by adding 'کیسے' after 'ضرورت کو', this way the sentence can be restructured and can be closer to source text. Similarly, by removing 'شکل نہیں دیکھ پاتے کی' and adding 'کو نہ دیکھ پائیں-' can also improve the structure of the sentence.

In the third sentence the addition of 'اب' is an expression for 'now', this was not included in the original text but was added by the translator. If we remove it, it wants make a huge difference. Moreover, the word 'گوشت' is a masculine word which takes 'گیا' with it but here the translator has changed it into the feminine. These deformities are linked to the destruction of linguistic patterns and qualitative impoverishment one more example which defines the deformities clearly is the last sentence of this excerpt.

It is suggested that rather than undue expansion the length of the sentence in the source text should be kept in mind. Here, the structure of the sentence is constructed in a way that it demands extra addition and expression to sustain the quality. The new sentence is as follows; 'لاکھوں مویشیوں سے روندھے ہوئے اس وسیع و عریض خطے میں گھاس کا پاتا تک' 'نہیں آتا'. In this sentence the word 'trampled' is also used which is an important element in the source text which was silenced by the translator.

Although, skopos (Reiss and Vermeer 1984: 119) encourages the creativity but it does not support the deformities as they mislead the reader and cannot reach to what the source text wants to convey. The thoughts used in the target text are coherent in itself and by itself. The information is shared but the expression is affected. Therefore, the extract does not fulfil the second principle completely but it follows the rest of all. The places where the deformity is obvious the process of silencing (Venuti, 1995) takes place.

**Line 231-232**

**Source Text:** “A fleet of trucks from every corner of the country brings in tons of grain, soy meal and protein-rich granules that will become tons of meat”(Bertrand, 2015).

**Target Text:** ملک کے ہر کونے سے ٹرکوں پر ٹٹوں کے حساب سے اناج، لحمیات سے بھر پور دانے اور سویا بین خوراک لائی جاتی ہے۔ اور ان کی مدد سے گوشت حاصل کیا جاتا ہے۔

**Commentary:**

These lines have also got the traces of the deformities as one sentence is divided into two sentences with the help of the punctuation ‘.’ and ‘expansion’ is used to merge them properly like: ‘اور ان کی مدد سے گوشت حاصل کیا جاتا ہے۔’. At one point the word ‘خوراک’ is used to clarify the soya bean’s usage. It is suggested that ‘خوراک’ should be removed and the rest of the sentence should be constructed as

‘... سویا بین لایا جاتا ہے جو ٹٹوں گوشت بن جائے گا۔’. These anomalies are linked to the breakdown of language patterns as well as underlying meaning networks. From the perspective of skopos the sentence stretches the information in the target text and does not fulfil the fourth principle of skopos completely. The other principles of purpose and coherence of all means is there. In the translation, the skopos is present (Reiss and Vermeer 1984: 119). The inclusion in the source text effectively mutes the real source text pattern.

**Line 235-238**

**Source Text:** “Not to mention the oil guzzled in the production process and transport. Our agriculture has become oil-powered. It feeds twice as many humans on Earth, but has replaced diversity with standardization” (Bertrand, 2015).

**Target Text:** یاد رہے، کہ ابھی اس پیداواری عمل میں ہم نے تیل اور نقل و حمل کا تخمینہ شامل نہیں کیا۔ ہماری زراعت تیل کی طاقت سے چل رہی ہے۔ زمین پر جتنے انسان بستے ہیں، یہ ان کی ڈگنی تعداد کے لیے خوراک تیار کرتی ہے۔ مگر پچھلے تئوں کی جگہ، اب ایک لگے بندھے معیار نے لے لی

### Commentary:

In this selected extract the deformation has also left its marks. While the first sentence contains a term not present in the source text. Similarly, the second sentence is divided into two sentences but in the source text it is one. Moreover, the sentence can be rephrased to minimize the extra use of connectors. The example is given here ‘یہ زمین پر انسانوں کی دگنی تعداد کو خوراک دیتی ہے مگر۔۔۔’ It can be easily noted that in the target text mentioned above, the extra details are used to construct a sentence. The additions are used to clarify the sentence to elaborate the meaning or to build an expression for the target reader.

In the excerpt the addition or expansion is used as a deformity to exercise ennoblement. This deformity leads to the addition of words which improves the text. These lines meet the skopos because the additions they make are closer to the reality text and do not detract from the main text's message (Reiss and Vermeer 1984: 119). Such deformities are in capsulated to engage or improve the expression. But at some point, the information is slightly moulded which is a deal breaker for the second principle. So, this sentence fulfils all four principles and partially fulfils the principle of sharing information which is as a result of deformity.

### Line 239-240

**Source Text:** “It is offered many of us comforts gives many of us comforts we could only dream of, but it makes our way of life totally dependent on oil” (Bertrand, 2015).

### Target Text:

اُس نے ہمیں وہ آرام باہم پہنچا دیا ہے، جس کا پہلے ہم تصور ہی کر سکتے تھے۔ مگر ساتھ ساتھ ہمارا رہن سہن مکمل طور پر تیل پر انحصار کرنے لگا ہے۔

### Commentary:

This sentence is also having deformities in the form of intensifiers such as ‘پہلے’ and ‘ہی’ which are not found in the source text. Moreover, he has not translated the word ‘only’ as ‘صرف’ in the target text. Because it emphasises the content of the original text, this is an example of tempering with linguistic patternings. In the next sentence the word ‘ساتھ ساتھ’ is expanded and used twice to emphasize on a certain point which the source text does not mention.

Furthermore, the style of living is not adequately represented in the translation. It is suggested that it should be 'انگریز ہمارے طرز زندگی کا مکمل انحصار تیل پر کرنے لگتا ہے۔' According to skopos (Reiss and Vermeer 1984: 119), the text achieves its goal, but it falls short of the source text's coherence and the target text's delivery of source cultural knowledge. So, it debunks the second and fourth principle of the skopos theory. The principles which are debunked are due to the traces of deformation in the translation and the principles which are fulfilled are the purpose of the translation and irreversible way of information and the internal coherence of the target text. Thus, it fulfils these three principles.

### Line 242-243

**Source Text:** "Our world's clock now beats to the rhythm of these indefatigable machines tapping into the pocket of sunlight" (Bertrand, 2015).

**Target Text:** عالمگیر گھڑی، اب گویا مشینوں کی اس سخت کوشش تال کے ساتھ تپ تپ کرنے لگی ہے۔ جو سورج کی روشنی سے توانائی کشید کر رہی

ہیں۔

### Commentary:

This sentence has also got deformities which have defected the target text and silenced the source text. In this sentence the word 'گویا' is an addition. Moreover, the whole sentence is doing injustice to the translation as many other words are ignored and the simplest form of translation is seen. This sentence is highly deformed it not only has "the destruction of expressions and idioms but also quantitative impoverishment". It is advised that: it should be 'عالمگیر گھڑی اب انتھک مشینوں کی اس ترنم کے ساتھ بچنے لگی'۔ One can notice in this sentence the overshadowing of the significant words in the target sentence. "The destruction of underlying networks of meaning" is the sort of deformation employed in this statement.". This distortion causes non-uniformity in the source text because it confuses the reader, causing them to be unable to discern between semantic and grammatical discrepancies in the original and translated text.

The skopos is fulfilled only by keeping the purpose in mind and the coherence; which is inside the target text is fulfilled by focusing on the fourth principle of skopos theory. It also supports the third principle as the information cannot be reversed but the excerpt does not fulfil the second and fifth principle as the



deformities are speaking louder than the skopos. The element of silencing (Venuti, 1995) has deviated the text from these two principles. Thus, the skopos is favoured by following the three principles only (Reiss and Vermeer 1984: 119).

### Line 247

**Source Text:** “We know that the end of cheap oil is imminent, but we refuse to believe it” (Bertrand, 2015).

**Target Text:** ہم جانتے ہیں، کہ آرزوں تیل کا اختتام نزدیک ہی ہے۔ مگر ہم اس حقیقت کو تسلیم کرنے سے انکاری ہیں۔

### Commentary:

In this instance the addition of ’اس حقیقت کو’ is an inclusion in the text which is not found in the main text. This type of deformation is called “the destruction of linguistic patterns”. Moreover, a similar sort of deformity is also found in the same line as they have separated the sentence with the help of punctuation. Yet, it is not there in the source text. This translation abides the three principles of skopos which is purpose, the target text to be internally coherent and a translation that cannot be clearly reversed but it opposes the coherence from ST to TT and the offer of information which is deformed and the additions in the translation are acting as a disease. So, wherever the deformities will be visible the skopos will be silenced or suppressed.

### Line 257-263

**Source Text:** “The automobile shapes new suburbs, where every home is a castle, a safe distance from the asphyxiated city centres, and where neat rows of houses huddle around dead-end streets. The model of a lucky-few countries has become a universal dream preached by TVs all over the world. Even here in Beijing, it is cloned, copied and reproduced in these formatted houses that have wiped pagodas off the map” (Bertrand, 2015).

**Target Text:** موٹر گاڑیوں نے نئے نئے مضافات کو تراشا ہے۔ جہاں ہر گھر گھٹن زدہ شہری مراکز سے، ایک محفوظ فاصلے پر، ایک قلعے کی مانند

دکھائی دیتا ہے۔ اور جہاں بند گلیوں کے گرد صاف سترے مکانوں کی قطاریں نظر آتی ہیں۔ کچھ خوش نصیب ممالک کا ماڈل، ایک عالمی خواب بن گیا

ہے۔ جس کی دنیا بھر کے ٹی وی پر تشہیر کی جاتی ہے۔ یہاں تک کہ بیجنگ میں بھی اس کی نقل کی جاتی ہے اور ایسے ہی آراستہ مکان بنائے جاتے ہیں جنہوں

نے روایتی ایشیائی مندروں کی جگہ لے لی ہے۔

### Commentary:

These lines are also full of problems. In the first sentence the “full stop” is added instead of comma. Whereas there is a continuation of the sentence besides, this deformity is linked to “the destruction of linguistic patternings”. But the traces of “expansion or inclusion” also reveal problem in the translation that is why the sentences are stretched. It could be ‘جہاں ہر گھر ایک قلعہ ہے، ایک محفوظ فاصلے پر گھٹن زدہ شہری مراکز اور صاف سترے’ ’مکانوں کی قطاریں نظر آتی ہیں۔‘ The broken sentences and the addition to the text refers to “the deformity of destruction of underlying networks of signification”.

A similar mistake of punctuation is in the coming line as well. As the sentence is single but it is divided with the help of the punctuation. In the last sentence the word ‘کہ’ is used instead of ‘ادھر’ which is a part of the source text and an important detail which is not to miss. Moreover ‘روایتی ایشیائی’ is an addition to the text in order to clarify the sentence. Moreover, in order to find a proper equivalent for the phrase in Urdu the translation should be ‘جنھوں نے مندروں کو صفائے ہستی سے مٹا دیا ہے’. These are the examples of the deformities which have been already discussed in term of skopos theory (Reiss and Vermeer 1984: 119), the text abides by the three principles which are the purpose which is fulfilled, the target text to be coherent, the irreversible information; keeping these three principles in view the translation fulfils the skopos. The deformities in the text, on the other hand, influence the consistency with the source text and the provision of information from the primary text to the translation. So, the silencing (Venuti, 1995) is quite evident here. Hence, silencing is traced out.

### Line 265-268

**Source Text:** “If this model were followed by every society, the planet wouldn't have 900 million vehicles, as it does today, but 5 billion. Faster and faster. The more the world develops, the greater its thirst for energy” (Bertrand, 2015).

**Target Text:** آج اس سیارے پر 900 ملین گاڑیاں ہیں، مگر اگر ہر سماج اس ماڈل کو اپنالے تو پھر ان کی تعداد بڑھتے بڑھتے پانچ ارب تک جا پہنچے

گی۔ تیز اور تیز تر، جوں جوں دنیا ترقی کر رہی ہے، توانائی کی ضرورت میں بھی اضافہ ہوتا جا رہا ہے۔

### Commentary:

As the phrases are elaborated, the selected portion of translation contains flaws and the Urdu expressions are seen twice such as 'بڑھتے بڑھتے' and 'جوں جوں' these expressions are purely Urdu based expressions are found as no such traces are found in the source text and this deformity. These are the examples of 'ennoblement' as it deals with the stylistic exercise based on the original text. The first sentence can be rephrased to a more suitable version like: 'اگر ہر سماج اس ماڈل کو اپنالیتا، تو اس سیارے پر 900 ملین گاڑیاں نہ ہوتیں جو' 'آج موجود ہیں بلکہ 5 ارب ہوتیں۔' Similarly, in the next sentence the 'thirst' is not translated. The Urdu expression has domesticated the whole phrase 'the more the world develops the greater its thirst for energy' it should be

'! جتنا زیادہ دنیا ترقی کر رہی ہے، اس کی توانائی کی پیاس بڑھ رہی ہے۔' These lines have the traces of domestication by using the expressions from Urdu language the expansion and other deformities are creating problems in the translation.

Moreover, the skopos is also disfavoured since the text is not incongruous with the original text and the offer of information is not accurate with reference to source text due to the domestication and the deforming tendencies because it is the cultural invasion in a translation. TT is internally coherent and does not launch an offer of information in a clearly reversible method, therefore the other three principles fulfil the skopos (Reiss and Vermeer 1984: 119). These two principles of skopos theory are fulfilled. Thus, they create voicing and the three principles which are not favouring skopos are a signal of silencing.

### Line 269-270

**Source Text:** "Everywhere, machines dig, bore and rip from the Earth the pieces of stars buried in its depths since its creation... Minerals" (Bertrand, 2015).

**Target Text:** ہر جگہ مشینیں زمین کے سینے پر کھدائیاں کرتے ہوئے، اسے چیر پھاڑ رہی ہیں۔ تاکہ اس کے اندر دفن ستاروں کے اُن ٹکڑوں کو باہر نکال سکیں جنہیں ہم معدنیات کہتے ہیں۔

### Commentary:

In this instance the translator has ignored the words 'dig', 'bore' and 'rip' in the translation and oversimplified that idea with the help of the single sentence this is

an example of the quantitative depletion and destruction of underlying signification networks. This should be; ہر جگہ مشینیں کھودتی توڑتی اور ستاروں کے نئے کڑوں کو زمین سے باہر نکالتی ہیں جو اس کی تہوں میں اس کی . تخلیق سے مدفون ہیں جس منزل کہتے ہیں۔ Now this one can easily understand the gaps in the translation as the sentences are oversimplified and the main expression of the source text is ignored.

In order to show the difference a new translation is done so the differences may be cleared out. These lines violate certain skopos criteria since the translation is inconsistent with the source text. As a result of the difficulties of domestication and distortion, the information specified in the source text is not supplied appropriately in the target text. This principle is not fulfilled, wherever the skopos is not met, it relates to the original text's silence and the principles. which are fulfilled by the skopos refer to the voicing of the text.

#### **Line 273-274**

**Source Text:** “Before the end of this century, excessive mining will have exhausted nearly all the planet's reserves” (Bertrand, 2015).

**Target Text:** خدشہ ہے، کہ اس کثیر کان کنی کے نتیجے میں، اس صدی کے آواخر تک اس سیارے کے قریباً تمام ذخائر استعمال ہو چکے ہوں گے۔

#### **Commentary:**

In this instance the use of ‘خدشہ ہے’ and ‘نتیجے میں’ are used as an addition to exaggerate the information which is not delivering the same purpose. These deformities are linked to “the destruction of underlying networks of signification and expansion” of the text the closest translation should be ‘اس صدی کے اختتام سے پہلے، کثیر کان کنی، اس’ . The offered translation is the most accurate representation of the source text, with all unnecessary parts removed from the target language.

Same as the previous examples this translation also fulfils the skopos as it delivers the aim. It is coherent in itself and the information is not reversible. These three points show the efficacy of the skopos theory but the skopos is silenced and the silence takes place at the spots where the translation is not coherent with the source text and the offer of information from the source text to the target text is troubled by deformities. As if this translation fulfils skopos the process of voicing is there and

wherever the traces of skopos are there the element of voicing is visible (Reiss and Vermeer 1984: 119).

### Line 278-279

**Source Text:** “Most consumer goods travel thousands of kilometers from the country of production to the country of consumption” (Bertrand, 2015).

**Target Text:** زیادہ تر اشیائے صرف اپنے پیداواری ملک سے ہزاروں کلومیٹر کا فاصلہ طے کر کے دوسرے ممالک میں پہنچتی ہیں۔ جہاں انہیں

استعمال میں لایا جاتا ہے۔

### Commentary:

The major problem of "linguistic patternings and expansions" is illustrated in this case, where one sentence is split into two sentences using punctuation. It not only breaks the sentences but also breaks the connection in the thought. Secondly, the sentence is expanded which is why it is not written in the same sentence. It is suggested that it should be... 'زیادہ تر اشیائے صرف اپنے پیداواری ملک سے ہزاروں کلومیٹر کا فاصلہ طے کر کے دوسرے صرف'. This sentence shows that rather than dividing a sentence into two a sentence can be well constructed in a single sentence. From the perspective of skopos (Reiss and Vermeer 1984: 119), the information is deformed and the text is not coherent as the silencing (Venuti, 1995) has taken the place of skopos.

The principles which bring skopos to completion are the irreversibility of the translation, the coherence in the translation and the purpose which is accomplished by the skopos theory (Reiss and Vermeer 1984: 119). Hence voicing is obvious in the form of the achieved principles. The deformities acting as a hurdle in the understanding of the text and intelligibility and the offer of information from one culture to the other is a barrier in the way of skopos. So in such instances, the silencing is witnessed.

### Line 284-289

**Source Text:** “Dubai is a sort of culmination of the Western model, a country where the impossible becomes possible. Building artificial islands in the sea, for example. Dubai has few natural resources, but with the money from oil can bring in millions of tons of material and workers from all over the planet. Dubai has no farmland, but it can import food” (Bertrand, 2015).

**Target Text:** دبئی ایک طرح سے مغربی ماڈل کا نقطہٴ عروج ہے۔ ایک ایسا ملک جہاں کچھ بھی ناممکن نہیں، مثال کے طور پر سمندر میں مصنوعی جزائر کی تعمیر۔ دبئی میں قدرتی ذخائر زیادہ مقدار میں نہیں، مگر تیل کی آمدنی کے سہارے وہ اس قابل ہے کہ دنیا بھر سے ٹٹوں کے حساب سے میٹرل اور افرادی قوت حاصل کر سکیں۔ دبئی میں زراعت کے لئے زمینیں نہیں ہیں۔ مگر وہ اپنے لیے خوراک درآمد کر سکتا ہے۔

### Commentary:

"The disintegration of language patternings, the breakdown of underlying networks of meaning, qualitative impoverishment and growth," according to this passage." The first sentence is divided into two sentences with the help of "full stop" yet 'comma' has to be there in order to join the sentence. This is not a simple mistake it shatters the sequence of ideas and damages the syntax of the sentence. In the sentence 287, there are some genuine mistakes that ought to be corrected and understood. The translator has not translated the word 'few' instead he has added a phrase that is not at all suitable with the sentence just an attempt to build an expression of the language. It should be deleted and the sentence should be 'دبئی میں کچھ' 'قدرتی ذخائر ہیں۔'

It indicates that the phrase may be built closer to the original text without the target text expanding. Moreover, the traces of mistranslation are also seen as the word 'material' is not translated into the target text. Although the suitable equivalent is also there, which is 'ہاشیا'. This is an example of mistranslation. In the second last sentence, the deformity of "clarification" is seen whereas the sentence as per the source text should 'دبئی میں کھیت نہیں ہیں۔'. Similarly, the next sentence has got the deformation of expansion which is adding something different from the source text. The translator has added 'اپنے لیے' in the target text which is an addition in the target text and it changes the meaning as well.

Likewise, the other translations, this translation is also full of deformities. So, the absence of coherence in the translation from the source text and the supply of information in a source culture and source language to target language are two essential characteristics that this translation fails to meet, resulting in silence. The evidence of voicing is found by the three principles followed by this piece of

translation which is that a translation is internally coherent, it serves the aim and the offer of information cannot be reversed.

### Line 292-294

**Source Text:** “Dubai has endless sun, but no solar panels. It is the totem to total modernity that never fails to amaze the world. Dubai is like the new beacon for all the world's money” (Bertrand, 2015).

**Target Text:** دبئی میں سورج کی توانائی کی آن گنت مقدار ہے مگر اس کے پاس سولر پنیلز نہیں۔ یہ جدیدیت کا ایسا نمونہ ہے جو دنیا کو حیران کرتا ہے۔ دبئی دنیا کی گل دولت کے لیے کسی روشن گنبد سے کم نہیں۔

### Commentary:

Deformities may also be noticed in this line, as terms and idioms are regularly expanded, ennobled, and destroyed. The first example is ‘the endless sun’ which is not translated properly as the addition is linked to build a proper sentence. It should be used as: ‘دبئی میں نہ ختم ہونے والا سورج ہے۔’ In the next sentence has used ‘دبئی کو حیران کرتا ہے۔’ as an addition in the sentence which is not used properly along with the source text. It should be ‘حیران کرنے سے نہیں ہارتا’ which suits the source text.

Similarly, the last sentence is also having traces of ennoblement as the reader-friendly phrases or expressions are used such as ‘روشن گنبد سے کم نہیں’ which should be طرح ‘کی’ in order to get along with the source text. The examples are enough to prove the point that skopos (Reiss and Vermeer 1984: 119) is achieved only in the coherence of the translation in itself and the information of the target text which cannot be reversed and the purpose of the translation. These points leads to voicing whereas, the silencing (Venuti, 1995) or the suppression of skopos is seen by not fulfilling the coherence between source script and target script and the information in a translated text is similar by all means to the source text. These principles are negated. Thus, they do not follow skopos.

### Line 299-300

**Source Text:** “Since 1950, fishing catches have increased fivefold from 18 to 100 million metric tons a year” (Bertrand, 2015).

**Target Text:** انیس سو پچاس سے اب تک مانی گھیری میں پانچ فیصد اضافہ ہوا ہے اور وہ 18 سے بڑھتے بڑھتے، سو ملین میٹرک ٹن سالانہ تک پہنچ گئی ہے۔

**Commentary:**

These sentences are also full of problems and deformities as additions and the instances of mistranslation are seen. In the sentence the word ‘اب تک’ is an addition which is defecting the sentence structure. Besides it is not there in the source text. Thus deformity is called the “destruction of underlying networks of signification”. Moreover, ‘fivefold’ is confused with five per cent which is translated as ‘5 فیصد’ and the word ‘بڑھتے بڑھتے’ is an example of the domestication of the source text in this translated version. Additionally, the translator has not changed the unit of currency from million to ‘لاکھ’, although the equivalent is also there. These deformities also give us traces of mistranslation.

In order to link it with skopos theory (Reiss and Vermeer 1984: 119), it only focuses on the internal coherence in the translation, the purpose of the translation and the irreversible information from TT to ST. These principles support the voicing of the source text. Whereas, rest of the principles, such as: coherence of TT to ST and the offer of information from one culture to the other are also affected because of the deformities and domestication which lead to the silencing; in other words it does not allow the skopos to be fulfilled.

**Line 305**

**Source Text:** “We are destroying the cycle of a life that was given to us” (Bertrand, 2015).

**Target Text:** ہم بنا سوچے سمجھے، زندگی کے اس نظام کا خاتمہ کر رہے ہیں، جو قدرت نے ہمارے ہی کھلے کو ہمیں بخشا ہے۔

**Commentary:**

This line is an accurate depiction of “expansion”. The sentence is elaborated and stretched in order to make it easy for the reader. The additional phrases may sound nice but they are causing problems to the true spirit of the source text. It is a form of deformity as what is there, the translation is not representing it. The closest



translation should be ' ہم اپنی زندگی کے چکر کو تباہ کر رہے ہیں جو ہمیں دیا گیا تھا۔' In this way, the translation can be achieved without the unwanted details.

The purpose is fulfilled by the translation and it is coherent in itself. It cannot be reversed back to the source text so these all notions execute the skopos theory and voicing (Reiss and Vermeer 1984: 119). On the other hand, because deformities are a major impediment to skopos, the coherence from the source to the target text, as well as the offer of information in the target culture from the source text, are not followed. Ultimately, it leads to silencing of the source text.

### Line 307-310

**Source Text:** “Fish is the staple diet of one in five humans. We have forgotten that resources are scarce. 500 million humans live in the world's desert lands, more than the combined population of Europe” (Bertrand, 2015).

**Target Text:** یاد رہے کہ ہر پانچ میں سے ایک شخص کی غذائی خوراک مچھلی ہی ہے۔ ہم یہ فراموش کر چکے ہیں کہ ہمارے وسائل کمیاب ہیں۔

پانچ سو ملین انسان، دنیا کے صحرائی علاقوں میں رہتے ہیں اور یہ تعداد یورپ کی مشترکہ آبادی سے بھی زائد ہے۔

### Commentary:

These lines are also revealing different deformities like “additions, intensifiers and inclusions”; They distort the original text's actual meanings and essence, causing readers to be perplexed since they can't tell the difference between the source and target texts in terms of grammatical and semantic forms. The start of this phrase is made by adding something that isn't in the original text. Moreover, in the next sentence the word 'ہمارے' is an addition which is only stressing the pronoun our and changes the intensity of the subject.

One more example similar to it, is the use of 'بھی' which is used by the translator to add emphasis, it is also found in the source text. Such sort of deformity is called “the destruction of linguistic patterns and the destruction of underlying linguistic patterns”. The skopos is visible and therefore the voicing is there (Reiss and Vermeer 1984: 119). It is possible because it justifies the coherence in the translation, serves the aim, and the translation cannot be reversed. These principles allow the skopos. The information conveyed from source text to target text while maintaining

cultural contact and uniformity from source text to target text refers to the source text's silence and so fails to meet skopos.

### Line 311-317

**Source Text:** “They know the value of water. They know how to use it sparingly. Here, they depend on wells replenished by fossil water, which accumulated underground on the days when it rained back when it rained on these deserts. 25,000 years ago. Fossil water also enables crops to be grown in the desert to provide food for local populations” (Bertrand, 2015).

**Target Text:** پانی کی قدر و قیمت، اُن سے دریافت کیجئے، وہ جانتے ہیں کہ پانی کو کفایت شعاری سے استعمال کرنا کتنا اہم ہے۔ وہ ان کنوؤں پر انحصار کرتے ہیں جہاں قدیم زمانے میں زیر زمین پانی تب جمع ہوا، جب آج سے اندازاً پچیس ہزار برس پہلے ان صحراؤں پر بارش برسی۔ یہ وہ قدیم پانی ہے۔ جو مقامی آبادی کی خوراک کی ضرورت کو پورا کرنے کے لیے صحراؤں میں، فصلوں کے اُگنے کا سبب ہے۔

### Commentary:

These lines also show the obvious traces of the deformities as “expansion and intensifiers” as it elaborates the sentence. It should be 'ان کو پانی کی قدر کا اندازہ ہے۔' as 'اُن سے دریافت کیجئے' it is to intensify the situation which is not found in the source text. The same deformity is found at the end of the sentence which is 'کرنا کتنا اہم ہے' instead of 'کیا جائے'. In the second sentence, 'یہاں،---' is not added; although, in the source text 'here' is used. This is an example of “exclusion or mistranslation”, which affects the sentence and cannot convey the proper meaning. Moreover, the word 'fossil waters' is translated as 'قدیم پانی' which is not a suitable equivalent rather it should be 'فاسل پانی' as this word exists in the Urdu dictionary.

"The ruin of underlying networks of meaning and the disruption of language patterns" is the result of this deformation.”. The last sentence is also expanded which can simply be 'فاسل پانی فصلوں کو صحرا میں اگنے کے لائق بناتا ہے جو مقامی آبادی کو خوراک مہیا کر سکیں۔'. The deformity visible in this sentence links to clarification and expansion. These problems create grammatical and semantic issues in the translation.

The skopos (Reiss and Vermeer 1984: 119) is achieved in this extract as the translation conveys the information in the source text but the pieces of the source text

are twisted or disrupted. The translation is also coherent in its ideas but they are not clearly coherent with the source text. It also fulfils the perspective that the translation cannot be reversed to its original text. Thus, it shows that silencing (Venuti, 1995) and voicing are going along in this text. The three principles are fulfilled. The first, third and fourth principles are fulfilled. The second and fifth principles are not aligned with this text which leads to silencing of the source text.

### Line 321-327

**Source Text:** “Fossil water is a non-renewable resource. In Saudi Arabia, the dream of industrial farming in the desert has faded. As if on a parchment map, the light spots on this patchwork show abandoned plots. The irrigation equipment is still there. The energy to pump water also. But the fossil water reserves are severely depleted. Israel turned the desert into arable land” (Bertrand, 2015).

**Target Text:** یہ قدیم پانی یعنی فاسل واٹر قابل تجدید یا ری نیو ایبل نہیں۔ سعودی عرب میں صحرائی زراعت کا خواب شرمندہء تعبیر نہیں ہو سکا۔ اس نقشے پر ہلکے نشانات اُن پلاٹس کو ظاہر کر رہے ہیں جن پر کام کرنا ترک کیا جا چکا ہے۔ آب پاشی کا سامان یہاں اب بھی موجود ہے۔ پانی کو اوپر پمپ کرنے کے لیے توانائی کی فراہمی بھی ہے مگر قدیم پانی کے ذخائر ختم ہو گئے ہیں۔ اسرائیل نے صحرا کو کاشت کے قابل زمین میں تبدیل کر دیا۔

### Commentary:

This extract is not free from the deformities as the words from the source text are skipped and the target friendly words such as in the first sentence the words water is not translated properly. Moreover, the word ‘resource’ is not used in the translation which can be translated as ‘زریعہ’. This is an example of deformation which leads to the damaged source structures which create a hurdle for the reader to understand. This is an example of the spoiling of the text. In the upcoming sentences the traces of “ennoblement” are seen.

The translation has used the Urdu expression ‘شرمندہء تعبیر نہیں ہو سکا’. Instead of ‘ختم’. In the next sentence, the translator has elaborated the whole sentence instead of using a phrase ‘ترک شدہ’ that can hold the length of the translation with reference to the source text. In the next sentence, the additions are added and the traces of mistranslations are also seen. The translator has added the word ‘اوپر’ and ‘فراہمی’ which

are not required in the translation. Besides, the same mistake of ‘fossil water’ with ‘قدیم پانی’ is written. Moreover, the word ‘severely’ is not accompanied in the translation which should be used as ‘شدید طور پر’ in the text which diminishes the clarity in the main text and such deformities lead to confusion rather than embellishments in the text for the target reader.

Moreover, the words which match the translation or can sit properly in the sentence or not kept in consideration such as ‘قابل کاشت’ should be used instead of ‘کاشت کے قابل’ this deformity is linked to destruction of expression and idioms. However, on the other hand it also leads to “qualitative impoverishment”. At times the deformities cannot be avoided as the suitable equivalent is not found. It is always suggested that this process of “domestication” and deformation should be avoided because it defects the original delivery of the source text.

Keeping the account of deformities in mind, the silencing (Venuti, 1995) does not allow coherence of the target text to the source text and as a result the offer of information in a target text from the source text is not followed. The unfollowing of these two principles of the skopos theory leads to the silencing (Venuti, 1995) of the source text in the translation. The voicing in the text is caused by the fifth principle that revolves around non-coherence in the target text to the source text and the translation that offers the information in the target culture from the source culture (Reiss and Vermeer 1984: 119). Since here the skopos is not followed as it is not fulfilling these two principles.

### Line 330

**Source Text:** “The once mighty River Jordan is now just a trickle” (Bertrand, 2015).

**Target Text:** دریائے اردن کی عظیم لہریں، اپنی شان و شوکت گواہ چکی ہیں اور وہ بیابان بن گیا ہے۔

### Commentary:

This line is an obvious example of deformation as so many details are missing here. The translator has curtailed the details with the help of expansion and clarification. It should be ‘ماضی کا عظیم دریائے اردن اب صرف پانی کا چھوٹا بہاؤ بن گیا ہے’. The difference in this translation and the target text can be observed that the coherence is not there with

reference to the length and the words which are important to be translated in order to delivered the complete essence of the source text. The translator has totally domesticated and overshadowed the source text which is depicting a lot about the river Jordan but the extra additions and expressions that exaggerate the situation has totally dislocated the effect of the source text. The terms which are missed are once mighty and trickle. Rather than the river, the translator dwelt on the waves. This is known as "expression and idiom destruction." It also refers to "quantitative poverty" since the source text's structure has been severely distorted. Although, it serves the purpose but the information delivery is not up to the mark.

The translation is coherent in it but does not link to the source text. Besides, it supports the principle of irreversibility to the source text. Thus, it partially depicts voicing and partially depicts voicing. The fulfilment of the first, fourth and third principles leads to voicing as it achieves the skopos (Reiss and Vermeer 1984: 119). Whereas, second and fifth principles lead to silencing (Venuti, 1995) as it does not refer to skopos.

### **Line 333**

**Source Text:** "The Jordan's fate is not unique" (Bertrand, 2015).

**Target Text:** - اس کا یہ انجام کوئی منفرد واقعہ نہیں۔

### **Commentary:**

This sentence is small but it is the evidence of the biggest deformation in the text as the whole information has been suppressed with the information that has no route. In the source text the main reference is mentioned which is obliterated by the translator. Yet, a casual phrase a link between the sentences is mentioned which is not delivering the proper concept which the main text possesses. The exact translation is "اردن کی تقدیر انوکھی نہیں". Now, one can easily notice the difference between the target text and the present translation done by the researcher. This is a gigantic example of deformation and domestication. As it has domesticated the whole thought of the source text.

This translation does not serve the purpose and the information of the source culture or source language is not delivered. The target text is not coherent with the source text. Although, this sentence can fit in the translation so it fulfils the fourth

principle of skopos. It also does not support the principle of irreversibility as the translation is not upto the standard. Hence, the skopos is fulfilled by a single principle which shows the process of voicing and the negation of fourth principle show that the skopos is not fulfilled and silencing is visible.

### Line 351-355

**Source Text:** “Millions of people live there. Thousands more arrive every month. The inhabitants of Las Vegas are among the biggest water consumers in the world. Palm Springs is another desert city with tropical vegetation and lush golf courses” (Bertrand, 2015).

**Target Text:** وہاں لاکھوں کی آبادی ہے۔ ہر ماہ ہزاروں مزید افراد وہاں آتے ہیں۔ لاس ویگس کے باشندے دنیا میں پانی کی سب سے بڑے

صارفین میں سے ہیں۔ پالمر سبرنگز ایک اور صحرائی شہر ہے۔۔۔ جہاں گرم نباتات اور سرسبز گالف / گولف کے میدان پائے جاتے ہیں۔

### Commentary:

This sentence is also not free from deformation as the first sentence talks about the people who are living there but in the translation the population is discussed. This is an example of “mistranslation” as it does not touch the elements mentioned by the source text. Moreover, in the next line the repetition of ‘مزید افراد وہاں’ is an addition that does not suit the source text. It should be replaced by ‘اور’ this is an example of “expansion” which removes the clarity of the text. Similarly, one syntactical mistake in this translation is an example of “destruction of linguistic patterns” as with ‘پانی کے’ should come rather than ‘کی’. This is an error in the target language which is against the rule of the language and erroneous translation is not considered valid.

In the text, voicing and silencing (Venuti, 1995) are visible as voicing is supported by the principle of skopos theory such as the purpose of skopos is accomplished in the translation (Reiss and Vermeer 1984: 119). The translation is coherent internally and that a translation does not reverse the information to its main text supports the skopos. The silence is observed in the text as it defies the coherence in the source text and target text. The offer of information of source culture to target culture thus they do not follow the skopos and lead to silencing.

**Line 362-364**

**Source Text:** “The wetlands represent 6% of the surface of the planet. Under their calm waters lies a veritable factory, where plants and micro-organisms patiently filter the water and digest all the pollution” (Bertrand, 2015).

**Target Text:** ہمارے سیارے کی چھ فیصد سطح ویٹ لینڈز wet lands پر مشتمل ہے۔ پانی کی اس پرسکون تہہ کے نیچے، ایک بہترین قدرتی کارخانہ اپنے کام میں لگن ہے۔ جہاں پودے اور جرثومے بڑی جاں فشانی سے پانی کو فلٹر کرتے اور ساری آلودگی کو ہضم کرتے ہیں۔

**Commentary:**

These sentences also reveal the deformations in the text as the word representation is replaced by the word ‘consist’ in Urdu which should have been replaced by ‘کو ظاہر کر دے’. This deformity is called “mistranslation” or suitable equivalent is not used which leads to “the destruction of linguistic patterns”. Similarly, in the next sentence the word ‘veritable’ is replaced by the meaning of nature which should have been ‘حقیقی کارخانہ’. Besides, the expansion in the translation is also visible. Moreover, the usage of punctuation is also catered wrong as the sentence is in continuity and does not end so a ‘comma’ should be placed. This deformity is called the “destruction of linguistic patternings”.

Moreover, in the last sentence the word ‘جانفشانی’ is used as a meaning of patiently which is used wrongly in this sentence rather it should be ‘بڑے تحمل سے’ in order to deliver the message of the source text. This text follows the following principles for voicing. The first rule is the purpose or aim of skopos achieved in the translation. The third principle is that it does not support the information in a reversible manner and the fourth principle that the translation ought to be coherent internally. The silencing (Venuti, 1995) is noticed by the deviation from the latter principles as the translation is not coherent with the source text and the information of the source culture is not fulfilled by the translation.

**Line 368**

**Source Text:** “They absorb it in the wet season and release it in the dry season” (Bertrand, 2015).

**Target Text:** یہ گیلے موسم میں پانی کو جذب کرتی اور خشک موسم میں خارج کرتی ہیں۔

**Commentary:**

This line is also having deformities as the additions are added. The translator has added the word 'کوپانی' in the translation, which is not found in the source text. This deformity is called "expansion" as it affects the true structure of the texts and creates confusion in the mind of the reader. The voicing is prominent in translation the skopos or purpose in the translation is achieved, the translation is internally coherent and it cannot be clearly reversed (Reiss and Vermeer 1984: 119).

The standards that apply to the translation do not apply to the silence in the text since the translation cannot be compatible with the source text, and the target text cannot observe the source text's and culture's delivery of information. Keeping these perspectives in mind, it fails the skopos due to problems in the text.

**Line 371-373**

**Source Text:** "In the last century, half of the world's marshes were drained. We know neither their richness nor their role. All living matter is linked" (Bertrand, 2015).

**Target Text:** گزشتہ پچاس برسوں میں، دنیا کی کل ذلدلوں کا نصف ختم ہو گیا۔ ہم نے ان کی اہمیت اور کردار کی پرواہ نہیں کی۔ ہم بھول گئے، کہ تمام جاندار معدہ آپس میں تعلق رکھتا ہے۔

**Commentary:**

This sentence is the finest example of the mistranslation as the word 'پچاس برسوں' is the wrong translation of the source text, which should be 'صدی' as it is referring to the last century. In addition to that the translator has not translated the word 'drained' properly as it means 'dried out, it is translated as 'ختم ہو گیا' which is not a proper translation, it should be 'سوکھ گیا ہے'. This deformity is known as "the destruction of underlying networks of signification" as the text is deformed and the impairment in the text is leading to ambiguous sentences. The next sentence is the finest example of "expansion and mistranslation". It should be 'ہم نہ تو ان کی اہمیت اور نہ ہی ان کے کردار کو جانتے ہیں۔ تمام جاندار مادہ'. 'آپس میں تعلق رکھتا ہے'. The skopos is followed in the target text as it serves the aim for the translation. Similarly, it suffices that the translation be coherent; nonetheless, it does



not launch a clearly reversed offer of information.. These all points gather at one point that is voicing.

On the other hand, the target text is not coherent to the source text as the deformities problematize the translation which defects the translation and it jeopardizes the real essence of the main text. Consequently, the translation also does not offer the information in a source culture to target culture. As the deformities change the shape of the text and this is how the silencing (Venuti, 1995) of the source text in a translation takes place.

### Line 380-382

**Source Text:** “They are the cornerstone of the climatic balance on which we all depend. The trees are the primary forests provide a habitat for three-quarters of the planet's biodiversity, that is to say, of all life on Earth” (Bertrand, 2015).

**Target Text:** یہ ماحولیاتی توازن کی اُس بنیاد کو قائم کرتے ہیں، جس پر تمام بنی نوع انسان کا انحصار ہے۔ جنگلات اس سیارے کی حیاتیاتی تنوع کے تین چوتھائی کو رہائش فراہم کرتے ہیں۔ جس کے دم قدم سے زمین کی گل آبادی قائم ہے۔

### Commentary:

In this piece of translation there are so many problematic instances where “the deformity of clarification and expansion” is used, which leads the text to another dimension that destroys the syntactic and semantic patterns of the source text. In the first sentence the translator has elaborated the sentence whereas the limited number of details can also convey the message from the source text, which is 'یہ ماحولیاتی توازن کی بنیاد ہیں،' Now, one can easily notice the difference between the target text and the provided translation which has a lot of explanations and additions to it. Because the abnormalities disrupt the whole structure of the phrase, they also contribute to "the disintegration of linguistic patternings and the destruction of underlying networks of meaning."

In the second last sentence the addition is there but it is not linked to the source text in any way. Moreover, in this line the expansion is also observed. The addition of 'قدم' is just to add the rhythm in the text which is not found or a part of the source text. This deformity is called 'ennoblement'. Similarly, the second deformity is also about an addition which is زمین کی گل آبادی, whereas the meaning of the source text is

totally different but the translator has totally modified the sentence. He or she has taken away its original information.

The closest translation can be: ‘جس کے دم سے زمین پر زندگی قائم ہے’. All the extra details have been removed to make the sentence coherent to the source text. Moreover, “the destruction of linguistic patterns” is also seen as the second and third sentences are linked together with the help of the punctuation called ‘comma’ but the sentences have been separated by adding a full stop in the end. This deformity is responsible for the loss of sentence patterns.

These lines have befriended skopos by following the three principles which are as follow: the first principle is fulfilled as it fulfils the skopos and it delivers the purpose of the translation (Reiss and Vermeer 1984: 119). The third principle accomplished by this translation is about the information in the translation which cannot be clearly reversed. The fourth principle followed by this extract is about the internal coherence in the translation which is also visible. These points refer to the voicing or the accomplishments of the skopos theory (Reiss and Vermeer 1984: 119).

In the same manner, the principles which are not achieved by this translation negate the skopos theory and exhibit silencing (Venuti, 1995). The principles under this phenomenon are that a translation is coherent to its source text which is not possible because of the highly deformed sentences. The second guideline, which is not observed, is an offer of knowledge in a source culture and language. This denial is based on the fact that deformities or evident faults influence the skopos hypothesis, resulting in silence.

### **Line 386**

**Source Text:** “We are of the same family” (Bertrand, 2015).

**Target Text:** ہم سب ایک ہی خاندان سے متعلق ہیں۔

### **Commentary:**

This line has a clear deformity in the form of “addition or clarification”. The word ‘متعلق’ is not desired in the source text. The translator has used it to clarify the sentence for the target readers if we remove it from the target text, the outcome is much better than the target text. This deformity links to “clarification” and not only

that it also disturbs the syntax of the sentence as in the target text this addition does not sound suitable to the translation.

Likewise, the voicing is fulfilled by following the first principle which revolves around the aim of translation, the third principle which tells about the information that cannot be clearly turned the other way and the intelligibility of the target text in itself lead to the fulfilment of skopos. Contrary to that, when the skopos is not achieved, the silencing (Venuti, 1995) takes place. The following principles are not accomplished and therefore the skopos is not implemented. The translation invalidates the target text's coherence with the source text, as well as an offer of data in the target culture and target language while taking into account information from a source culture and source language; stepping back from these principles causes silencing (Venuti, 1995) of the source text.

### **Line 389-391**

**Source text:** “The forest gives way to cattle ranches or soybean farms. 95% of these soybeans are used to feed livestock and poultry in Europe and Asia. And so, a forest is turned into meat” (Bertrand, 2015).

**Target text:** جنگل کی جگہ مویشی خانے یا سویا بین کے کھیت بن رہے ہیں۔ اس سویا بین کا 95 فیصد یورپ اور ایشیا میں مویشیوں اور پولٹری کی خوراک میں صرف ہوتا ہے۔ اور یوں جنگل، گوشت میں بدلا جاتا ہے۔

### **Commentary:**

In these lines the deformities are also obvious as the translator has stretched the sentences for the readers' convenience. The deformities like expansion and clarification are mostly used in the text. In the first sentence the translator has used 'جنگل کی جگہ' instead of 'جنگل' and 'کھیت بن رہے ہیں' in place of 'فارم'. The sentence should have been structured as 'جنگل مویشی خانے یا سویا بین کے فارم کو جگہ دیتے ہیں۔'. The translator has also skipped the word 'farm' and has not utilized it in the translation which is an important detail to the text. These issues are connected to the disintegration of underlying signification networks. Similarly, the addition of 'اس' is seen added in the sentence which is not required in the target text. This is an example of the destruction of linguistic patterns as the problem in the text affects the sentence syntactically and semantically in both ways. Moreover, the word 'بدلا جاتا ہے' is not the suitable equivalent rather it should be

‘تبدیل ہو جاتا ہے’. This is an example of qualitative impoverishment as the word, used in the text is not giving a proper meaning.

The skopos is compromised as there is no coherence between the target and the source text. Moreover, the information of the source culture and source text is not considered in the target culture or target text. This indicates the silencing (Venuti, 1995) of the text. Whereas, the coherence of the target text, the clear irreversibility to the source text and the achievement of aim; all these principles lead to the voicing of the text.

### Line 395-399

**Source text:** “Living matter bonds water, air, earth and the sun. In Borneo, this bond has been broken in what was one of the Earth's greatest reservoirs of biodiversity. This catastrophe was provoked by the decision to produce palm oil, one of the most productive and consumed oils in the world, on Borneo” (Bertrand, 2015).

**Target text:** جاندار مادہ، پانی، ہوا، زمین اور سورج کو باہمی تعلق میں جوڑے رکھتا ہے۔ بورنیو کبھی حیاتیاتی تنوع کا سب سے بڑا مخزن تھا، مگر اب وہاں یہ تعلق ٹوٹ چکا ہے۔ اس تباہی کا سبب یہ فیصلہ بنا، کہ بورنیو سے، پالم آئل حاصل کیا جائے جو دنیا میں سب سے زیادہ بننے اور استعمال ہونے والا تیل ہے

### Commentary:

These lines are significantly impacted by the deformation as these lines are not free from the clarifications and expansions. In the start of the sentence the sequence of the list is disturbed and the addition ‘سورج کو باہمی تعلق میں جوڑے رکھتا ہے۔’ is a clarification which can be delivered simply by ‘سورج کا تعلق’ mentioning in the target sentence. The same goes in the third sentence as the whole text is being elaborated without mentioning the name of the subject about which the whole explanation is taking place. So many words are missed in the sentence which should be ‘بورنیو میں اس تباہی کو شدت، پالم آئل بنانے’ ‘کے فیصلے سے ملی۔’ This sentence is closer to the source text as it lacks the explanation done by the translator in the target text.

The skopos is brought to completion by fulfilling the aim of the translation. The target text's coherence is preserved, and the translation's final principle is that it cannot be visibly reversed. These all principles perform skopos and suffice voicing in the text (Reiss and Vermeer 1984: 119). In contrast to the other principles the

translation does not support the coherence with the source text and it does not offer the information of the source culture or language to the target culture or language. These actions lead a text towards the silencing (Venuti, 1995) because of not realising the skopos.

#### Line 402-404

**Source text:** “The forest's diversity was replaced by a single species, the oil palm. For local people, it provides employment. It's an agricultural industry” (Bertrand, 2015).

**Target text:** 'بورنیو سے پالم آئل تو حاصل ہو گیا، مگر اس کی قیمت چکانے کو جنگل کے تنوں کی قربانی دینا پڑی۔ مقامی لوگوں کو روزگار کے مواقع ملے۔ یہ ایک زرعی صنعت ہے۔'

#### Commentary:

These lines have traces of deformities in the form of extra elaboration and ennoblement which takes away the essence of the source text. In the first sentence, the term 'Borneo' is added to the translation because it does not appear in the original text. The whole sentence is an over-explanation that misleads the translation, as it does not support the sentence mentioned in the source text. Such sort additions fade away the true spirit of the sentence structure and mislead the reader of the text. The sentence should be 'جنگلاتی تنوع کو ایک قسم سے تبدیل کر دیا گیا جو کہ پالم آئل تھا۔'. The difference between the proposed sentence and the target sentence can easily be observed.

Similar to that, in the next sentence the translator has added the word 'مواقع' in the target text, whereas there is no use of 'chances' in the source text. This has domesticated the concept of employment, as in the target sentence it appears to be ambiguous; whereas, in the source text this idea is delivered by complete assurity. This deformity has destroyed the linguistic pattern and underlying networks of signification; as the expansion has misled the readers. This word has to be removed from the translation and it has to be translated as 'مقامی لوگوں کو یہ روزگار دیتا ہے'. The suggested sentence is closer and clear in comparison to the source text.

The translation is highly domesticated and it has failed to fulfil the skopos as it only serves the purpose but does not follow the information shared by the source culture to the target culture. It lacks internal and external coherence. Yet, it is also not reversible to the source text so the domestication of ideas and the translator's

additions have suppressed the skopos and paved the way for silencing (Venuti, 1995). The only instance of voicing is possible by the aim that is represented by the translation.

### Line 407-411

**Source text:** “Plantations are growing as demand for paper has increased fivefold in 50 years. One forest does not replace another forest. At the foot of these eucalyptus trees, nothing grows because their leaves form a bed that is toxic form a toxic bed (for most other plants. They grow quickly, but exhaust water reserves” (Bertrand, 2015).

**Target text:** چھلے پچاس برس میں کانگ کی مانگ میں پانچ گنا اضافہ ہوا ہے اور اس بنا پر پودے لگانے کے عمل میں تیزی آئی ہے مگر ایک جنگل دوسرے جنگل کی جگہ نہیں لے سکتا۔۔ یوٹیلٹس کے درختوں کے دامن میں کچھ اور نہیں آگتا کیونکہ اس کے پتے بہت سے دیگر پودوں کے لیے ایک طرح کا زہریلا بستر بنا دیتے ہیں۔ یہ تیزی سے اگتے ہیں۔ مگر ان کی پانی کی کھپت زیادہ ہے۔

### Commentary:

These lines show visible places of deformation. As there are other examples of language patterns and underlying networks of significance being destroyed in the text. The first example is the merging of the sentences where a full stop is replaced by ‘مگر’ in order to connect two sentences. This deformity destroys the originality of the text and misses the significant details. Similarly, the ‘phrase at the foot’ is translated as ‘دامن’ instead of ‘قدموں میں’, as the text is ennobled and flowery expressions are used to appeal to the eye of the reader. So, this deformity refers to qualitative impoverishment because the terms which are not suitable, are used by the translator. Similarly, the phrase ‘کی طرح’ is an addition to the text which is not used in the source text. Such flaws do not regularize the text. In the last sentence, the last line is an expansion as the words ‘مگر اکی’ is added by the translator which is overshadowing the true form of the source language. It should be ‘یہ تیزی سے اگتے ہیں، مگر پانی کا اخراج زیادہ کرتے ہیں’. This deformity is the destruction of linguistic patterns.

This text showcases the voicing in the translation by achieving the following principles. It focuses on the aim of the translation and maintains the coherence in the target text. It focuses on the information of the source text which cannot be clearly reversed. Therefore, these principles accomplish the skopos (Reiss and Vermeer 1984:

119) in the translation. The debunking of skopos is called ‘silencing’. The notion of coherence between the source and target texts is ignored in the translation, and a translation is an offer of information in a target culture about an offer of information in a source culture. This shows the process of silencing (Venuti, 1995) in the translation.

#### Line 412-418

**Source text:** “Soybeans, palm oil, eucalyptus trees... Deforestation destroys the essential to produce the superfluous. But elsewhere, deforestation is a last resort to survive. Over 2 billion people, almost one third of the world's population, still depend on charcoal. In Haiti, one of the world's poorest countries, charcoal is one of the population's main consumables” (Bertrand, 2015).

**Target text:** سویا بین، پام آئل، یوکلپٹس کے درخت، جنگلات کی کٹائی میں حیاتیاتی رنگارنگی کی قربانی دینی پڑی ہے۔ لیکن دوسری جگہوں پر یہ کٹائی اپنی بقا کے لیے آخری سہارا بھی ہے۔ دو ارب سے زائد افراد، جو دنیا کی کل آبادی کا قریباً ایک تہائی بنتا ہے، چار کول یعنی لکڑی کے کونے پر انحصار کرتے ہیں۔

#### Commentary:

These lines reveal the deformities in the translation as the ennoblement and fine expressions have taken away the main information of the source text. The phrase ‘حیاتیاتی رنگارنگی کی قربانی دینی پڑی ہے’ is an expression in the target language. It should be replaced by ‘جنگلات کی کٹائی میں ضروری چیزوں کو تباہ کر دیتی، جو پیداوار میں اضافہ کرتی ہے۔’. This is an example of qualitative impoverishment and the effacement of the superimposition of the language, as the main thought is left in the dungeons and covered by flowery words. The next sentence has the inclusions of same words over and over again, as the word ‘کل’ is written instead of ‘تقریباً’ which is the perfect equivalent of the source text. Moreover, the addition of ‘قرباً’ and ‘بتا ہے’ are not suitable in the target text. It should be ‘جو تقریباً دنیا کی آبادی کا’، اب بھی ایک تہائی ہے،. This leads to the destruction of the linguistic patterns like the details mentioned in the source text.

The skopos (Reiss and Vermeer 1984: 119) is fulfilled by the accomplishment of the purpose and the coherence in the translation. Moreover, the information from the source text which is not clearly reversible, all these principles refer to the voicing

of the source text in the translation. The offer of information in a culture of the target language to the offer of content in a source culture, on the other hand, is not found in the source text and target text, and the second principle is not satisfied; these two principles defy the rule of skopos which is an evidence of silencing (Venuti, 1995) in the source text.

#### Line 421-424

**Source text:** “On the hills of Haiti, only 2% of the forests are left. Stripped bare, nothing holds the soils back. The rainwater washes them down the hillsides as far as the sea. What's left is increasingly unsuitable for agriculture” (Bertrand, 2015).

**Target text:** ہے ٹی کے پہاڑوں پر صرف دو فیصد جنگلات باقی رہ گئے ہیں۔ اس برہنگی کے بعد بھلا کون ہے جو مٹی کو آپس میں جوڑ کر رکھ سکے؟ بارش کا پانی اسے اپنے ساتھ بہاتا ہوا پہاڑوں سے سمندر میں لاپھینکتا ہے۔ اور جو پیچھے رہ جاتا ہے، وہ زراعت کے قابل نہیں ہوتا۔

#### Commentary:

The selected lines have also got the visible impressions of the deformities as in the first sentence the word ‘hills’ is taken as ‘پہاڑوں’ whereas it should be ‘پہاڑیوں’ as the word ‘mountain’ is not used in the text which is a masculine word. As an effect of that word, the helping verb is also changed as ‘پہاڑیوں’ is a feminine word which takes ‘کی’ as a helping verb. This deformity leads to the destruction of linguistic patterns and signification. Moreover, in the next sentence, the translator is unable to comprehend the sentence so he has domesticated it by changing it into a question and also adding an expansion to it. This question is away from the original text. Some of the familiar words from the source text are added in order to give a clue of the main text. It is suggested that the sentence should be ‘بے لباس و برینہ، کسی شے نے مٹی کو تھامے نہیں رکھا۔’

Similarly, such deformation leads to the destruction of linguistic patterns and qualitative impoverishment. The given sentence is true evidence of the syntactic problems and semantic issues in the next sentence the additions of the words like ‘لا’ is an additional expression which is not present in the original text rather it should be ‘ڈال دیتا ہے’ to make the translation precise with the source text this deformity leads to the mistranslation as the word ‘throwing’ is not used in the source text. So



this problem is linked to qualitative impoverishment and ennoblement because the idea is altered.

This piece of translation fulfils the purpose, the coherence in the target text and also follows the principle of non-initiation of information reversibly, these all principles achieve the skopos and thus voicing is prominent in the translation by allowing these principles to work (Reiss and Vermeer 1984: 119). Silencing (Venuti, 1995), on the other hand, is noticed when the principles of skopos, which are the coherence between the source and target texts, are not followed. Furthermore, the provision of information in a target culture in relation to the provision of information in a source culture and source language. This happens because of deformities or malformations in the source text which takes the translation way from the real approach of the source text. So, the silencing (Venuti, 1995) paves its way in the target text.

#### **Line 425-437**

**Source text:** “In some parts of Madagascar, the erosion is spectacular. Whole hillsides bear deep gashes hundreds of meters wide. Thin and fragile, soil is made by living matter. With erosion, the fine layer of humus, which took thousands of years to form, disappears. Here's one theory of the story of the Rapanui, the inhabitants of Easter Island, that could perhaps give us pause for thought. Living on the most isolated island in the world, the Rapanui exploited their resources until there was nothing left. Their civilization did not survive. On these lands stood the highest palm trees in the world. They have disappeared. The Rapanui chopped them all down for lumber” (Bertrand, 2015).

**Target text:** مڈغاسکر کے کچھ علاقوں میں مٹی کا کٹاؤ دیکھنے سے تعلق رکھتا ہے۔ ان پہاڑیوں پر لگے ہوئے سینکڑوں میٹر، وسیع گھاؤ نمایاں ہیں۔ نازک اور تپلی مٹی، جاندار مادے سے بنتی ہے۔ اس کے گلے سڑے معدے کی تہیں، جن کی تشکیل میں ہزاروں برس کا عرصہ لگا، کٹاؤ کے عمل سے ختم ہو جاتی ہیں۔ جزیرہ ایسٹر کے باشندوں، جنہیں راپانوی کہا جاتا تھا کی کہانی ہمیں کچھ سوچنے پر مجبور کر سکتی ہے۔ دنیا کی سب سے الگ تھلگ اس جزیرے پر رہنے والوں نے، اپنے سارے وسائل استعمال کر لیے۔ یہاں تک کہ ان کے لئے کچھ بھی نہ بچا اور پھر ان کی تہذیب کا نام و نشان مٹ گیا۔ ان کی زمینوں میں دنیا کے سب سے طویل القامت کھجور کے درخت تھے۔ وہ بھی سلامت نہ رہے۔ وہاں کے باشندوں نے لکڑی کے لئے ان سب کو بھی کاٹ دیا۔

### Commentary:

These lines have also shown the traces of the deformation in the form of ennoblement, expansion, qualitative impoverishment and destruction of linguistic patterns. At the beginning of the sentence the expansion 'دیکھنے سے تعلق رکھتا ہے' does not get along with the text as it is an explanation or extra detailing of a word which can simply be written as 'قابل دید'. Similarly, the word 'ان' is not suitable as the sentence is following 'whole' which refers to 'all'. According to the sentence, its translation should be 'ساری', it can be easily distinguished as in is used for pointing to a thing placed or located near but the whole is referring to the 'totality' or a broader level. Keeping the difference of meaning in mind the translation is ambiguous and the quality is compromised.

In the next line, the whole phrase in the start of the sentence 430 is not discussed in the translation and the rest of the details are made obvious by adding more into the elaboration. It is suggested that it should be 'راپانوی کی کہانی کا ایک نظریہ یہ ہے، ایسٹر آئلینڈ' 'کے باشندے، جو شاید ہمیں توقف فکر دیں۔' this is an example of expansion and clarification. The translation is a delicate job, a tapestry where the threads of the ideas are weaved.

One deformity in a sentence changes a whole structure. In the other sentence the word 'کی' and 'الگ تھلگ اس' are the words that are replaced by the words 'میں' and 'اکیلے' which are the exact words for this particular sentence. These deformities are called "the destruction of linguistic patterns".

In the same sentence the reference of 'Rapanui' is missed in the translation, it is an important detail without which a sentence is constructed and it creates difficulty in order to understand the proper context. The sentence should be rephrased as 'دنیا میں' 'سب سے اکیلے جزیرے پر رہنے والے راپانوی نے اپنے وسائل تب تک استعمال کیے جب تک کچھ نہ بچا۔ ان کی تہذیب زندہ نہیں رہی۔' It can be noticed from these sentences that they are separate and independent sentences whereas in the translation it is gathered as a single sentence. This deformity is "the destruction of underlying networks of signification".

In the next sentence, the translator has used fabricated expressions to elaborate on the appearance of the trees. The use of کی is an addition to the sentence which refers to an association of something to somebody; it is an addition in the sentence because in the source text, its usage is not there. Similarly, the word “stood” is not used in the translation which is a part of the main text the equivalent of “stood” is “کھڑے” which can be utilized in the sentence to enable the coherence to the main text. The next sentence is totally defected as the equivalent of the word “disappeared” is considered "سلامت نہ رہنا" which is not suitable for the translation rather than the whole idea is domesticated. The translation should be "وہ غائب ہو گئے". Such types of flaws are catered in the category of “mistranslation” where the translation does not match the source text.

In the last sentence the strategy of “elaboration or expansion” is used to clarify the source text. Although, Rapanui is missing in the translation but the translator has expanded it by using ‘وہاں کے باشندوں نے’ as the Rapanui cannot be translated directly in the Urdu language. It can be mentioned as ‘رپانوی نے لکڑی کے لیے ان سب کو کاٹ دیا۔’. This deformity is called ‘the quantitative impoverishment.’ The skopos (Reiss and Vermeer 1984: 119) is brought to completion by executing the aim of translation, by satisfying the coherence in the translation and by following the rule that the initiation of the information is clearly irreversible. These all principles refer to the voicing in the text and shows that the skopos is observed. In contrast to this situation, silencing (Venuti, 1995) is also seen as the coherence is not conformed in the target text and the source text. Furthermore, content in a cultural context and language variety on a source culture information offer is not preserved in the account. Therefore, silencing (Venuti, 1995) is visible by not realising these principles.

#### **Line 439-445**

**Source text:** “The Rapanui could no longer go fishing. There were no trees to build canoes. And Yet the Rapanui formed one of the most brilliant civilizations in the Pacific. Innovative farmers, sculptors, exceptional navigators, they were caught in the vise of overpopulation and dwindling resources. They experienced social unrest, revolts and famine. Many did not survive the cataclysm” (Bertrand, 2015).

**Target text:** وہ مچھلی کے شکار پر جانے کے قابل بھی نہ رہے، کیونکہ ان کے ہاں، کشتیاں بنانے کے لیے بھی درخت نہ بچے تھے۔ مگر یہ وہی باشندے ہیں، جنہوں نے بیسینک کی بہترین تہذیبوں میں سے ایک کو جنم دیا۔ مگر یہ وہی باشندے ہیں، جنہوں نے پیسینک کی بہترین تہذیبوں میں سے ایک کو جنم دیا۔ حدت آفریں کاشتکار، عمدہ مجسمہ ساز اور غیر معمولی جہازراں، مگر پھر یہ سب ہو شر و با آبادی اور وسائل کی کمیابی کے شکنجے میں کسے گئے۔ انہیں سماجی انتشار، بغاوتوں اور قحط کا شکار ہونا پڑا۔ زیادہ تر لوگ اس عذاب کا نشانہ بن گئے۔

### Commentary:

This extract is also full of deformations as in the first sentence the translation is merely a clarification of the sentence. The words could no longer is not engaged in the translation which can be used in the translation by using the word 'مزید' and 'ماہی گیری' for fishing. Moreover, the translator has also skipped the translation of 'Rapanui' in the target text which could be translated as 'راپانوی اب مزید ماہی گیری نہیں کر سکتا تھا۔'. Such a form of malformation is an example of the destruction of linguistic patterns. Moreover, the second sentence is also an example of expansion the intensifiers 'بھی' and the inclusions 'مگر یہ وہی باشندے ہیں' and 'کیونکہ ان کے ہاں' are examples of expansions and clarifications.

In the next sentence the word 'most brilliant and yet' are also not translated rather a simple explanation is given as a translation in the target text. Here is an attempt at the translation of the sentence 'ابھی تک پیسینک میں راپانوی سب سے شاندار تہذیب بنی۔'. The degradation of underlying networks and meaning can be linked to the problem in the target text. In the second last sentence only the first and third word is used with an adjective, the other noun is without adjective but as a result in translation all the nouns are qualified and every noun has a separate adjective. Moreover, the use of 'شر و با آبادی' and 'کسے گئے' are also an example of ennoblement in the translation as different details and expressions are considered to be eye-catching for the reader. It is suggested that the extra adjectives should be removed and suitable adjectives or details should be used.

In the last sentence, 'شکار ہونا، انتشار ہونا اور عزاب کا نشانہ' are details mentioned by the translator to expand the meaning and clarify the text for the target readers. The last line is domesticated with a new explanation, as the phrase did not survive is not discussed in the translation rather different explanation is used for this sentence which could be 'بہت سے، تباہی سے نہ بچ سکے'. This deformity is an example of mistranslation or the destruction of linguistic patterns.

The skopos (Reiss and Vermeer 1984: 119) in these lines has been fulfilled by conforming to the aim, the target text's cohesion is obvious, and to refrain from making a reversible data offer; these all points lead to voicing and show that skopos is followed on the other hand the deviation from the coherence in the source text and target text and the offer of information from culture to culture and language to language, these principles are not fulfilling skopos thus, the silencing (Venuti, 1995) is visible because the deformities, of over-elaborations and ennoblement, are causing the problems in the target text.

#### Line 446-449

**Source text:** "The real mystery of Easter Island is not how its strange statues got there, we know now. It is why the Rapanui did not react in time. It's only one of a number of theories, but it has particular relevance today" (Bertrand, 2015).

**Target text:** یہ کوئی حیرت کی بات نہیں، کہ جزیرہ ایسٹر پر عجیب اور دیوتا قامت مجھے کہاں سے آئے؟ ہم اس بات کو اب جانتے ہیں۔ حیرانی کی بات تو یہ ہے کہ وہاں کے باشندوں نے بڑی وقت کوئی اقدام کیوں نہ کیا؟ ان کی کہانی بہت سے نظریات میں سے، محض ایک ہے۔ مگر یہ آج ہمارے لئے ایک خاص مطابقت رکھتی ہے۔

#### Commentary:

The selected sentences also have some prominent deformations as in the first sentence the expansion and inclusions are seen and the structure of the sentence is a bit affected. It should be: 'جزیرہ ایسٹر کی پر اسرار حقیقت یہ نہیں کے وہاں عجیب و غریب مجھے کیسے آئے، اب ہم جانتے ہیں۔'. This sentence is constructed closest to the translation as the extra phrases like 'یہ کوئی' ('.?') are removed from the translation and the usage of punctuation which is not needed is also removed in this translation. In one translation, such faults result in the obliteration of verbal patterns as well as the underlying networks of

significance. The translators usually add phrases to a sentence to clarify the idea or to make the translation smooth.

In the next sentence, the beginning of the sentence is also constructed with an additional phrase that is not found in the source text. Similarly, the main subject of the text ‘Rapanui’ is also skipped from the sentence not only that the use of ‘why’ in the translation is confused with the question which makes the translation erroneous and faulty; rather the sentence should be ‘یہی وجہ ہے کہ راپانوی نے بروقت رد عمل نہیں کیا۔’. In the next sentence the phrase ‘ان کی کہانی’ is also an example of inclusion or ennoblement, whereas in the source text such expression is not used and it should be replaced by the demonstrative word ‘یہ’. The deformities destroy the true influence of the translation as the structure and the choice of words displaced in the source text reveal a unique idea. A slight disturbance in the order shakes the whole arrangement of the sentences.

The skopos (Reiss and Vermeer 1984: 119) is implemented as the translation follows a purpose or aim, it also ensures the coherence in the translation and it does not begin to shift the information provided in the translation concerning the source text. All these principles refer to voicing in the text as the skopos is executed. In contrast to that the non-observance of the principles of skopos such as the non-coherence with respect to the source text and culture, so that the information provided in the source text is relevant to the target text along with the target culture. The deviations, from these principles, show the tracks to silencing (Venuti, 1995) because the skopos is not visible.

#### **Line 451-454**

**Source text:** “And since 1950, we have more fundamentally altered our island, the Earth, than in all of our 200,000-year history. Nigeria is the biggest oil exporter in Africa, and yet 70% of the population lives under the poverty line” (Bertrand, 2015).

**Target text:** اور ان کچھ دہائیوں میں، ہمارے ہاتھوں، اس زمین میں وہ بڑی تبدیلیاں رونما ہوئی ہیں، جن کی مثال گزشتہ دو لاکھ برسوں کی تاریخ میں نہیں ملتی۔ نائجیریا، افریقہ میں تیل برآمد کرنے والا سب سے بڑا ملک ہے۔ مگر اس کی اپنی ستر فیصد آبادی غربت کی لکیر سے نیچے زندگی بسر کر رہی ہے۔

#### **Commentary:**

This selected instance has also revealed so many problems in the translation. Its first sentence has missed an important detail regarding the ‘date 1950’ and most

importantly the sentence is a perfect example of the destruction of linguistic patterns and qualitative impoverishment. The inclusions in the text have failed to mention the details of the source text. Here is an attempt to the translation 'نسبتاً ہماری دو لاکھ سال کی تاریخ میں،' 'ہم نے اپنے جزیرے، زمین کو بنیادی طور پر تبدیل کر دیا ہے۔' 1950. In this sentence, the additional phrases and unnecessary prolonging of the information are neglected and replaced by the suitable and nearest vocabulary, keeping in mind the length of the text.

In the next sentence, the translator has deformed the concept of biggest, rather deformed the thought of biggest in the translation because the word 'biggest' is used with the size of the country instead of qualifying the country as the biggest exporter. Moreover, two sentences are joined together with the help of the conjunction 'مگر' which is not suitable as it should be 'اور ابھی تک' keeping the structure of source text in mind. As a result of this deformity, language patterns and underlying networks of meaning are disrupted.

These lines also track skopos (Reiss and Vermeer 1984: 119) by fulfilling the aim of translation, by maintaining coherence in the translation and not introducing the attempt of transparent reversibility in a source text. These all points refer to the voicing in the translation. Besides, these lines also reveal the non-execution of the skopos in the form of lack of coherence between target text and source text and not respecting the information in the target culture and language to information of the source culture and source language. This process indicates silencing (Venuti, 1995) in a translation.

#### **Line 456-457**

**Source text:** "The same is true all over the globe. Half the world's poor live in resource-rich countries. Our mode of development has not fulfilled its promises" (Bertrand, 2015).

**Target text:** یہ صرف ایک ناخیر یا کی بات نہیں، ایسا دنیا بھر میں ہو رہا ہے۔ دنیا کے نصف غریب، جن ممالک میں رہتے ہیں وہ وسائل سے بھرپور

ہیں۔

#### **Commentary:**

In this sentence, the first phrase is an inclusion in the translation because it is not discussed in the source text. Besides, the whole sentence is simplified and does

not keep the originality of the text. It should be ‘یہ دنیا کے گرد یکساں سچائی ہے۔’ one can notice the difference between the given sentence and the proposed sentence. This defect is a major form of “quantitative impoverishment and destruction of linguistic patterns”. Likewise, in the next sentence the sequence is disrupted as fragment ‘جن ممالک میں رہتے ہیں’ ‘is not suitable with the source text rather it should be ‘دنیا کے نصف غریب، وسائل سے بھرپور ممالک میں’ ‘رہتے ہیں’ This simple order and the eradication of extra details have clarified the sentence in its real form.

This piece of translation executes the skopos (Reiss and Vermeer 1984: 119) in the form of performing the aim of the translation, rendering the coherence in the translation and does not commence the proposal of transparent reversibility in the target text, all these principles point towards the voicing of the translation. Furthermore, the signs of silencing (Venuti, 1995) can be observed as the target text does not satisfy the skopos. These principles are ineffective coherence between the source and target texts, as well as the endeavor to transfer knowledge from the source culture or text to the target culture or text. These diversions lead to silencing (Venuti, 1995) in the translation.

### **Line 462-463**

**Source text:** “They are the cause of population movements whose scale we have yet to fully realize” (Bertrand, 2015).

**Target text:** یہ آبادی کی نقل و حرکت کا سبب ہے، جو اس بڑے پیمانے پر ہے کہ ہم ابھی ٹھیک سے اندازہ بھی نہیں لگا سکے۔

### **Commentary:**

In this line, the major deformities are seen as the sentence has additional phrases that mislead the readers. Moreover, some words are also skipped from this line. The extra phrase from this sentence is ‘جو اس بڑے’ and the rest of the sentence also misses the word ‘fully realized’ which should be: “جس کے پیمانے کا ہم ابھی تک مکمل اندازہ نہیں لگا سکے۔”. This line addresses most of the words which the translator has skipped. "The destruction of language patterns and underlying networks of meaning" is a term used to describe such malformation.



The deformities impact the skopos of the translation which show the silencing (Venuti, 1995) in the target text. These ways are as follows: the skopos is in charge of the target text's purpose (Reiss and Vermeer 1984: 119). A purpose, a translation always has a connection with itself. In addition to that, the translation does not allow commencing the action of knowledge to be plainly changeable. These all points refer to the voicing in one translation which depicts the skopos. Similarly, the lack of connection between the target text and the source text in a translation may be traced back to the text's silence.. Besides, information in the original language and source language does not match information in the target culture and target language. This phenomenon shows the silencing in a translation where the essence of the source text was disturbed by the deforming tendencies.

#### **Line 465-470**

**Source text:** “That will rise to 16 million by 2025. Lagos is one of the fastest growing megalopolises in the world. The new arrivals are mostly farmers forced off the land for economic or demographic reasons, or because of diminishing resources. This is a radically new type of urban growth, driven by the urge to survive rather than to prosper” (Bertrand, 2015).

**Target text:** یہ 2025 تک بڑھتے بڑھتے ایک سو ساٹھ لاکھ ہو جائے گی۔ لیگاس دنیا کی سب سے تیزی سے بڑھتی ہوئی آبادی والے شہروں میں سے ایک ہے۔ نئے آنے والے زیادہ تر کاشتکار ہیں۔ جو کم ہوتے ہوئے مسائل کے ہاتھوں اور معاشی اور دیگر وجوہات کی بنا پر اپنا علاقہ چھوڑنے پر مجبور ہوئے۔ یہ شہروں کے آباد ہونے کی وہ قسم ہے، جس کی بنیاد خوشحالی کا خواب نہیں بلکہ اپنی بقا ہے۔

#### **Commentary:**

In this sentence the word ‘بڑھتے بڑھتے’ is an exaggerated expression as it intensifies the information. Moreover, the third degree mentioned in the source text is also not addressed accurately and therefore, the sentence has many problems in itself. The sentence can be written as ‘لیگاس’ کے تیز ترین بڑھنے والے مراکز میں سے ایک ہے۔ دنیا‘ One can notice that the sentence is deformed by simplifying the text and clarifying it for the target reader. In the next sentence the same problem has occurred as not only the sentence is divided but the important details, having suitable equivalents are also ignored by the translator. This defect can be entitled as clarification and qualitative impoverishment.

The proper sentence in translation should be 'نئے آنے والے زیادہ تر کا شکار ہیں۔ جو مویشی یا آبادیاتی' Similar to that the next sentence has the same kind of issues. The sentences should be 'یہ شہری ترقی کی کلیدی نئی قسم ہے جو خوشحالی سے زیادہ زندہ رہنے پر زور' 'دیتا ہے'. In the similar sentence the target language the sentence is expanded and clarified, the word 'radically' and addition of the word 'خواب' which is called dream is not listed in the source text. The writer has used it as a tool to describe the concept easily. It is noted that when a text is described more, more deformities are encountered.

This excerpt also showcases the voicing of the source text in the translation by accomplishing the purpose of the translation, the consistency within the target text and not proposing to begin the precise reversibility of the knowledge of the target text. All these perspectives lead to the voicing of the text which means that the source text is visible in the translation. Besides, the deformities make the text less in value one more flaw it brings to the translation is the silencing. The silencing (Venuti, 1995) is observed in this translation by not following the continuity in the source text and target text or both the texts are not lucid. The second principle that it fails to implement is the failure to attempt information in a target culture and target language in relation to the proposal of knowledge in the source culture and source language. This leads to silencing and proves that the skopos is not obeyed because the deformities act as a barrier in the text.

#### **Line 472-476**

**Source text:** "1 human being in 6 now lives in a precarious, unhealthy, overpopulated environment without access to daily necessities, such as water, sanitation, electricity. Hunger is spreading once more. It affects nearly 1 billion people" (Bertrand, 2015).

**Target text:** ہر چھ میں سے ایک انسان ایک ایسے غیر صحت مندانہ اور کثیر آبادی والے ماحول میں رہ رہا ہے، جہاں روزمرہ کی ضروریات، جیسا کہ پانی، صفائی اور بجلی جیسی سہولیات تک بھی رسائی نہیں۔ بھوک ایک بار پھر پھیل رہی ہے اور قریباً ایک ارب افراد کو متاثر کر رہی ہے۔

#### **Commentary:**

These lines have also got the problems with reference to deformities. The inclusions or the additions change the form of the target text. The addition of the 'ایسے'

'ایک' is added to the translation in order to stretch it further. Moreover, such additions are also seen in the next sentences such as 'سہولیات' and 'بھی' are the flaws in the accurate translation. The word 'بھی' is acting as an intensifier that should be replaced with 'کی' to maintain the structure of the source text in translation. These deformities give the impression of destruction of linguistic patterns and expansion; they are used to make the translation clear for the reader.

These lines fulfil the skopos (Reiss and Vermeer 1984: 119) by following the principle of aim in translation, the coherence in the translation and this piece of the translation does not initiate the translation in a clearly reversible way. These lines refer to the voicing in the translation as the essence of the main text is maintained. On the other hand, the silencing is seen by not fulfilling the skopos in the translation, in the form of not maintaining skopos between the source text and target text and also not keeping the information of source culture and source text in target culture or target text. This happens when the deformities are evident.

#### **Line 477-487**

**Source text:** "All over the planet, the poorest scabble to survive on scraps, while we continue to dig for resources that we can no longer live without. We look farther and farther afield in previously unspoilt territory and in regions that are increasingly difficult to exploit. We're not changing our model. Oil might run out? We can still extract oil from the tar sands of Canada. The biggest trucks in the world move thousands of tons of sand. The process of heating and separating bitumen from the sand requires millions of cubic meters of water. Colossal amounts of energy are needed" (Bertrand, 2015).

**Target text:** ایک طرف دنیا بھر کے غریب ترین افراد، اس کشتکش میں ہیں کہ کیسے اپنی بقا ممکن بنا سکیں۔ دوسری طرف، ہم اُن وسائل کو بے دردی سے خرچ کر رہے ہیں، جن کے بغیر ہم مستقبل میں جی نہ سکیں گے۔ ہم دور دراز کے اُن علاقوں کی طرف دیکھ رہے ہیں جہاں پہلے قدم نہیں رکھا جاسکا یا جنہیں تسخیر کرنا آسان نہیں۔ ہم اپنی طرز زندگی نہیں بدل رہے۔ ہو سکتا ہے، کہ تیل ختم ہو جائے۔ ہم پھر بھی کینیڈا کی تار کول ملی ریت سے تیل حاصل کر سکتے ہیں۔ دنیا کے بڑے بڑے ٹرک ہزاروں ٹن ریت لے کر جاتے ہیں۔ گرم کرنے اور ریت سے بیٹومین، یعنی ہائیڈروکاربن کو علیحدہ کرنے کے عمل میں لاکھوں کیوبک میٹر پانی درکار ہوتا ہے اور توانائی کی بھاری مقدار کی ضرورت پڑتی ہے۔

### Commentary:

These lines have also depicted deformities in the form of breaking the sentences which are one and also expanding the sentences for the purpose of clarification. As in the first sentence, we can notice that the sentences are broken. Besides, some phrases are not translated in a proper manner such as 'ایک طرف دنیا' is a wrong usage for the phrase 'all over the planet'. Similarly, the word 'کنکاش' is not an equivalent for 'scramble to survive'. The sentence suggested for the present translation is 'دنیا بھر میں، غریب ترین بقا کی جدوجہد کرتے ہیں جبکہ ہم وسائل کو کھودنا جاری رکھے ہوئے جن کے بغیر ہم زندہ نہیں رہ سکتے۔'. The deformities like "expansion", using additional words to clarify the sentence and "the destruction of linguistic patternings" has omitted the true expression of the source text.

In like manner the sentence 482 the phrase 'ہو سکتا ہے' is used to add flavour in the translation and to make it more communicative. It is added despite being in the source text. By removing this phrase and rewriting it like 'تیل شاید ختم ہو جائے' can improve the present translation as the word 'might' was also skipped in that translation. Similarly, the syntactic structures like the degree of adjective are not taken into consideration and consequently, they have been translated without keeping the concept in mind. It is suggested it should be 'بڑے بڑے' to show the superlative degree instead of 'بڑے بڑے'.

In the last sentence of the translation, the sentence is combined whereas in the source text the use of coordinate conjunction is omitted, and the sentences stand on their own. Besides, the sentence is also not constructed well as the procedure described in the last sentence does not deliver the complete detail as mentioned in the source text. It should be 'میٹھن کوریٹ کے الگ کرنے اور گرم کرنے کے عمل میں عمل میں لاکھوں کیوبک میٹھن پانی درکار ہوتا ہے۔'. One can easily observe that in the given translation the concept of hydrocarbon was also introduced which is not a part of the source text. Its presence creates confusion for the readers. Moreover, the conjunction 'اور' is deforming the sentence and such deformity is called the "destruction of linguistic patterns". It can be removed, and a full stop can be added in place of it to make the translation more effective.

This selected piece of translation has also got voicing and silencing (Venuti, 1995) because the skopos plays an important part in balancing the translation. The voicing is observed in the translation by implementing the aim of the translation. It fulfils the coherence in the target text and it does not allow the information to act in a plainly changeable way. These notions achieved the skopos and therefore the phenomenon of the voicing is observed. On the other hand, the source text is silenced by not fulfilling the skopos by not observing the principles like the source text must be consistent to the target text and addition to that the attempt of information in a target culture and target language pertaining to the purpose of the info in the source culture and source language is also not rendered, these two principles defy the skopos and highlight silencing (Venuti, 1995).

#### Line 492-496

**Source text:** “We try to power growth like a bottomless oven that demands more and more fuel. It's all about carbon. In a few decades, the carbon that made our atmosphere a furnace and that nature captured over millions of years, allowing life to develop, will have largely been pumped back out” (Bertrand, 2015).

**Target text:** ہم بغیر پیندے کے اس تُوڑ کی طرح، اپنی پیداوار بڑھانے کی کوشش میں ہیں، جو زیادہ سے زیادہ ایندھن طلب کرتا ہے۔ یہ سب کاربن کی بابت ہے۔ کچھ ہی دہائیوں میں وہ کاربن جسے قدرت نے لاکھوں برسوں میں زندگی تشکیل دینے کے لیے استعمال کیا اور جس کے ذریعے ہم نے اس فضاء کو بھٹی میں بدل دیا۔

#### Commentary:

This translation is deeply flawed as some important details are totally omitted and it is conceptualising the source text in an entirely different nature. The word of Urdu ‘پیداوار’ is not an appropriate equivalent for the word ‘power’ rather it should be ‘توانائی’ as this word complements the source text in a better way. Moreover, a whole phrase is skipped which is an important fragment in the understanding of the source text.

It is advised that the sentence can be rephrased in a better way so that the minimum usages of inclusions are used. The sentence can be rephrased as ‘کچھ ہی دہائیوں میں، وہ کاربن جس نے ہماری فضاء کو بھٹی بنا دیا اور جسے قدرت نے لاکھوں برسوں میں زندگی تشکیل دینے کے لیے استعمال کیا۔’ In this

sentence, the comma is used after the first phrase and the additions just like 'جس کے زریعے' 'ہم نے' is removed from the sentence to keep it closer to the grammatical structure of the source text.

The last phrase was a part of the same sentence that was totally ignored while translating. By connecting this phrase to previous sentence it would be like 'اب بہت شدت' 'سے پستی کی طرف لے جایا جائے گا'. This sentence was totally wiped out and it was not even attempted to be translated. This deformity is called "mistranslation" and it also refers to "the destruction of underlying networks of signification" as the deformities significantly change the outlook of the translation.

This translation has also got the remnants of the silencing (Venuti, 1995) as the skopos is silenced due to the disparities in the target text. The skopos is digressed by not following the principle such as the absence of coherence in the target text and the source text. Secondly, the shift of message in a target culture and target language is not focused on relating to the data present in the source culture and source language. This leads to the silencing (Venuti, 1995) of the source text. In spite of this, the obvious traces of voicing are also found in the translation by sufficing the motive of the translation, the coherence and obeying the coherence deep down the translation. Finally, the translation does not initiate the activity of data in a target culture and target language in relation to the proposal of content in a source culture and source language. It is caused by the disfigurement in the translation which propagates silencing (Venuti, 1995) in the text.

### **Line 501-503**

**Source text:** "Without realizing it, molecule by molecule, we have upset the Earth's climatic balance. All eyes are on the poles, where the effects of global warming are most visible" (Bertrand, 2015).

**Target text:** 'ہمیں اس کا احساس نہیں، مگر ہم نے ایک ایک مالیکیول کر کے، سارے ماحولیاتی توازن کو بگاڑ کر رکھ دیا ہے۔ اب سب نگاہیں قطبین

پر گڑیں ہیں۔

### Commentary:

This translation also changes the structure of the source text by adding “additions” that are not important in the translation. In the first sentence the use of ‘مگر’ ‘ہم نے’ is acting as an argument in the sentence which is not needed rather it should be “اس کا احساس کیے بغیر، ایک ایک مائیکروئل کر کے، ہم نے زمین کے ماحولیاتی توازن کو بگاڑ دیا ہے۔ سب نگاہیں قطبین پر ہیں۔”. This line reveals the deformities occurring in the translation. The “ennoblement” is also used in the form of ‘گڑیں’ in the target text which is not found in the source text. It is simply used by a preposition. Moreover, ‘سارے’ is replaced by ‘ہم نے زمین کے’ to build a sentence near to main text. The present sentence goes well matched with the sentence delivered by the translation. Such deformity is linked to “the qualitative impoverishment and the destruction of linguistic patterns”.

This translation also highlights voicing by implementing the three rules of skopos which are as follow: the translation explicates the purpose of the text. It also amplifies coherence in the target text and it does not allow the action of fluctuation in the information of the text back to its actual shape. Nonetheless, the deformities impact the text in the form of silencing (Venuti, 1995); which means the skopos is suppressed. So, this makes the text non-coherent to its original text. It also creates a barrier in the exchange of information between the source culture and source language. In this way, the skopos is bereaved which takes it to the silencing (Venuti, 1995) of the actual text.

### Line 507-512

**Source text:** “The arctic ice cap is melting. Under the effect of global warming, the ice cap has lost 40% of its thickness in 40 years. Its surface area in the summer shrinks year by year. It could disappear in the summer months by 2030. Some say 2015” (Bertrand, 2015).

**Target text:** آرکٹک آئس کیپ کے پگھلنے کا عمل جاری ہے۔ گلوبل وارمنگ کے اثرات کی وجہ سے، اس نے چالیس برسوں میں اپنی چالیس فیصد

موٹائی، گنوا دی ہے۔ ہر برس گرمیوں میں اس کی سطح کا رقبہ سکڑ رہا ہے۔ خدشہ ہے، کہ یہ 2030 کی گرمیوں تک ختم ہو جائے گا۔ کچھ کا خیال تھا کہ

### Commentary:

The selected translation has some deformation as in the first line the addition of "اگھلنے کا عمل جاری ہے۔" is an elaboration or inclusion to elaborate a simple concept which is melting. It can simply be 'پگھل رہی ہے'. In the next sentence, the plural of effect is used in the target text. Whereas, it should be singular as 'اثر', in the same sentence the word 'اس'; a demonstrative word is used instead of 'آئس کیپ' as it is a main word for the sentence and most importantly it is important to align it with the source text. In the next sentence, the word year by year is translated as 'ہر برس' which can be more suitable by the usage of 'سال ہا سال' all these deformities refer to the destruction of linguistic patternings and quantitative impoverishment. In the last sentence some additions or expansions for the sake of clarification are also seen such as 'خوشہ یہ ہے کہ' and 'کچھ کا خیال تھا' these examples refer to the additions which may ease the reader. Moreover, the translator has also skipped some details like with summers, the word month is skipped in the translation and in the last sentence 'some say' is not translated in the target text which can be written as 'کچھ 2015ء کہتے ہیں۔'

This translation, despite having so many deformities fulfils the skopos in the form of the purpose of the translation and the coherence which exists in the target text (Reiss and Vermeer 1984: 119). Furthermore, it also does not start the attempt of reversing the information back to its source. Therefore, these principles refer to the voicing in the text. On the other hand, the silencing (Venuti, 1995) can be judged by not following the agreement between the target text and the source text. Next, it also does not suggest the data in a target text and target language in the matter of the attempt of the data in a source culture and source language mentioned by the translation. Hence, this performs the silencing (Venuti, 1995) in the translation as the voids occurred due to the errors in the translation affecting the overall image of the translation.

### Line 513-522

**Source text:** "The sunbeams that the ice sheet previously reflected now penetrate the dark water, heating it. The warming process gathers pace. This ice contains the



records of our planet. The concentration of carbon dioxide hasn't been so high for several hundred thousand years. Humanity has never lived in an atmosphere like this. Is excessive exploitation of resources threatening the lives of every species? Climate change accentuates the threat. By 2050, a quarter of the Earth's species could be threatened with extinction” (Bertrand, 2015).

**Target text:** سورج کی وہ شعاعیں، جنہیں برف کی تہہ پہلے منعکس کر دیا کرتیں تھیں اب گہرے پانی میں داخل ہو کر اُسے گرم کر رہی ہیں۔ حرارت کا یہ عمل تیز ہو رہا ہے۔ یہ برف ہمارے سیارے کی تاریخ کا اندراج رکھتی ہے۔ پچھلے کئی سو ہزار برسوں میں بھی، کاربن ڈائی آکسائیڈ کی کثافت، اس قدر نہیں بڑھی تھی جتنی وہ آج ہے۔ انسانیت اس سے پہلے کبھی اس طرح کے ماحول میں نہیں رہی۔ قدرتی وسائل کا اس بڑے پیمانے پر استعمال جانداروں کی تمام اقسام کے لئے نقصان دہ ہے۔ ماحولیاتی تبدیلی، اُس خطرے کی نشاندہی کر رہی ہے۔ 2050 تک ایک چوتھائی انواع کے ناپید ہونے کا خدشہ ہے۔

### Commentary:

In this sentence the word ‘وہ’ is an addition as it refers to something or somebody which is not seen in the source text. Similarly, such grammatical instances and intensifiers are also used in the translation. In the same sentence the word ‘نے’ is missing after ‘برف کی تہہ’ which disturbs the structure of the sentence. Besides, the structure is also disturbed as ‘کر تیں تھیں’ as per the subject and verb agreement goes along with plurals but in the source text. The singular subject is used, therefore; it has to be replaced with ‘تھا’. This leads to mistranslation and destroys the syntactic structures. Furthermore, the word penetrate is linked with ‘داخل’ which means ‘to enter or entering’ which is an unsuitable meaning. Its true meaning is ‘زب’. This deformity leads to “qualitative impoverishment” as the words which do not convey complete meanings are used.

In another sentence, the intensifier ‘بھی’ and addition of ‘پچھلے’ is used to clarify the meaning conveyed by the main text. In addition to that, the phrase ‘جتنی وہ آج ہے’ is also an attempt to expand the text as it is not seen in the source text. In the next sentence, the translator has deviated from the sentence type; a question is changed into a sentence which is a true example of “domestication”. The translation has syntactic and didactic errors. It is an example of “mistranslation” and the translator

has totally suppressed what the main text is about. Here is an attempt of the translation of this particular sentence “کیا قدرتی وسائل کا بہت زیادہ استعمال جانداروں کی زندگیوں کو متاثر کر رہا ہے؟”. In the next sentence the translator has used the unequal meaning for the word accentuate which should be ‘تحدید’ as it alarms about the threat whereas ‘نشانہی’ means to point out. This makes it an imperfect equivalent for the sentence. This is an example of “qualitative impoverishment” as the words are replaced with the lustreless terms.

In relation to skopos, the voicing of the target text is seen as the translation achieves the purpose, it follows coherence in the target text and it does not reverse the information provided in the translation back to its source text. These principles tend to follow the skopos and exemplify the voicing in the text (Reiss and Vermeer 1984: 119). However, the silencing (Venuti, 1995) is observed as the coherence is not followed in the source text. Furthermore, with relation to source culture or source language, data in a cultural context and target language. This refers to the source text being silenced in the translation as a result of domestication and distortion.

#### Line 523-525

**Source text:** “In these polar regions, the balance of nature has already been disrupted. Around the North Pole, the ice cap has lost 30% of its surface area in 30 years. But as Greenland rapidly becomes warmer” (Bertrand, 2015).

**Target text:** قطبی علاقوں میں قدرت کا توازن پہلے ہی متاثر ہے۔ قطب شمالی کے گرد، آئیس کیپ کی سطح کا 30 فیصد رقبہ، پچھلے تیس برسوں میں

ختم ہو چکا ہے۔ گرین لینڈ جوں جوں تیزی سے حرارت پذیر ہو رہا ہے

#### Commentary:

Some fine elements are neglected in this statement, which compliment the deformities, such as not mentioning ‘ان in these’ in the sentence, as it is indicated in the original text. Similarly, because the grammatical structure of the phrase must be accommodated, ‘ہو چکا ہے’ is skipped from the target text, despite the fact that it is an integral element of this statement. The use of ‘جوں جوں’ on the next line is similarly an example of information addition or exaggeration; in the target text, it should be substituted with ‘جیسے’ to bring it closer to the main text.

Same as other texts, these lines also depict silencing (Venuti, 1995) by not executing the principles, such as the maintenance of the integrity in the source text and the target text. Similarly, the proposal of material in a target language and target culture respecting to the source text and source culture is not followed which makes the translation faulty and deviates from the skopos. Furthermore, the idea of achieving the aim of the translation, maintaining translation coherence, and not conveying the information in the translation in a clearly changed fashion governs the voice in the text.. All these perceptions tend to the voicing in the text and thus, tracks the skopos in the text (Reiss and Vermeer 1984: 119).

### Line 537-538

**Source text:** “The ice cap is begin to melt at a speed melting at a speed even the most pessimistic scientists did not envision 10 years ago” (Bertrand, 2015).

**Target text:** آنکیب جس تیز رفتاری سے پگھل رہی ہے۔ اس کا اندازہ آج سے دس برس پہلے کسی قنوطیت پسند سائنسدان نے بھی نالگایا تھا۔

### Commentary:

This sentence is also not free from deformities as a single sentence is divided into two sentences with the help of punctuation this is an example of ‘rationalization’. Moreover, the translator has also used non-equivalent words which do not convey the proper meanings such as envision is translated as ‘اندازہ’ which is to be replaced by ‘تصور’ which is a suitable option for the particular word. Additionally, there are some grammatical and structural mistakes in the sentence as the word scientists is plural and it is translated in the singular, the superlative form ‘the most’ is ignored in the sentence. These deformities exemplify the destruction of patterns and qualitative impoverishment. Here is an example of the proposed translation ‘ice cap’ جس تیز رفتاری سے ‘پگھل رہی ہے، اس کا تصور آج سے دس برس پہلے بے حد قنوطیت پسند سائنسدانوں نے بھی نہ کیا تھا۔’

Consequently, this instance supports the skopos in the form of having a purpose for the translation, having the rationality in the translation and in the same manner when a translation does not initiate an attempt of data in a precisely changeful manner. All these notions point towards the voicing in the translation as the skopos is catered (Reiss and Vermeer 1984: 119).

Conversely, when a skopos is not achieved; the silencing (Venuti, 1995) becomes visible. The source and target texts do not accord in this translation. Moreover, it also deviates from the principle of the information provided in the source culture and source language does not attempt the information in target culture and target language; this happens when the text is highly deformed. In this piece of translation, skopos is not taken effectuated.

#### Line 542-545

**Source text:** “On the contrary, it flows under the ice, carrying the ice sheet into the sea, where it breaks into icebergs. As the freshwater of Greenland's ice sheet gradually seeps into the salt water of the oceans, low-lying lands around the globe are threatened” (Bertrand, 2015).

**Target text:** اس کے برعکس وہ برف کے نیچے بہ رہا ہے اور برف کے تختے کو سمندر میں لے جا کر تو دوں میں تقسیم کر رہا ہے۔ جوں جوں گرین لینڈ کے برف کے تختے کا تازہ پانی، سمندر کے نمکین پانی میں رس رہا ہے، نشیبی علاقے خطرات میں گھر رہے ہیں۔

#### Commentary:

These lines are also not free from deformities as in the first sentence as the ‘the ice sheet’ is translated as ‘برف کا تختہ’ which is not a substitute rather it should be ‘برف’ or ‘برفانی’. Similarly, the word iceberg is partially translated as ‘تو دوں’ which should be ‘تو دوں’ to deliver the complete idea. Such deformities are examples of qualitative impoverishment as the quality of the equivalents is not up to the mark in the next sentence. Additionally, the phrase ‘دنیا کے گرد’ is also skipped as the translator has not translated the term ‘around the globe’ which is an important detail to the sentence. This deformity is known as the destruction of linguistics patterns.

Accordingly, the skopos is only performed in this particular piece of information by the achievement of the purpose in the target text, by rendering the consistency in the target text and by not allowing to start an action of the fact in a changeable form; all these notions take us to one centre that is voicing which has occurred through the execution of skopos (Reiss and Vermeer 1984: 119). Similarly, when a translation is not systematic to the original text and the information supplied in a target culture and target language is apropos of the attempt of the information in the source culture and source language, the information is silenced. The instances of

deviation from these points lead to the silencing and the translation where the source text is suppressed by adding deformities of different kinds, which impact the skopos.

### Line 547-558

**Source text:** “Water expanding as it gets warmer caused, in the 20th century alone, a rise of 20 centimeters. Everything becomes unstable. Coral reefs for example are extremely sensitive to the slightest change in water temperature.30% have disappeared. They are an essential link in the chain of species. In the atmosphere, major wind streams are changing direction. Rain cycles are altered. The geography of climates is modified. The inhabitants of low-lying islands, here in the Maldives, for example, are on the front line” (Bertrand, 2015).

**Target text:** حرارت پذیر ہونے پر پانی پھیل رہا ہے۔ اور اس کی وجہ سے صرف بیسویں صدی میں اس میں بیس سینٹی میٹر کا اضافہ دیکھنے کو ملا ہے۔ ہر شے غیر مستحکم ہو رہی ہے۔ مثال کے طور پر، ساحلی مرجان کو لیجئے، جو پانی کے درجہ حرارت میں ہلکی سی تبدیلی کی طرف بھی، بہت حساس ہے اب 30 فیصد ختم ہو چکے ہیں۔ یہ مختلف انواع کی کڑی میں، ایک اہم جوڑ کی حیثیت رکھتے ہیں۔ فضا میں ہوا کے بہاؤ کی سمت، تبدیل ہو رہی ہے۔ رین سائیکل میں بھی تبدیلی واقع ہو رہی ہے اور موسمی جغرافیہ بھی متغیر ہے۔ نشیبی جزیروں، مثال کے طور پر مالدیپ کے باشندے غیر محفوظ ہیں۔

### Commentary:

These sentences have so many instances of linguistic patterns and qualitative impoverishments as the choice of words are not luscious ones. The words like 'پھیل رہا' 'are inclusions in the sentence. It is suggested that 'کے پھیلاؤ' has to be used in place of 'پھیل رہا ہے' and the inclusions 'اس میں' has to be omitted from the sentence to make it clear and repetition free. Similarly, in this translation the tense is not properly followed as the second sentence, as it is showcasing the present continues tense whereas it is written in the simple present tense. Additionally, the words 'کو لیجئے، کی' 'غیر محفوظ ہیں' and 'طرف بھی مختلف حیثیت رکھتے۔' refer to the deformity of ennoblement which is responsible for the brilliance of the diction as it enhances in the situation and information.

Moreover, the sentence '555' is also re-written as the meaning is not properly understood. It can be 'بارش کے چکر تبدیل کر دیے گئے ہیں'. In addition to that, in the last sentence, the ending phrase is suggested as 'اگلی صف میں ہیں۔' is written instead of 'غیر محفوظ ہیں'. In the

previous sentence the important details are also skipped like 'بڑے بہاؤ', this refers to the destruction of linguistic patterns and expansion because the translation is naturalised to bring it to the norm of the target culture or to please the target leader. These all deformities result in the invertedness in the semantic sequence of the main text.

This particular instance due to some problems related to deformities shows silencing (Venuti, 1995) by not following the skopos. The biggest flaw in this translation is that it does not match the original text. Moreover, because the text is significantly distorted, the exchange of data in the cultural context and target language about the original culture and source language is not followed. These points pave way for the silencing (Venuti, 1995) of the actual text. Besides, the offer of knowledge in a translation is not commenced in a purely mercurial way and it is coherent within the target text and finally it accomplishes the purpose of the translation. All these principles refer to the voicing of the skopos in the translation which makes it a credible piece of writing.

#### Line 560-565

**Source text:** "Some are already looking for new, more hospitable lands. If sea levels continue to rise faster and faster, what will major cities like Tokyo, the world's most populous city, do? Every year, scientists' predictions become more and more alarming. 70% of the world's population lives on coastal plains. 11 of the 15 biggest cities stand on a coastline or river estuary"(Bertrand, 2015).

**Target text:** کچھ آبادی پہلے سے ہی نئے اور بہتر علاقوں کی تلاش میں ہے۔ اگر سمندر کی سطح میں اسی تیز رفتاری سے اضافہ ہوتا چلا گیا تو بڑے بڑے شہروں مثال کے طور پر دنیا کے سب سے گنجان آباد شہر ٹوکیو کا کیا بنے گا؟ ہر برس سائنسدانوں کی پیشگوئیاں ہمیں خطرے کی سنگینی کا احساس دلاتی ہیں۔ دنیا کی کل آبادی کا 70 فیصد ساحلی میدانوں میں رہائش پذیر ہے۔ دنیا کے پندرہ بڑے ترین شہروں میں سے گیارہ ساحلی پٹی یا دریاؤں کے نزدیک وقوع پذیر ہیں۔

#### Commentary:

This translation also differs from the actual text as in the first line 'آبادی' is included as an addition in the sentence to clarify the meaning of the sentence which is not found in the source text. Moreover, if we exclude 'آبادی' the helping verb is changed to 'ہیں'. This deformity is an example of clarification and expansion. The next



**Line 569-570**

**Source text:** “The only uncertainty concerns their scale. In Africa, Mount Kilimanjaro is unrecognizable” (Bertrand, 2015).

**Target text:** - صرف یہ غیر یقینی ہے کہ وہ کس بڑے پیمانے پر رونما ہوگی۔ افریقہ میں کلیمینجارو کا پہاڑ، اب شناخت کے قابل نہیں۔

**Commentary:**

This sentence has skipped so many important details such as the word concerns and only. They are omitted in the translation which can lead to confusion not even that the last part has also got the trances loss specifically the expansion in the form of ‘اب شناخت کے قابل نہیں’ instead of using ‘نا قابل شناخت ہے’. This last part is an example of rationalization. The first sentence is an example of mistranslation or quantitative impoverishment which makes the translation erroneous and describes the source text in an unclear way. An attempt for the translation is given here ‘صرف یہ غیر یقینی ان کے پیمانے پر’ ‘تشویش ہے’. This sentence is constructed keeping in mind the information in the source text. But the provided target text has re-written or domesticated the true idea behind the source text.

This piece of translation has also got instances that reveal the silencing (Venuti, 1995) of the text as the coherence is not in contact between the source text and target text. In addition to that, the information from the source culture or source language is not suggested in the translation. These points also reveal the instances of mistranslation that affect the sentence deeply. This leads to the non-implementation of skopos in a text.

The voicing in a text can be evaluated by the three main principles of skopos is the translation achieves the aim, the translation ought to make the text coherent deep within and finally, it does not allow the shift of data in a changeable way in a translation. These are the perspectives where the skopos is fulfilled. Thus, the skopos is important to maintain the base of the text.

**Line 577-583**

**Source text:** “They trap the water from the monsoons as ice and release it in the summer when the snows melt. The glaciers of the Himalayan/ Himalayan glaciers are the source of all the great Asian rivers, the Indus, Ganges, Mekong, Yangtze Kiang... 2 billion people depend on them for drinking water and to irrigate their crops, as in



Bangladesh. On the delta of the Ganges and Brahmaputra, Bangladesh is directly affected by phenomena occurring in the Himalayas and at sea level” (Bertrand, 2015).

**Target text:** وہ مومن سون میں پانی کو برف کی صورت میں مقید کر دیتے ہیں اور گرمیوں میں جب برف پگھلتی ہے، تو اس پانی کو خارج کرتے ہیں۔

ہمالیہ کے گلیشیرز تمام بڑے ایشیائی دریاؤں کا منبع ہیں۔ جن میں سندھ، گینگز، می کانگ اور بنگ سے کیا نگر شامل ہیں۔ دنیا کے 2 ارب افراد پینے کے پانی کے لئے ان پر انحصار کرتے ہیں۔ اور اسی طرح اپنی فصلوں کی آبپاشی کے لئے بھی جیسا کہ بنگلہ دیش میں، گینگز اور برہماپترا کے دہانے پر واقع ہونے کی بنا پر بنگلہ دیش ہمالیہ اور سمندر کی سطح پر رونما ہونے والے عمل سے براہ راست متاثر ہو رہا ہے۔

### Commentary:

These instances also show problems in the text as the repetition of ‘water’ in the same sentence, which gives the traces of “qualitative impoverishment”. Similarly, the additions like ‘دنیا کے’ have been used to clarify the meaning of the sentence, if we remove it because of the coherence in the translation, it will not upset the translation but it still acts as a deformity in a text as it is not present in the source text. Similarly, one more flaw is a full stop placed in the middle of the sentence to divide it into two. Whereas, in the sentence is in continuation and commas are added to consider it one. In the last sentence, the phrase ‘واقع ہونے کی بنا پر’ is also an inclusion in the sentence for a detailed description of the information mentioned in the source text. Such flaws refer to “the destruction of linguistic patternings and expansion” because they are responsible for changing the outlook of the sentence mentioned in the source text.

In this excerpt, the skopos is observed by following the three principles. One is the aim of the translation which the target text meets. The second is about the coherence within the target text which has been also sufficed. Lastly, the target text's content is delivered in a target culture and target language that respects the source culture and source language. These all principles refer to the voicing of the actual text because of the fulfilment of skopos. Moreover, the translation is not aligned with the source text and the text also does not fulfil any attempt to converse the information of the source text. These two principles point towards the silencing (Venuti, 1995) of the translation as the skopos is not fulfilled.

### Line 588-590

**Source text:** “When populations are subjected to these devastating phenomena, they eventually move away. Wealthy countries will not be spared” (Bertrand, 2015).

**Target text:** جب آبادی کو ایسے تباہ کن عوامل کا سامنا کرنا پڑے تو وہ بالآخر ہجرت پر مجبور ہو جاتی ہے۔ یاد رہے، کہ امیر ممالک کی بھی جان بخشی نہ ہوگی۔

**Commentary:**

This sentence has used the phrases in order to expand the sentences for the sake of elaboration such as ‘پر مجبور ہو جاتی ہے۔’ can simply be written as ‘کر جاتے ہیں’. The word ‘مجبور’ refers to force somebody to do a certain action that does not appear in the original text. Thus this elaboration or expansion makes the translation less authentic. Similarly, the last sentence starts with a reminder which is ‘یاد رہے کہ’ is also not used in the actual text. The translator has used it as “effacement of the superimposition of languages” since this expression is used as a memo expression in the Urdu language which is observed here in this instance.

Concerning skopos, the source text is voiced by the effectuation of the purpose in the translation and to maintain coherence in the target text along with the non-commencement of the information in a capricious manner back in the target text. These all refer to the skopos, but there is a lack of coherence between the source text and the target text, as well as data in the target culture and target language, which does not respect the attempt to collect data in a source culture or source text. These two principles are away from the skopos that is why they satisfy the silencing (Venuti, 1995) of skopos in a target text.

**Line 593-597**

**Source text:** “We are in the process of compromising the climatic balance that has allowed us to develop over 12,000 years. More and more wildfires encroach on major cities. In turn, they exacerbate global warming. As the trees burn, they release carbon dioxide” (Bertrand, 2015).

**Target text:** جس موسمی توازن نے گزشتہ بار، ہزار برس ہماری نمو کی ہے، آج ہم اس کو اپنے ساتھ سمجھوتہ کرنے پر مجبور کر رہے ہیں۔ جنگلوں میں لگی آگ کے اثرات، ہمارے بڑے شہروں کو لپیٹ میں لے رہے ہیں۔ یہ گلوبل وارمنگ کے عمل میں شدت کا سبب بنتی ہے۔ درختوں کے جلنے کی صورت میں کاربن ڈائی آکسائیڈ پیدا ہوتی ہے۔

### Commentary:

This sentence is also not free from oddities as there are some unwarranted and awkward instances of expansion and mistranslation which is not delivering the whole essence of the target text. In the first sentence the use of 'گزشینہ' is an additional word in the translation yet the whole phrase process of compromising and other details are not addressed in the translation. In the Urdu sentence from 'ہزار برس ہماری نموی ہے، آج ہم اس کو اپنے ساتھ' 'ہزار برس ہماری نموی ہے، آج ہم اس کو اپنے ساتھ' is a sentence that has been expanded and some intricate syntactic and semantic details are overlooked. This deformity is called "qualitative impoverishment and expansion". The suitable translation for the first sentence should be "ہم ماحولیاتی تبدیلی کے توازن پر سمجھوتے کے عمل میں ہیں، جس نے ہمیں تقریباً بارہ ہزار برس افزائش کی اجازت دی۔". By looking at this sentence the extra additions can easily be noticed, which are there in the target text.

Similarly, the next sentence has also deformed the meanings of the term used in the actual texts. In the target text, the expression more and more is not used in the translation. In order to add the following expression, the sentence can be written as "زیادہ سے زیادہ جنگل کی آگ بڑے شہروں کو لپیٹ میں لے رہی ہے۔". These structures and expressions explicate the individuality of the main text which is abandoned in the translation.

Similarly, the use of 'in turn' is a distinctive style that is ruined by the translator, as it is also not rendered by the translator. Besides, the phrase 'کے عمل میں شدت کا' has been amplified to clarify the meaning for the reader. It can simply be interpreted as 'سب بنتی ہے۔'. This sentence shows the simplicity of the source text which was made complex by the translator with the help of "ennoblement and expansion".

The last line also depicts the same manipulation of the actual text. As the whole sentence is severely modified and for release, the translation is 'پیدا' in the target text. The structure is also modified and the deformity of clarification is quite visible in the sentence. The sentence ought to be, concerning the provided text 'جب' 'درخت جلتے ہیں، یہ کاربن ڈائی آکسائیڈ کا اخراج کرتے ہیں۔' not only the "domestication or rewriting" is done

but the punctuation is also not taken care of. Therefore, in the attempted translation the full stop is added in the first part of the sentence. This shortcoming gives us the idea of rationalization as these little grammatical modifications change the understanding of the text and a single mistake works as an impurity in a pure substance.

This instance fulfils the skopos as the translation is conforming the aim and the target text is coherent in itself. In addition to that, it partially renders the principle of offering the information reversibly. Hence, it explicates the voicing in the text. On the other hand, the non-fulfilment of the intelligibility between the source text and the target text is not there. There are unwanted additions in the translation and due to which the attempt of the information in the target culture or target text is not active in the source culture or source text. This leads to the silencing (Venuti, 1995) of the main text in the translation and does not follow skopos.

### Line 600

**Source Text:** “The clock of climate change is ticking in these magnificent landscapes” (Bertrand, 2015).

**Target Text:** ان خوبصورت مناظر کے سر پر، ماحولیاتی تبدیلی کا گھڑیال بج رہا ہے۔

### Commentary:

In this sentence, the traces of deformities are found as this sentence shows extra phrases or exaggerations to discuss the sentence. For example, 'سر پر' in the source text is an additional phrase to intensify the situation as in English. As it could be 'near', thus this refers to an addition in the source-target text. Besides, the phrase 'گھڑیال بج رہا ہے', yet the word 'گھڑیال' refers to the big clock. Although in the source text only the clock is mentioned. These deformities are linked to “destruction of expressions and idioms or qualitative impoverishment”. Moreover, the word ticking is translated as 'تک تک کر رہا ہے' it should be translated as 'تک تک کر رہا ہے' is mistranslated by opting the unsuitable equivalent. It is suggested that it should be translated as

'ان خوبصورت مناظر پر ماحولیاتی تبدیلی کی گھڑی تک تک کر رہی ہے'. As per skopos, the sentence is highly deformed yet it fulfils the translatum. At some point the information from the source text is misinterpreted but the thought is almost same. As one of the skopos rule

mentions that information is not reversible to the source text. Yet, the deformities do not make the text coherent with the source text.

### Line 603-607

**Source Text:** “It's known as permafrost. Under its surface lies a climatic time-bomb. Methane, a greenhouse gas 20 times more powerful than carbon dioxide. If the permafrost melts, the methane releases would cause the greenhouse effect to race out of control with consequences no one can predict.” (Bertrand, 2015)

**Target Text:** اسے زیر سطحی منجمد زمین یا پرفراست کہا جاتا ہے۔ اس کی سطح کے نیچے بھی موسمیاتی تبدیلی کا ٹائم بامب، نصب ہے۔ میتھین گرین ہاؤس گیس ہے، اور کاربن ڈائی آکسائیڈ سے 20 گنا زیادہ طاقتور ہے۔ اگر یہاں پرفراست پگھل جائے، تو اس کے نتیجے میں میتھین گیس کا اخراج ہونے لگے گا اور گرین ہاؤس ایفیکٹ، انسانی قابو سے باہر ہو جائے گا۔ یہ ایک ایسا عمل ہو گا، جس کے تباہ کن نتائج کا ہم اندازہ تک نہیں لگا سکتے۔

### Commentary:

These lines also reveal the deformity in the text. As there has been extra elaboration and the use of intensifiers to exaggerate the information in the sentence; such as, in the first sentence the phrase ‘اسے زیر سطحی منجمد زمین’ is added to expand the meaning of permafrost. This deformity is known as “expansion”. In the next sentence, the use of ‘بھی’ is acting as an intensifier in the target text. . This is referred to as "linguistic pattern destruction." It is seen that there is a continuous series of problems in the target text. In the third sentence, the structure is deformed as the punctuation is missed out. It should be **میتھین، ایک گرین ہاؤس گیس ہے، جو کاربن ڈائی آکسائیڈ سے 20 گنا زیادہ طاقتور ہے**. These are examples of "signification network disintegration.” Besides the translator has also skipped the comma and the use of article ‘a’ in the source text which leads to deformity.

The next line again unwanted explanation or addition is seen as the translator could translate it as **اگر پرفراست پگھل جائے، تو میتھین کا اخراج گرین ہاؤس کے اثر کو تیزی سے بے قابو کر دے گا جس کے نتائج کا کوئی اندازہ نہیں لگا سکتا۔** Now, one can easily distinguish between the target text and the proposed translation. So many discrepancies are seen, as the equivalence opted for translation is not up to the mark as undue “expansion and qualitative impoverishment” is seen. Although, the idea is the same but the deformities do take the translation away from the source text. In the sentence, one can see the word ‘یہاں’ is added in the target text

yet there is no trace of this word in the source text. Similarly, ‘اس کے نتیجے میں’ is also the additional phrase in the text. It is also seen that some words are not translated as the word ‘effect’ is not translated. Besides, with methane, the word ‘گیس’ is added additionally to elaborate the text.

Furthermore, a single sentence is split into two, and the pronoun is used. The use of the pronoun ‘we’ is added in the target text along with the intensifier تک. Such forms of deformities keep the reader in peace and do not exhibit the true essence of the source text. Therefore, the loss of language patterns and phrases is connected to these deformations. However, the traces of mistranslation have also been related in the previous sentences. Keeping the five principles of skopos in mind the target text has deformities yet it is coherent. The length is controlled and coherent the offer of information is affected by deformities mentioned in the discussion. Although the information is relevant to the source text it can be said that skopos is fulfilled.

#### **Line 608-611**

**Source Text:** “We would literally be in unknown territory. Humanity has no more than 10 years to reverse the trend and avoid crossing into this territory... Life on Earth as we have never known it. We have created phenomena we cannot control” (Bertrand, 2015).

**Target Text:** ایسا ہونے پر، ہمیں نامعلوم حالات کا سامنا کرنا پڑے گا۔ ایسے کسی انجام سے بچنے کے لیے ہمارے پاس دس برس سے زیادہ کا عرصہ

نہیں بچا۔ جس پہ ہمیں اپنے طور و اطوار بدلنے ہوں گے۔ ہم نے ایک ایسے مظاہر کو جنم دے دیا ہے جو خود ہمارے قابو میں بھی نہیں ہے۔

#### **Commentary:**

These lines are also not free from deformities as in the first sentence the word territory is not used in the sentence rather a simplified or intended version is mentioned. It could have been ‘ہم یقیناً نامعلوم خطے میں ہونگے’۔ The word ‘humanity’ is obliterated as well as the word trend has no traces in the target text. Similarly, the next sentence on line 610 is ignored rather it is not translated. Such sorts of deformities are the biggest example of domestication. This deformity is called “qualitative impoverishment”. We can also relate it to mistranslation. The same kind of deformity we can see in the target text as the main word humanity is not catered to in the translation.

Moreover, the word trend is also ignored this makes the sentence less authentic where so many alterations are done. It is proposed that the translation could be "انسانیت کے پاس اس رہجان کو بلٹنے کیلئے اور ایسی حد میں داخلے سے بچنے کیلئے دس سے زیادہ سال نہیں بچے۔" The line which was skipped could be translated 'زمین پر زندگی ایسے جیسے ہم کبھی جانتے نہ تھے'. The information that is not related in the target text is silenced as it is not delivered in the translation so skopos could not be fulfilled. Whereas, the previous sentence is deformed and divided into two sentences for clarification such deformity is called the destruction of linguistic patterning. Moreover, we can also say that the translation is being oversimplified. The last sentence from this excerpt has also got the problems like the use of *intensifier* 'بھی' and the pronoun 'our' is visible in the translation rather than 'we'.

If we modify the last sentence the translation would be 'ہم اسے قابو نہیں کر سکتے جو طریقہ کار ہم' . To give meaning to the translation the translator does take the liberty order to explain to his fine capability. Similarly, such traces are visible in the proposed translation. As per skopos, the translation except the skipped one fulfils the criterion of skopos yet, deformities are there.

### Line 614-618

**Source Text:** "Let's face the facts. We must believe what we know. All we have just seen is a reflection of human behaviour. We have shaped the Earth in our image. We have very little time to change" (Bertrand, 2015).

**Target Text:** ہمیں اب حقائق کا سامنا کرنا پڑے گا۔ جو ہم جانتے ہیں، اس پر ہمیں یقین کرنا ہی ہو گا۔ جو ہم نے دیکھا ہے یہ سب انسانی رویوں کا ہی مظاہرہ ہے۔۔۔ ہم نے اپنے عکس کے مطابق اس دنیا کو ڈھال لیا ہے۔ اب ہمارے پاس اسے بدلنے کے لیے بہت کم وقت رہ گیا ہے۔

### Commentary:

This extract has also got the deformities like others. The first word of the sentence 'ہمیں' refers to the pronoun 'we'. Whereas in the source text such pronoun is not used rather the translation could be 'آئیے ہم حقائق کا سامنا کریں' the word 'اب' means 'now' which is also added by the translator. In the next sentence the intensifier 'ہی' is also used as an addition. Similarly, the last sentence is also "mistranslated". The word 'مظاہرہ' is also a mistranslation of this word. It could be 'عکس' to give a proper meaning to

the translation. This is an example of mistranslation and the use of 'ہی' is also used as an intensifier which is over expanding the meaning of the sentence. As per skopos the translation is up to the mark. In the last sentence, the use of the word 'عکس' is the reflection yet, the sentence has clarified in maximum words. It could be

'ہم نے اپنے عکس کے اندر دنیا کو ڈھال لیا ہے'. This sentence is least from the one mentioned in the target text the translator has stretched the simple thoughts. This deformity is known as "the destruction in linguistic patternings".

In the last sentence as the word, 'now' is not mentioned in the source text. If we remove this word the sentence gives the proper understanding to the reader. Moreover, the word 'سے' is referring to some person. Though, this sentence is about 'us' only. Besides, 'رہ گیا' is also an additional phrase. It is noted that it could be 'ہمارے' 'پاس بدلنے کیلئے بہت کم وقت ہے'. This shows that the translation is deformed and highly simplified. Though that is an example of expansion or mistranslation, from the viewpoint of skopos, the translation meets the criteria because it is consistent with the original text..Although, the information is slightly modified, but the concept is coherent by the source text.

### Line 622-625

**Source Text:** "The world spends 12 times more on military expenditures than on aid to developing countries. 5,000 people a day die because of dirty drinking water. 1 billion people have no access to safe drinking water" (Bertrand, 2015).

**Target Text:** دنیا فوجی اخراجات پر ترقی پذیر ممالک کی امداد کے مقابلے میں، 12 گناہ زیادہ خرچ کر رہی ہے۔ پینے کے گندے پانی کی وجہ سے، روزانہ پانچ ہزار افراد مر رہے ہیں۔ ایک ارب آبادی کے لیے پینے کے صاف پانی تک رسائی نہیں۔

### Commentary:

This translation is a clear example of distortion in an attempt to make it more graceful. In the first line the translator has made an addition 'کے مقابلے میں' to the sentence and also the tense of the sentence is also changed to present continuous which should be simple present tense only. This deformity is called "the destruction of linguistic patterns". Moreover, in the next sentence the use of 'روزانہ' is not equivalent to 'a day'



rather it should be 'دن میں'. In the last sentence, the word people is linked to population which is a wrong equivalent it should be 'لوگوں'. These are the traces of I and it leads to mistranslation as well. The skopos is fulfilled but the traces of mistranslation lead to silencing (Venuti, 1995). On the other hand, the information is translated properly and coherent with the main text. So ultimately it fulfils the skopos.

### Line 638-642

**Source Text:** "I have seen refugee camps as big as cities, sprawling in the desert. How many men, women and children will be left by the wayside tomorrow? Must we always build walls to break the chain of human solidarity, separate peoples and protect the happiness of some from the misery of others?" (Bertrand, 2015).

**Target Text:** میں نے صحرا میں کسی شہر کی طرح پھیلے ہوئے پناہ گزینوں کے کیمپوں کو دیکھا ہے۔ کتنے ہی مرد، عورتیں اور بچے کل رات کے کنارے پر بے یار و مددگار چھوڑ دیے جائیں گے؟۔ کیا ضروری ہے کہ انسانی یکجہتی کو توڑنے کے لئے دیواریں تعمیر کی جائیں۔ لوگوں کو جدا کر دیا جائے اور دوسروں کے مصائب سے الگ تھلگ، کچھ لوگوں کی خوشیوں کی حفاظت کی جائے؟۔

### Commentary:

In this instance, the traces of deformities are found as the inclusion of 'ہی' and the expansion of 'راتے کے کنارے پر بے یار و مددگار' instead of 'سراہ چھوڑ دیا'. These are some deformities used in the sentence. In the next sentence 'ضروری ہے کہ' is added additionally in the text whereas, without it, it can easily deliver the meaning. Besides, they have also expanded the next question as well. It is proposed that it should be; 'کیا ہم ہمیشہ انسانی یکجہتی کے کنارے پر بے یار و مددگار چھوڑ دیے جائیں گے؟۔ کیا ضروری ہے کہ انسانی یکجہتی کو توڑنے کے لئے دیواریں تعمیر کریں، لوگوں کو جدا کر دیں اور دوسروں کے مصائب سے لوگوں کی خوشیوں کی حفاظت کریں؟'۔ The translator has skipped over the word 'always' and split one line into two parts in this version. The destruction of linguistic patterns is a type of deformation." In relation to skopos, the instance supports skopos with reference to purpose and coherence. Yet, the information is not reversible to the source text. As per the second principle of the skopos, the translator has taken the liberty in translation. Due to deformities, it paves obstacles in the skopos.

### Line 657

**Source Text:** "In 30 years, it has changed the lives of 150 million people" (Bertrand, 2015).

**Target Text:** تیس برس کے عرصے میں، اس نے 150 افراد کی زندگیاں بدل دیں۔

**Commentary:**

This line is also not free from deformity as it misses some important details in the translation. In the sentence ‘کے عرصے’ is an addition. Besides, the translator has ignored the preposition ‘in’ in the sentence. Moreover, an important detail ‘ملین’ is also missed in the target text. Such mistakes distort the genuine meaning of the text. This malformation is known as "quantitative poverty and linguistic pattern destruction.". The skopos is affected as the term ‘million’ is an important amount if eradicated, it changes the scenario of the whole text. This deformity of error suppresses or silences the main thought delivered in the text. Although, other information is up to the mark but the deformities weaken the translation.

**Line 662-669**

**Source Text:** “Governments have acted to protect nearly 2% of the world territorial waters. It's not much but it's 2 times more than 10 years ago. The first natural parks were created just over a century ago. They cover over 13% of the continents. They create spaces where human activity is in step with the preservation of species, soils and landscapes. This harmony between humans and nature can become the rule, no longer the exception” (Bertrand, 2015).

**Target Text:** حکومتوں نے علاقائی پانی کے قریباً 200 فیصد کی حفاظت کے لیے کام شروع کیا ہے۔ یہ بہت زیادہ تو نہیں مگر دس برس پہلے کے مقابلے میں دو گنا ہے۔ پہلے قدرتی پارک ایک صدی سے کچھ پہلے تعمیر کیے گئے۔ یہ براعظموں کے کل 13 فیصد سے کچھ زیادہ رقبہ گھیرتے ہیں اور ایسا مقام تشکیل دیتے ہیں، جہاں انسانی سرگرمیاں، انواع، مٹی اور قدرتی مناظر سے ہم آہنگ ہوں۔ انسانوں اور قدرت کے مابین یہ ہم آہنگی اور حسن ترتیب، کسی استثناء کے بجائے، ایک قانون کے طور پر عمل کر سکتا ہے۔

**Commentary:**

These lines also feature some noticeable deformations. For example, the term 'world' is not translated in the first sentence, and 2% is mistranslated as 200. This makes the translation erroneous. Moreover, the word ‘waters’ is translated into singular whereas it should be plural. These deformities lead to “qualitative impoverishment and mistranslation”. In the next sentence ‘بہت’ and ‘کے مقابلے میں’ is an addition to the translation. They increase the intensity of the text and effects its

efficacy. The example of the destruction of linguistic patterns can be seen in the next sentence as two sentences are merged by replacing a full stop with 'اور' an Urdu conjunction. Similarly, the word 'سرگرمیاں' should be 'سرگرمی'.

In the next sentence, the deformity of expansion is seen as the words are elaborated with the help of conjunctions and some meanings are clarified with the help of it. The examples are 'اور حسن ترتیب' and 'کے طور پر عمل کر سکتا'. It is suggested that the last sentence should be 'انسانوں اور قدرت کے مابین یہ ہم آہنگی، کسی استثنا کے بجائے، ایک قانون بن جاتا ہے۔' From the perspective of skopos wherever a deformity is observed, the skopos did not get delivered. The wrong translation acts as a tool for silencing (Venuti, 1995) the source text. The unequal equivalents also affect the translation. In this text, apart from the errors, the translation serves the purpose it is closer to the main text and is internally and externally coherent with the text. This extract somewhat complies to the second principle of information transfer from the origin to the destination text.

#### Line 670-678

**Source Text:** "In the US, New York has realized what nature does for us. These forests and lakes supply all the drinking water the city needs, the city's drinking water. In South Korea, the forests had been devastated by war. Thanks to a national reforestation program, they once more cover 65% of the country. More than 75% of paper is recycled. Costa Rica has chosen between military spending and land conservation. The country no longer has an army" (Bertrand, 2015).

**Target Text:** امریکہ میں نیویارک کو احساس ہو گیا ہے کہ قدرت ہمارے لیے کتنی مہربان ہے۔ یہ جنگلات اور جھیلیں تمام شہر کو پینے کا پانی فراہم کرتی ہیں۔ جنوبی کوریا میں جنگ نے جنگلات کو اجاڑ کر رکھ دیا تھا۔ مگر جنگلات کی بحالی کے قومی پروگرام کے تحت، اب 65 فیصد ملک میں درخت لہلہا رہے ہیں۔ 75 فیصد سے زائد کاغذ کو دوبارہ استعمال میں لایا جا رہا ہے۔ کوسٹاریکا نے ان دو راستوں میں سے ایک کا انتخاب کرنا تھا، فوجی اخراجات یا زمین کی بقاء۔

#### Commentary:

These lines also have errors such as the first word in the sentence 'US' is translated into 'امریکہ' instead of 'ریاست ہائے متحدہ', this is an example of "qualitative impoverishment". Some traces of "ennoblement" are also seen, as the translator has used the phrases like 'ان دو راستوں میں سے ایک کا' and 'اخراجات یا زمین کی بقاء'، 'میں درخت لہلہا رہے'، 'کتنی مہربان ہے'.

the target text which are the elaboration of the information. It also exaggerates the information. In line 674, an addition of 'مگر' is an abrupt start, in the source text the sentence is not constructed this way. So here is an attempt at the target text. جنگلات کی بحالی. 'جنگلات کی بحالی'، in this sentence, the additions are removed and the phrase 'thanks to' is added to translate close to the source text.

Likewise, the last sentence has also got the extra details which are misleading yet it should be 'کوسٹاریکا نے فوجی اخراجات اور زمین کے تحفظ کے درمیان انتخاب کر چکا ہے۔'. This sentence is also free from expansions and the use of 'یا' is replaced by 'and', which gives proper information mentioned in the source text. These all examples are referring to the deformities which disturb the main message of the source text.

In skopos, the purpose of the text is important; the information in the source text should be properly delivered. Similarly, the mistranslations or deformities affect the foundation of the main text. A wrong translation cannot fulfil the principles of skopos. So, such elements or errors are the product of silencing (Venuti, 1995). This piece of translation overall fulfils the skopos theory as the translation is sharing the suitable information, so the idea is coherent, but the terms may not be coherent. It serves the purpose or aim and translation itself is internally coherent. Therefore, it is linked to skopos.

### Line 681-687

**Source Text:** "Gabon is one of the world's leading producers of wood. It enforces selective logging. Not more than 1 tree every hectare. Its forests are one of the country's most important economic resources, but they have the time to regenerate. Programs exist that guarantee sustainable forest management. They must become mandatory" (Bertrand, 2015).

**Target Text:** گیبون دنیا میں سب سے زیادہ لکڑی بنانے والے ممالک میں شمار کیا جاتا ہے۔ اس نے شہتیروں کے لیے ایک خاص حد نافذ کر دی ہے۔ وہ یہ کہ ایک ہیکٹر میں، ایک سے زیادہ درخت نہیں کاٹا جائے گا۔ اس کے جنگلات ملک کے اہم ترین وسائل میں سے ایک ہیں۔ مگر انہیں اپنی تخلیق نو کیلئے وقت درکار ہے۔ جنگلات کے دیرپا استحکام کے لیے پروگرام پائے جاتے ہیں۔ ضرورت ہے کہ انہیں لازمی قرار دے دیا جائے۔

### Commentary:

The selected lines also resound “deformation and mistranslated” texts. In the first sentence, one of the world’s is not translated by the translator rather the sentence should be ‘گیبون دنیا میں سب سے زیادہ لکڑی بنانے والوں میں سے ایک ہے’. Now, one can observe the change in this proposed sentence. As the word ‘مماک’ is skipped this is done because this word is not used in the main text but serves as an intended meaning. Next sentence is a true example of ennoblement. The difficult diction has deformed the text as the essence of the sentence is not followed which should be ‘یہ درختوں کی انتخابی کٹائی پر زور دیتا ہے’. Similarly, in the last sentence the word ‘guarantee’ is totally out of view.

The equivalent of this word in Urdu is ‘ضمانت’ which can be used in the sentence in this way; ‘ایسے پروگرامز پائے جاتے ہیں جو جنگلات کے دیرپا استحکام کی ضمانت دیتے ہیں۔’. In the last sentence, the sentence is started with the Urdu phrase ‘ضرورت ہے کہ’ is used as an addition which is not there in the source text. This is likewise an obvious example of deformation, yet the meaning of the words has not been much altered, and it still makes sense. Similarly, an addition, in the beginning, is added just to give it a flavour of the target language. Such addition is an example of “expansion” which affects the sentence.

The first sentence partially links to skopos as the suitable meaning or equivalent is not placed in the translation. Moreover, the skipping of important terms in the sentence is an example of misinformation in the target text. Although, their equivalents are present the translator has ignored them. These examples act as silencing (Venuti, 1995) in the target text. They also affect the coherence of the sentence. So in these lines, the thought is fulfilled as this term ‘skopos’ as it allows the translator to be creative and the translator to take benefit of the rule. As it allows creativity but the translator has taken the liberty to explain the text his way. Although suitable equivalents could have been used, they were not used. The length of the sentences is the same and the thoughts are internally and externally coherent.

### Line 695-701

**Source Text:** “It's too late to be a pessimist. I have seen agriculture on a human scale. It can feed the whole planet if meat production does not take the food out of people's

mouths. I have seen fishermen who take care what they catch and care for the riches of the ocean. I have seen houses producing their own energy” (Bertrand, 2015).

**Target Text:** مایوس ہونے کا وقت نہیں ہے۔ میں نے انسانی بیانیے پر زراعت دیکھی ہے۔ یہ پوری دنیا کی خوراک کا سامان کر سکتی ہے اگر گوشت کی پیداوار کی ضرورت، انسانوں کے منہ سے نوالے نہ چھینے۔ میں نے ماہی گیروں کو دیکھا ہے جو سمندروں سے حاصل ہونے والے خزانے کی قدر کرتے اور اُس کا خیال رکھتے ہیں۔ میں نے گھروں کو ان کی توانائی کی ضرورت کو خود بجلی بنا کر پورا کرتے دیکھا ہے۔

### Commentary:

In the next sentence, the translator has elaborated or clarified the sentence by using ‘خود بجلی بنا کر پورا کرتے دیکھا ہے۔’. This phrase in addition which is not found in the source text rather the sentence should be ‘میں نے اپنے گھروں کو ان کی اپنی توانائی بناتے دیکھا ہے’. In the previous sentence, the plural of ‘سمندروں’ is used yet, it should be ‘سمندر’ as mentioned in the main text. This deformity is called “the destruction of linguistic patterning, replacement or mistranslation”. As per skopos the idea is catered and the text is coherent too, but the wrong usage leads to silencing (Venuti, 1995) of the source text. Therefore, the second principle cannot qualify this translation. The other principles are being followed in terms of coherence length and purpose. So, the skopos is fulfilled with reference to the four principles. But where the hurdle comes the skopos is silenced.

### Line 706-709

**Source Text:** “The governments of New Zealand, Iceland, Austria, Sweden and other nations have made the development of renewable energy sources a top priority. I know that the 80% of the energy we consume comes from fossil energy sources. Every week, two new coal-fired generating plants are built in China alone “(Bertrand, 2015).

**Target Text:** نیوزی لینڈ، آئس لینڈ، آسٹریا، سویڈن اور دیگر اقوام نے توانائی کے قابل تجدید ذرائع، یعنی ری نیو ایبل سورسز کی تعمیر و ترقی کو اولین ترجیح میں رکھ لیا ہے۔ میں جانتی ہوں کہ ہماری استعمال کی توانائی کا 80 فیصد فاسل ذرائع سے حاصل ہوتا ہے۔ ہر ہفتے کو نکلے سے توانائی بنانے والے، دو نئے پلانٹ صرف چین میں تعمیر ہو رہے ہیں۔

### Commentary:

This particular section of translation has several significant deformations. For example, the word ‘Governments’ is ignored in the translation. Besides the phrase, ‘رکھ لیا ہے’ should be used if the word ‘placed’ is used in the sentence. It is suggested that

نیوزی لینڈ، آئس لینڈ، آسٹریا، سویڈن کی حکومتوں اور دیگر اقوام نے توانائی کے قابل تجدید ذرائع، یعنی ری نیو ایبل سورسز کی تعمیر و: 'it should be 'ترقی کو اولین ترجیح دی ہے'. This sentence has got "the deformation of the destruction of underlying networks of signification". Similarly, we also see an explanation of the term renewable and development in this sentence. This expands the sentence and affects the quality of the source text. In the next sentence, the first phrase 'میں جانتی' should have been 'مجھے پتا ہے' as this is the most suitable phrase as the writer is not known and it is not gender-specific. The word 'fossil energy' is translated as 'فاسل زرائع' whereas it should be 'فاسل توانائی' as the word 'زرائع' is not suitable in the translation. Such translation is a deformity provided by the translator that affects the quality and we relate these replacements and changes with the destruction of linguistic patternings.

Finally, these lines are also linked with the principles of skopos as the idea is fulfilled but where the information is compromised there it does not fulfil, we can say that the skopos is not fulfilled regarding principle too. This translation fulfils the four principles as the second principle contradicts the detailed offer in the target culture and language.

#### Line 712-724

**Source Text:** "A solution for the future? Nobody knows yet. I have seen, in Iceland, an electricity plant powered by the Earth's heat. Geothermal power. I have seen a sea snake lying on the swell to absorb the energy of the waves and produce electricity. I have seen wind farms off Denmark's coast that produce 20% of the country's electricity. The USA, China, India, Germany and Spain are the biggest investors in renewable energy. They have already created over two and a half million jobs. Where on earth does not the wind blow?" (Bertrand, 2015).

**Target Text:** مستقبل کیلئے کیا حل تجویز کیا جائے؟ ابھی تک کوئی بھی نہیں جانتا۔ میں نے آئس لینڈ میں بجلی بنانے کا ایسا پلانٹ دیکھا ہے جو زمین کی حرارت سے کام کرتا ہے۔ جیو تھرمل پاور، میں نے اس سانپ نماشہ کو دیکھا ہے جو سمندر کی لہروں پر بے نیازی سے پڑا ان کی توانائی جذب کر کے، اس سے بجلی بنا رہا ہے۔ میں نے ڈینمارک کے ساحل پر، ہوائی فارم دیکھے ہیں، جو ملک کی ضرورت کی 20 فیصد بجلی بنا رہے ہیں۔ امریکہ، چین، بھارت، جرمنی اور

سین قابل تجدید توانائی یعنی ری نیو ایبل انرجی کے سب سے بڑے سرمایہ کار ہیں۔ اس ضمن میں یہ اب تک ڈھائی لاکھ ملازمتیں دے چکے ہیں۔ زمین پر بھلا کوئی ایسا مقام بھی ہے جہاں آندھی نہ چلتی ہو؟

### Commentary:

This particular translation is additionally difficult due to the presence of several deforming tendencies. For example, in the first sentence, there is an addition of 'تجویز' whereas, no such trace is found in the source text it should be 'مستقبل کیلئے ایک حل؟'. Similarly, in the next sentence unwanted expansion is done and a sentence is translated as 'keeping the thought in mind'. For example, the 'sea snake' is translated as 'سانپ نماشہ' rather it should be 'سمندری سانپ'. In this way the meaning is not accurate or appropriate this leads to "the deformation of qualitative impoverishment". Keeping the structure in mind it should be 'میں نے ایک سمندری سانپ کو بے نیازی سے پڑے دیکھا ہے جو لہروں کی توانائی کو جذب کرتا'. In this sentence, you might notice that 'سمندر' is not added in this sentence because it is not found in the source text.

The translator has added it as an addition to clarifying his sentence thus the deformity of "clarification" is also used here. In the next sentence, the word 'ضرورت' is also an addition to the sentence rather the sentence should be mentioned as 'جو ملک کی بجلی کا' 20 فیصد بناتے ہیں. In this sentence not only, addition is there but the tense is also changed to present continuous. Whereas in the source text the sentence is present simple. Such sort of deformity is called "destruction of linguistic patterns and qualitative impoverishment". In the next sentence, the translator explains the meaning of renewable energy which clarifies the sentence.

In the next sentence 'اس ضمن میں یہ اب تک' is an addition to the target text as such phrases are not used in the source text. It is not only an expansion but it is also increasing the length of the sentence. It should be 'انہوں نے پہلے سے ڈھائی لاکھ سے زیادہ ملازمتیں پیدا کی ہیں'. Similarly, the last sentence is also not accurate with respect to the source text as the word 'wind' is linked to 'آندھی' it should be 'ہوا' as it is the literal meaning.



Moreover, the phrase ‘بھلا کوئی ایسا مقام بھی ہے’ is also an expansion to the sentence this phrase is also not seen in the source text yet, the translator has used it to elaborate his expression. This is an example of “quantitative impoverishment”. It is suggested that it should be ‘زمین پر ہوا کہاں نہیں چلتی؟’. Concerning skopos, the sentences where the exact word or element is not used there the phenomenon of silencing (Venuti, 1995) is seen. This excerpt, although has deformities but it resounds the thoughts which are delivered in the source text therefore it fulfils the skopos where the mistranslation is observed. We see the process of silencing (Venuti, 1995).

### Line 732-733

**Source Text:** “All we have to do is stop drilling the Earth and start looking to the sky. All we have to do is learn to cultivate the sun” (Bertrand, 2015).

**Target Text:** ہمیں کرنا یہ ہے کہ زمین میں مزید سوراخ کرنے کی بجائے، آسمان کی طرف دیکھیں۔ ہمیں یہ سیکھنے کی ضرورت ہے کہ سورج کی مدد سے کیسے کاشت کریں۔

### Commentary:

These lines also have traces of deformity as they indicate expansion and clarification in the target text. As the sentences are long and extra details are added. It is suggested that it should be:

‘ہمیں صرف اتنا کرنا ہے کہ زمین میں سوراخ کرنا بند کر دیں اور آسمان کو دیکھنا شروع کر دیں۔’

Now in the target text, one can observe the additions like ‘مزید’ and the word ‘stop’ and ‘start’ from the source text are not used in the target text. In this way, the act of deletion or intentional diminishing is also seen in the text. Furthermore, the translator has changed the meaning of the source text in the following sentence. He has expanded the sentence by using the additions ‘ہمیں یہ سیکھنے کی ضرورت ہے کہ سورج کی مدد سے کیسے کاشت کریں۔’. Yet, the closest translation could be ‘ہمیں صرف اتنا کرنا ہے کہ سورج کو کاشت کرنا سیکھیں’. One can observe the extra details in the sentence which lead to “the deformity of expansion”. Up till now the information from the source text is coherent to the target text but the difference in phrases lead to “qualitative and quantitative impoverishment”.

This sentence, while comparing the ideas to the source text, links to the skopos but the addition like 'مزید' is a deformity which silences the voice of the source text. The sentence, in the end, has been "mistranslated" because of the hurdle in the meaning the whole idea is modifying and the simplest language is used. Here, 'سورج کی مدد سے کاشت کرنا' is a common idea from science regarding the growth and production whereas the sentence is focusing on some other dimension of the human beings. Therefore, in this excerpt the notion of domestication in the form of scientific fact that has overshadowed the style of the writer. So, in this way silencing (Venuti, 1995) is observed. Regarding skopos the sentences are coherent to the source text. But the deformities play an important part in destroying

### Line 737

**Source Text:** "It's time to come together"(Bertrand, 2015).

**Target Text:** یہ ایک دوسرے کے ساتھ اکٹھے چلنے کا وقت ہے۔

### Commentary:

This line is not only deformed but also gives us the traces of domestication in the form of 'اکٹھے چلنا' used in the target text for 'to come together in the source text'. The phrase 'اکٹھے چلنا' is an example of domestication in a way that it signifies the cultural aspect of togetherness. In the rural areas, this term is used for backing up each other in their hard times. In this way, we can see the unintentional culture interruption in this sentence. Moreover, the phrase 'ایک دوسرے کے ساتھ' is also an expansion of the word 'together'. It could be 'یہ اکٹھے ہونے کا وقت ہے'. This sentence is partially skopos fulfilled as the idea is the same as the source text. Yet, the domestication and deformities take part in the silencing (Venuti, 1995) of the source text.

### Line 739-743

**Source Text:** "We still have half the world's forests, thousands of rivers, lakes and glaciers, and thousands of thriving species. We know that the solutions are there today. We all have the power to change. So what are we waiting for?" (Bertrand, 2015).

**Target Text:** ہمارے پاس ابھی بھی دنیا کے نصف جنگلات، ہزاروں دریا، جھیلیں اور گلشیر موجود ہیں اور اسی طرح فروغ پاتی ہوئی ہزار ہا انواع۔ ہم جانتے ہیں کہ ابھی ہمارے پاس حل ڈھونڈ نکلنے کا امکان ہے۔ ہم سب میں وہ قوت موجود ہے کہ ہم دنیا میں تبدیلی لاسکتے ہیں۔ تو پھر ہم کیا سوچ رہے ہیں؟۔

### Commentary:

These lines also show the traces of “deformation” as we can see that the sentences are elaborated and that diction is used, which is not there in the source text. In the first sentence, the word ‘glaciers’ is plural in the source text and it is noted that the plural of this word is not used in the target text. Yet, the structure of the sentence is in plural but this word is missed out. Similarly, this mistake is the mistake of grammar so it leads to “quantitative impoverishment”. The next sentence also has deformities which lead to expansion such as the words ‘ابھی’ is the equivalent of ‘now’ but the translator has mistranslated it.

Moreover, the word ‘ڈھونڈ نکلنے کا امکان’ is an addition to the translation that is an example of exaggeration so it is suggested that keeping the length of the source text in mind the translation could be ‘ہم جانتے ہیں کہ آج یہاں حل موجود ہیں۔’ Likewise, the next sentence is also exaggerated and unequal phrases are used to describe the source text. It could have been ‘ہم سب میں تبدیلی کی طاقت ہے’ . Such sort of deformity is under “the deformity of quantitative impoverishment”.

The last sentence is also mistranslated as the world waiting is mishandled by the word thinking in the target text. It should be translated as ‘تو ہم کس کا انتظار کر رہے ہیں؟’ . Wherever the translation is misinterpreted such as the recent example of ‘waiting’ the source text is silent. The skopos does allow the translator to be creative but the wrong interpretation also debunks the skopos. So, the places where the translation is not done properly or is wrong do not have skopos. Thus, they are representing the process of silencing (Venuti, 1995). The other sentences do have the similarity of thought yet, the sentences are prolonged but they still have skopos as the idea is coherent internally regarding thought and externally with respect to the length of the sentences. So, the skopos is partially fulfilled.

### 4.3 Conclusion

The prevalence of skopos, domestication, and deforming tendencies in the Urdu dubbed documentary HOME—گھر is explored in this chapter. The researcher has explicated the occurrence of the mentioned elements in the target text. It has been elucidated with the examples that these tendencies differ at different levels concerning semantic, syntactic, narrative and cultural indications such as ideological and social implications. It is also observed that these disfigurements do not affect the communicability, accuracy, understanding and mechanics of the language of the target text, but when a whole perspective is drawn, these elements play an important part in the translation. Although, the domestication and deforming tendencies have adverse effects on the translation the skopos gives the liberty to the translator to be creative. The deformations brought into the limelight vary in types, such as cultural imbalance, misinterpretation of meanings and linguistic discrepancies.

The skopos is all about honouring the purpose of the translation if that is fulfilled the translation is acceptable. The five principles of skopos functioned as the centre of the study as its implementation allowed that translation to have the voicing that was echoed from the actual text. Conversely, the non-effectuation of these principles led to the silencing (Venuti, 1995) of the main text that ought to be recognised by the reader. Therefore, skopos is an integral part of the translation which ensures the purpose, and the purpose is delivered by the efficacy of the essence delivered in the actual text. To sum up the whole situation, the motive behind these structured deformations in the source text is that, Venuti rendered that a fluent reading of a target text can be ensured only; when the target reader is eased out of the text's textual intricacies (1992).

## CHAPTER 5

### CONCLUSION

The purpose of this research is to look at the deforming tendencies in the Urdu-dubbed documentary HOME - “Hamara Ghar” by the ‘Eqbal Ahmed Centre for Public Education’. The study has traced different sorts of deformities, instances of domestication and tracks of silencing (Venuti, 1995) and voicing in the text. Throughout the examination, the researcher made every attempt to highlight any probable deforming tendencies, such as the impact of these deflections on the text. The researcher has attempted to substantiate his point using a large amount of data. This chapter talks about what are the explorations.

The act of translating information from one language to another frequently leads in the distortion of various forms, which is referred to as deforming tendencies by a notable French translation expert. Similarly, domestication is a method of remaking the source text in the context of the target text's linguistic and cultural system. In this research, the twelve deforming tendencies, domestication and skopos theory are tailored to construct a translation model. The whole focus of this research is on the text and the presence of these three phenomena mainly on skopos. The text TT and ST were analysed through these three filters. The dictionaries were consulted and the whole analysis was taken out linearly. The study brought out the evidence that fulfilled the objectives of the study.

The investigation gave a clear image of human communication. To comprehend the difference between a source text and a target text, the phrases, meanings, and sentences were all examined. It is observed that the socio-cultural impacts always affect the translation because the translator intentionally and unintentionally uses them in the translation. The fundamental notion behind the use of such influences was to get a text that target readers can experience more fluently. So, the inclusions and exclusions are considered to be deliberately made. This leads to the deformity in the text it means that there is a loss of syntactic structure and didactic approach as well.

The occurrences in the target text show that the translation, discussed and analysed has revealed the socio-cultural frames of references and semantic nuances. The idioms and certain concepts referring to cultural aspects all traces are all the obvious signs of domestication. Translators create inclusions and exclusions in the text structure in such attempts. They domesticate the original material in order to display it in a way that does not compromise the target reader's elegance. In terms of semantic, syntactic, and cultural variations, these ideas tend to alter the text. The quality of the translation is affected by these deformations in meaning and syntax, which is known as the 'translation scandal' (1992). This causes problems with the original text's syntactic and semantic terminology.

The analysis is done on the dubbed documentary which is an Urdu translation. Berman's twelve deforming tendencies, which include rationalization, clarification, expansion, ennoblement, qualitative impoverishment, quantitative impoverishment, destruction of rhythms, destruction of underlying networks of signification, destruction of linguistic patterns, destruction of vernacular networks or their exoticization, destruction of expressions and idioms, and effacement of the superimposition of languages. The text is also viewed under domestication proposed by Lawrence Venuti. Moreover, the skopos theory serves a pivotal role in this research because the whole research is based on this theory as a foundation. In this manner, the study is based on the tailored model. It has evaluated the text in these three dimensions but the centre of the study is skopos.

In translation studies, earlier researches were done on the comparative analysis in translation. A considerable number of researches have evolved this practice as a discipline. Some new methods of evaluating the translations have been introduced yet the room for improvement is still there. Sometimes, there is a lack of practicality and inappropriate sources with improper guidance. Usually, the problems revolve around the hypothesis and approaches that lead the research.

Today, translation studies are considered somewhat difficult as the new concepts are difficult to follow. As Venuti says that translation is a suitable way to figure out socio-lingual changes in societies or cultures, but the differences require critical attention or a sophisticated mind to analyse the literary and stereotypical differences that have conquered the modern or established academic field. The

translation on one end is facilitating mankind, opening horizons of knowledge but it is also a cause of confusion. The purpose of any translation research is to figure out the textual challenges that a translator come across while translating a particular language. Therefore, a greater understanding is required to seek those differences.

## 5.1 Findings

Following are the study's conclusions, based on the data analysis:

1. "The Home- Hamara Ghar" is translated into Urdu", the title suggests the presence of the deformation as the addition of 'وہا' is added. This outcome is assessed using a textual analysis that shows how the translator employed inclusions and exclusions. He has also attempted to domesticate the original text in order to bring it closer to the target reader. These additions have affected the originality of the original text.
2. The traces of the fractured sentences and structures are also seen in the target text. It demonstrates that the translator struggled to retain the original impression, and that this distortion resulted in the ruin of underlying networks of significance.
3. It is also explicated by the researcher that the use of expansion was done to stretch the sentence and at times it was groundless to expand the target text to make it more colourful by using the flowery language to present it nicely. This is how the over translation or rewriting of the source text was done.
4. The translator has also skipped some minute details and used ordinary instances of the original text in the translation to make it prominent. Due to the malformation of "the effacement of the superimposition of languages," this occurrence resulted in a loss of language understanding. The researcher addressed all of these concerns through ennoblement and expansion, as well as deforming tendencies.
5. Similarly, the points where syntactic and linguistic detriments occurred by excessive deletions and exclusions. So, such indications are produced with proper reasoning in terms of "linguistic pattering destruction," to specify the deforming tendency.
6. One more instance noted by the researcher was that the common language of the test or concepts in the source text were wilfully removed or replaced with one or

more than one phrase in the target text. This problem was pointed out by the researcher by gathering the proper evidence.

7. This study has also shown that the translators use non-equivalent words for the highly iconic and strong words. This way the text lacks its shine. This deformity is known as qualitative impoverishment because the translator takes the advantage of the source text by affecting the actual vocabulary.
8. There are also some situations where the meanings have been misunderstood and as a reason; the structure, narrative, concepts and lexical patterns of the source text were affected. Here is an example that the word, 'lungs' was translated into گردے instead of پھیپھڑے. This example is the biggest trace of mistranslation as the meaning was not suitable and "lungs" was replaced by "kidneys".
9. On the other hand, there have been traces of distortion in the source text and, it results in a great deal of confusion. The translator has added the details which are ambiguous and do not fulfil the criterion rather confuse the cultural models. For example, the use of singulars and plurals and the pronouns for plurals and singulars are not used properly in the text. They destroy the structure of the source text. Similarly, the female identity of an element is confused with masculine and vice versa. Another reason for distortion is the problem with proper and common nouns, the problem of tense and time and the negation of syntactic patterns. Due to this reason, the actual text is affected badly.
10. In addition to that, the translation has also negated the phrases, punctuations and the grammatical chunks such as connectors, demonstrators, etc are not taken care of. One other reason for removing the punctuation and phrases is that the translator breaks the sentence into two sentences.

The researcher has reached a conclusion about the text's loss of meaning and quality; there are traces where the primary text is inadequate for the intended audience.

11. The text was also without the endnotes which generally helps the reader to understand the meanings. The inclusion of these elements is crucial to the translation since it allows the original material to be communicated.
12. In the Urdu version of the documentary, the deformities, domestication and skopos theory is vividly seen. The use of the phrases which were in the English language hence was explained in sentences to clarify the meaning.



13. The extra details were mentioned in the TT. At some points, the degrees of adjectives were not followed according to the grammatical structures. The intensity, delicacy and originality were compromised and over translated. Yet, the translator has moulded the text that reflects and favours his culture. The traces of skopos and the instances where the skopos was ignored were also mentioned to show the voicing in the text. When little details are skipped, the text loses its value.

## **5.2 Recommendations**

The present study puts forward the following recommendations:

1. The translators should consider the socio-cultural differences to produce a translation. As the source and target language have different types of social and cultural norms. The knowledge of the ST and TT is a must. Wherever endnotes or footnotes are required, they should be given, as they reflect the knowledge and mindset of the translator. The translator must carefully consider the social and cultural conventions of both the source and destination cultures.
2. There is a need to change the general attitude towards translation concerning theory and practice. It is observed that the deforming tendencies will persist in one way or the other until the whole perception about the translation is changed. As a result, it's critical to learn about the cultural and linguistic peculiarities in the target language. The source and target texts must be treated equally in a humanistic and transcultural translation strategy.
3. The research scholar also suggests that the originality or uniqueness of ST should be dealt carefully. To delight the target reader, the adjustments domesticate the original material. The accuracy of the original material should not be jeopardized in this way. The vast recognition should be of the source text.
4. Indeed, the translation cannot be done solely on the strength of meanings or grammar, and the relevance of cultural knowledge is paramount. It is also important to relate that such translations cannot be done without the addition of cultural knowledge. Similarly, the source text in this example is in English, while the translated text is in Urdu. The Urdu translator has to keep these significant differences in mind. Both texts are different in language and cultural features.

Therefore, the translator should keep the distinctive features of both languages in mind while translating literature.

5. It is also recommended that the need for over-translation and rewriting of the text should be diminished. In this way, the translation lacks its quality and taste; which defects the syntactic and semantic structure. A translation demands familiarity of both cultures, so that it can deliver the true meaning. It is not confined to grammatical structure and technicalities of a language. A bilingual translator can translate the text without demeaning the original text and writer's voice.
6. The current researcher is also apprehensive about a shift in attitude toward translation theory and practice. According to the researcher, deformations and deforming tendencies will continue unless the overall handling of translation is modified. As a result, learning the intricacies of the target culture and language is required.
7. Finally, the scholar suggests that translators should be well-versed in the languages they work with. They are expected to be bilingual to a reasonable extent, without compromising the true voice of the original book's author, in order to correctly translate the text. The command involves not only syntax and linguistic patterns, but also cultural familiarity; only then can the true meaning and feel of the original be adequately conveyed.

### **5.3 Suggestions for the Upcoming Researchers**

Future scholars in the subject of translation are given some recommendations.

1. The existing study was based on the Urdu translation of an English documentary along with the original documentary, where the prime focus was the Urdu dubbed translation regarding the source text (English). The researchers can evaluate the translation in other languages as well. This documentary is dubbed in so many different languages as it talks about the biggest cause.
2. The other documentaries, stories, dramas, plays and movies can also be analysed with the help of this tailored model followed in this research. The researchers can analyse it by using separate frameworks. The data can be analysed based on domestication, skopos and deforming tendencies independently as well.
3. There are endless opportunities to explore the deforming tendencies in different pieces of literature.

4. Furthermore, any story written by a Pakistani writer or different Pakistani translators translating that story can also be re-analysed because of textual analysis or comparative textual analysis.
5. In the same way, the online video lectures on a certain novel in Urdu can also be viewed to conduct research.
6. In the end, it can be said that there is still room for researches. In this field, by opting for the same model or focusing on to concepts of this model the research can be conducted.

## REFERENCES

- AIIC. (2012, May 12). Interpretation is Spoken, Translation is Written. Retrieved from <https://aiic.net/page/4002/interpretation-is-spoken-translation-is-written/lang/1>
- Anthony Pym. (2016, December 10). On Translation History [Video]. Retrieved from [https://www.youtube.com/watch?v=h16jHMLAOtg&t=174s&ab\\_channel=AnthonyPym](https://www.youtube.com/watch?v=h16jHMLAOtg&t=174s&ab_channel=AnthonyPym)
- Asghar, J. (2014). *An Analytical Study of Domestication in V. G. Kiernan's Translation of Muhammad Iqbal's Poetry into English* (Doctoral dissertation, National University of Modern Languages, Islamabad, Pakistan).
- Baker, M. (2006). *Translation, Power and Conflict*. New York, NY: Routledge.
- Baker, M., & Malmkjær, K. (1998). *Routledge Encyclopedia of Translation Studies* (1st ed.). Cornwall: Psychology Press.
- Bassnett, S. (2002). *Translation Studies: (3rd Ed)*. New York, NY: Routledge.
- Berman, A. (2000). *Translation and the Trials of the Foreign*. In L. Venuti (Ed.), *The Translation Studies Read* (pp. 284-296).
- Besson, L. (2015, July 15). Home - Yann Arthus-Bertrand (English version). Retrieved from <https://www.youtube.com/watch?v=-GUeDISwZ3E>
- Besson, L., Ahmad, N., & Eqbal Ahmed Centre for Public Education. (2018, January 7). HOME: A Breathtaking Nature Documentary — ہمارا گھر — Urdu Dubbed. Retrieved from [https://www.youtube.com/watch?v=8PVFRgJCRQk&feature=emb\\_title](https://www.youtube.com/watch?v=8PVFRgJCRQk&feature=emb_title)
- Bhardwaj, D. (n.d.). *Skopoi of a Translator: Assessing Vermeer's Skopos Theory*. Retrieved June 1, 2019, from <http://www.fortell.org/content/skopoi-translator-assessing-vermeer%E2%80%99s-skopos-theory>
- Bosch, B. (2016). *The Translation of Culture-Specific Humour in the Animated Sitcom Family Guy* (Master's thesis, Faculteit Letteren & Wijsbegeerte, Engels-Spaans).

- Bracaj, M. (2015). Procedures of translating culture-specific concepts. *Mediterranean Journal of Social Sciences*, 6(1 S1), 476. Retrieved from <https://theses.cz/id/1q55ce/00176591-422322012.pdf>
- Burczynska, P. (2015, February 25). Cultural Items in Dubbing. Retrieved May 12, 2019, from <http://www.bokorlang.com/journal/62dubbing.htm>
- Butt, M. I., Asghar, J., & Mahmood, A. (2018). Elements of Domestication in the English Translation of the Epic Urdu Poem Musaddas-e-Hali by Christopher Shackle and Javed Majeed. *Pakistan Journal of Languages and Translation Studies Issue-VI*, 2410-1230(2018), 17.
- C, I. A. (2015). *Dubbing: The Limitations and the Problems it Presents and how to Overcome them, with a Critical Analysis of the Translation of Humour in Modern Family Sitcom* (101486) (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses database. (101486)
- Capita Translation and Interpreting. (2016, January 26). The History of Translation [Video file]. Retrieved from <https://www.youtube.com/watch?v=Ukqmyv50ijY>
- Cintaz, J. D. (2021, February 9). *Audiovisual Translation with Professor Jorge Díaz-Cintas: Class I* [Video]. Retrieved from [https://www.youtube.com/watch?v=OdtjTYq0GvU&ab\\_channel=%D0%9B%D1%96%D1%82%D0%BD%D1%8F%D1%88%D0%BA%D0%BE%D0%BB%D0%B0%D0%BF%D0%B5%D1%80%D0%B5%D0%BA%D0%BB%D0%B0%D0%B4%D1%83](https://www.youtube.com/watch?v=OdtjTYq0GvU&ab_channel=%D0%9B%D1%96%D1%82%D0%BD%D1%8F%D1%88%D0%BA%D0%BE%D0%BB%D0%B0%D0%BF%D0%B5%D1%80%D0%B5%D0%BA%D0%BB%D0%B0%D0%B4%D1%83)
- Companion Websites. (2012, July 27). Jeremy Munday, 'An Introduction to Translation Studies' [Video file]. Retrieved from <https://www.youtube.com/watch?v=iffkVwa9lno&t=5s>
- Companion Websites. (2012, July 27). Jeremy Munday, 'An Introduction to Translation Studies' [Video]. Retrieved from [https://www.youtube.com/watch?v=iffkVwa9lno&ab\\_channel=CompanionWebsites](https://www.youtube.com/watch?v=iffkVwa9lno&ab_channel=CompanionWebsites)
- Culler, J. D. (1976). *Saussure* (Vol. 3743). Harvester Press.
- Denzin, K. N. & Lincoln, S. Y. (2005) *The Sage Handbook of Qualitative Research*. Thousand Oaks, CA: Sage Publication, Inc.

- Dilmanj. (n.d.). On Linguistic Aspects of Translation by Roman Jakobson. Retrieved May 26, 2019, from <https://dilmanj.com/introducing-translation-studies/on-linguistic-aspects-of-translation-roman-jakobson/>
- ESIST Association for Studies in Screen Translation. (2019, February 20). *Where is Audiovisual Translation Going? Louise Fryer* [Video]. Retrieved from [https://www.youtube.com/watch?v=4IKNXNV98xU&ab\\_channel=ESISTAssociationforStudiesinScreenTranslation](https://www.youtube.com/watch?v=4IKNXNV98xU&ab_channel=ESISTAssociationforStudiesinScreenTranslation)
- Hatim, B. & Mason, I. (1997) *The Translator as Communicator*. London and New York: Routledge.
- <http://www.scribd.com/doc/163683136/Kruger-and-Wallmach-1997-1-pdf>.
- I, C. T. (2016, January 26). The History of Translation [Video file]. Retrieved from <https://www.youtube.com/watch?v=Ukqmyv50ijY>
- J. (2017, March 8). *Home Documentary*. Retrieved from <https://www.humanbusiness.eu/home-documentary/>
- Jafari, Z., & Karimnia, A. (2015). A Survey of Poetry Translation According to Antoine Berman's (1985) Text Deformation System: A Case Study of English Translation of Book II of Mathnavi Manavi. *Journal of Applied Linguistics and Language Research*, 2(2), 54-65. Retrieved from <http://www.jallr.com/index.php/JALLR>
- Kashifa, A. (2018). *Deforming Tendences in the Urdu Translation of the Old Man and the Sea* (Master's thesis, National University of Modern Languages, Islamabad, Pakistan).
- Kruger, A. & Wallmach, K. (1997). *Research Methodology for the description of a source text and its translations- a South African perspective* (Pdf document). Retrieved from
- Lamensdorf, J. H. (2015). Working from Audio Recordings. Retrieved from <http://www.bokorlang.com/journal/31audio.htm>
- Lefevere, A. (1992). Translation, rewriting and the manipulation of literary fame. New York. NY: Routledge.

- Lefevere, A. (1992). *Translation, rewriting and the manipulation of literary fame*. New York, NY: Routledge.
- Magnus, B. & Higgins, K. (1996). *The Cambridge companion to Nietzsche*. Cambridge University Press.
- McGuire, S. B. (2002). Translation studies. *Journal of Area Studies*. 3(5), 43-45
- Mehmood, N., & Umar, H. (2017). Strategies of Domestication and Foreignization in Howell and Caroe's English translation of Khushhal Khan Khatak's Diwan. Retrieved July 28, 2019,
- Miko. (1970). Text a štýl. Smena. *Contemporary translation theories*. Retrieved from <https://books.google.com.pk/books?isbn=1853595136>.
- Munday, J. (2001) *Introducing Translation Studies. Theories and Applications*. London and New York: Routledge.
- Munday, J. (2004). *Introducing translation studies: Theories and applications*. London: Routledge.
- Munday, J. (2009). *Introducing Translation Studies: Theories and Applications*. London, England: Routledge.
- Munday, J. (2009). *The Routledge Companion to Translation Studies*. London, England: Routledge.
- New Living Translation. (2014, July 14). *History of Bible Translation, Dr. Donald Brake* [Video]. Retrieved from [https://www.youtube.com/watch?v=Af4Q\\_PGYTd0&ab\\_channel=NewLivingTranslation](https://www.youtube.com/watch?v=Af4Q_PGYTd0&ab_channel=NewLivingTranslation)
- Paz, O. (1992). Translation: Literature and letters. *Theories of translation: An anthology of essays from Dryden to Derrida*, 152-162.
- Pym, A. (2009). *Exploring Translation Theories*. London, England: Routledge.
- Pym, A. (2012, April 23). Skopos Theory, Part 1 [Video]. Retrieved from [https://www.youtube.com/watch?v=3k0cDBt2tDs&t=23s&ab\\_channel=AnthonyPym](https://www.youtube.com/watch?v=3k0cDBt2tDs&t=23s&ab_channel=AnthonyPym)

- Pym, A. (2012, April 23). Theories of Natural Equivalence in Translation [Video]. Retrieved from [https://www.youtube.com/watch?v=\\_G5oAMWfObI&ab\\_channel=AnthonyPym](https://www.youtube.com/watch?v=_G5oAMWfObI&ab_channel=AnthonyPym)
- Pym, A. (2014, January 2). *Andrew Chesterman on Skopos Theory (part 1 of 3)* [Video]. Retrieved from [https://www.youtube.com/watch?v=44y5INKtZJg&t=255s&ab\\_channel=AnthonyPym](https://www.youtube.com/watch?v=44y5INKtZJg&t=255s&ab_channel=AnthonyPym)
- S, A. (2012, July 27). *Alina Secară, "Audiovisual Translation"*. Retrieved from [https://www.youtube.com/watch?v=NI19CduwJ6A&ab\\_channel=CompanionWebsites](https://www.youtube.com/watch?v=NI19CduwJ6A&ab_channel=CompanionWebsites)
- Schulte, R. (2002). Editorial: The Translator as Scholar. *Translation Review*, 62(4), 1. Retrieved from ISSN 0737-4836
- Snell-Hornby, M. (2006). *The turns of translation studies: New paradigms or shifting*
- Steiner, G. (1975, 3rd edition 1998) *After Babel: Aspects of Language and Translation*. London, Oxford and New York: Oxford University Press.
- Study Moose. (2016, September 18). Domestication and Foreignization in Translation. Retrieved from <https://studymoose.com/domestication-and-foreignization-in-translation-essay>
- Suo, X. (2015). A New Perspective on Literary Translation Strategies Based on Skopos Theory. *Theory and Practice in Language Studies*, 5(1), 176. doi:10.17507/tpls.0501.24
- UK Essays. (2018, July 11). Skopos Theory of Translation. Retrieved from <https://www.ukessays.com/essays/cultural-studies/translation-of-english-trademark-from-skopos-theory-perspective-languages-essay.php>
- Urdu Lughat. (2017). *Urdu Lughat*. Retrieved from <https://udb.gov.pk/>
- Vamenani, F., & Sadeghi, M. (2018). An Examination of Berman's Negative Deformation Tendencies on Persian Translation of Tess of the d'Urbervilles Novel. *International Journal of Applied Linguistics & English Literature*, 7(5), 135-143. doi:10.7575/aiac
- Venuti, L. (1998). The American tradition. In M. Baker (Ed.), *Routledge Encyclopedia of Translation*, (pp. 305 –15). New York, NY: Routledge.



- Venuti, L. (2009) "Translation, Intertextuality, Interpretation," *Romance Studies*, Vol. 27, No. 3, 2009, 157-173
- Venuti, L., & Baker, M. (2000). On Linguistic Aspects of Translation. In *The Translation Studies Reader* (2004 ed.).
- Venuti, L., & Baker, M. (2000). *The Translation Studies Reader*. Psychology Press. *viewpoints?*(Vol. 66). John Benjamins Publishing.
- Z, & Korb, G. (1995, December 1). Lawrence Venuti. "The Translator's Invisibility: A History of Translation" (Book Review). Retrieved December 11, 2019, from <https://search.proquest.com/openview/e89e1bcbe446e3821767917729e9c188/1?pq-origsite=gscholar&cbl=181729>
- Zeynalzadeh, P. (2018, February 15). Hans Vermeer Skopos Theory of Translation. Retrieved from <https://dilmanj.com/hans-vermeer-skopos-theory-translation/>

## APPENDIX A

### Source Text

- 1 Listen to me, please.
- 2 You're like me, a homo sapiens, a wise human.
- 3 Life, a miracle in the universe, appeared around 4 billion years ago.
- 4 And we humans only 200,000 years ago.
- 5 Yet we have succeeded in disrupting the balance so essential to life.
- 6 Listen carefully to this extraordinary story, which is yours, and decide
- 7 what you want to do with it.
- 8 These are traces of our origins.
- 9 At the beginning, our planet was no more than a chaos of fire, (formed in
- 10 the wake of its star. The sun, a cloud of good knitted dust particles similar
- 11 to so many similar clusters in the universe.) , like so many similar clusters
- 12 in the universe.
- 13 Yet this is where the miracle of life occurred.
- 14 Today, life, our life, is just a link in a chain of innumerable living beings
- 15 that have succeeded one another on Earth over nearly 4 billion years.
- 16 And even today, new volcanoes continue to sculpt our landscapes.
- 17 They offer a glimpse of what our Earth was like at its birth, molten rock
- 18 surging from the depths, solidifying, cracking, blistering or spreading in a
- 19 thin crust, before falling dormant for a time.
- 20 These wreathes of smoke curling from the bowels of the Earth bear
- 21 witness to the Earth's original atmosphere.
- 22 An atmosphere devoid of oxygen.
- 23 A dense atmosphere, thick with water vapor, full of carbon dioxide.
- 24 A furnace.
- 25 The Earth cooled.
- 26 The water vapour condensed and fell in torrential downpours.

27 At the right distance from the sun, not too far, not too near, the Earth's  
28 perfect balance enabled it to conserve water in liquid form.  
29 The water cut channels.  
30 They are like the veins of a body, the branches of a tree, the vessels of the  
31 sap that the water gave to the Earth.  
32 The rivers tore minerals from the rocks, and gradually added them to the  
33 oceans' freshwater.  
34 And the oceans became heavy with salt.  
35 Where do we come from?  
36 Where did life first spark into being?  
37 A miracle of time, primitive life forms still exist in the globe's hot  
38 springs.  
39 They give them their colors.  
40 They're called archeobacteria.  
41 They all feed off the Earth's heat.  
42 All except the cyanobacteria, or blue-green algae.  
43 They alone have the capacity to turn to the sun to capture its energy.  
44 They are a vital ancestor of all yesterday's and today's plant species.  
45 These tiny bacteria and their billions of descendants changed the destiny  
46 of our planet.  
47 They transformed its atmosphere.  
48 What happened to the carbon that poisoned the atmosphere?  
49 It's still here, imprisoned in the Earth's crust.  
50 Here, there once was a sea, inhabited by micro-organisms.  
51 They grew shells by tapping into the atmosphere's carbon now dissolved  
52 in the ocean.  
53 These strata are the accumulated shells of those billions and billions of  
54 micro-organisms.

55 Thanks to them, the carbon drained from the atmosphere and other life  
56 forms could develop.

57 It is life that altered the atmosphere.

58 Plant life fed off the sun's energy, which enabled it to break apart the  
59 water molecule and take the oxygen.

60 And oxygen filled the air.

61 The Earth's water cycle is a process of constant renewal.

62 Waterfalls, water vapor, clouds, rain, springs, rivers, seas, oceans,  
63 glaciers... The cycle is never broken.

64 There's always the same quantity of water on Earth.

65 All the successive species on Earth have drunk the same water.

66 The astonishing matter that is water.

67 One of the most unstable of all.

68 It takes a liquid form as running water, gaseous as vapor, or solid as ice.

69 In Siberia, the frozen surfaces of the lakes in winter contain the traces of  
70 the forces that water deploys when it freezes.

71 Lighter than water, the ice floats.

72 It forms a protective mantle against the cold, under which life can go on.

73 The engine of life is linkage.

74 Everything is linked.

75 Nothing is self-sufficient.

76 Water and air are inseparable, united in life and for our life on Earth.

77 Sharing is everything.

78 The green expanse peeking through the clouds is the source of oxygen in  
79 the air.

80 70% of this gas, without which our lungs cannot function, comes from the  
81 algae that tint the surface of the oceans.

82 Our Earth relies on a balance, in which every being has a role to play and  
83 exists only through the existence of another being.

84 A subtle, fragile harmony that is easily shattered.  
85 Thus, corals are born from the marriage of algae and shells.  
86 Coral reefs cover less than 1% of the ocean floor, but they provide a  
87 habitat for thousands of species of fish, mollusks and algae.  
88 The equilibrium of every ocean depends on them.  
89 The Earth counts time in billions of years.  
90 It took more than 4 billion years for it to make trees.  
91 In the chain of species, trees are a pinnacle, a perfect, living sculpture.  
92 Trees defy gravity.  
93 They are the only natural element in perpetual movement toward the sky.  
94 They grow unhurriedly toward the sun that nourishes their foliage.  
95 They have inherited from these miniscule cyanobacteria the power to  
96 capture light's energy.  
97 They store it and feed off it, turning it into wood and leaves, which then  
98 decompose into a mixture of water, mineral, vegetable and living matter.  
99 And so, gradually, soils are formed.  
100 Soils teem with the incessant activity of micro-organisms, feeding,  
101 digging, aerating and transforming.  
102 They make the humus, the fertile layer to which all life on land is linked.  
103 What do we know about life on Earth?  
104 How many species are we aware of?  
105 A tenth of them?  
106 A hundredth perhaps?  
107 What do we know about the bonds that link them?  
108 The Earth is a miracle.  
109 Life remains a mystery.  
110 Families of animals form, united by customs and rituals that are handed  
111 down through the generations.  
112 Some adapt to the nature of their pasture and their pasture adapts to them.

113 And both gain.  
114 The animal sates its hunger and the tree can blossom again.  
115 In the great adventure of life on Earth, every species has a role to play,  
116 every species has its place.  
117 None is futile or harmful.  
118 They all balance out.  
119 And that's where you, homo sapiens, wise human, enter the story.  
120 You benefit from a fabulous 4-billion-year-old legacy bequeathed by the  
121 Earth.  
122 You are only 200,000 years old, but you have changed the face of the  
123 world.  
124 Despite your vulnerability, you have taken possession of every habitat  
125 and conquered swathes of territory, like no other species before you.  
126 After 180,000 nomadic years, and thanks to a more clement climate,  
127 humans settled down.  
128 They no longer depended on hunting for survival.  
129 They chose to live in wet environments that abounded in fish, game and  
130 wild plants.  
131 There where land, water and life combine.  
132 Even today, the majority of humankind lives on the continents' coastlines  
133 or the banks of rivers and lakes.  
134 Across the planet, one person in four lives as humankind did 6,000 years  
135 ago, their only energy that which nature provides season after season.  
136 It's the way of life of 1.  
137 5 billion people, more than the combined population of all the wealthy  
138 nations.  
139 But life expectancy is short and hard labor takes its toll.  
140 The uncertainties of nature weigh on daily life.  
141 Education is a rare privilege.

142 Children are a family's only asset as long as every extra pair of hands is a  
143 necessary contribution to its subsistence.

144 Humanity's genius is to have always had a sense of its weakness.

145 The physical strength, with which nature insufficiently endowed humans,  
146 is found in animals that help them to discover new territories.

147 But how can you conquer the world on an empty stomach?

148 The invention of agriculture turned our history on end.

149 It was less than 10,000 years ago.

150 Agriculture was our first great revolution.

151 It resulted in the first surpluses and gave birth to cities and civilizations.

152 The memory of thousands of years scrabbling for food faded.

153 Having made grain the yeast of life, we multiplied the number of varieties  
154 and learned to adapt them to our soils and climates.

155 We are like every species on Earth.

156 Our principal daily concern is to feed ourselves.

157 When the soil is less than generous and water becomes scarce, we are  
158 able to deploy prodigious efforts to extract from the land enough to live  
159 on.

160 Humans shaped the land with the patience and devotion the Earth  
161 demands in an almost sacrificial ritual performed over and over.

162 Agriculture is still the world's most widespread occupation.

163 Half of humankind tills the soil, over three-quarters of them by hand.

164 Agriculture is like a tradition handed down from generation to generation  
165 in sweat, graft and toil, because for humanity it is a prerequisite of  
166 survival.

167 But after relying on muscle-power for so long, humankind found a way to  
168 tap into the energy buried deep in the Earth.

169 These flames are also from plants.

170 A pocket of sunlight.

171 Pure energy.  
172 The energy of the sun, captured over millions of years by millions of  
173 plants more than 100 million years ago.  
174 It's coal.  
175 It's gas.  
176 And, above all, it's oil.  
177 And this pocket of sunlight freed humans from their toil on the land.  
178 With oil began the era of humans who break free of the shackles of time.  
179 With oil, some of us acquired unprecedented comforts.  
180 And in 50 years, in a single lifetime, the Earth has been more radically  
181 changed than by all previous generations of humanity.  
182 Faster and faster.  
183 In the last 60 years, the Earth's population has almost tripled.  
184 And over 2 billion people have moved to the cities.  
185 Faster and faster.  
186 Shenzhen, in China, with hundreds of skyscrapers and millions of  
187 inhabitants, was just a small fishing village barely 40 years ago.  
188 Faster and faster.  
189 In Shanghai, 3,000 towers and skyscrapers have been built in 20 years.  
190 Hundreds more are under construction.  
191 Today, over half of the world's 7 billion inhabitants live in cities.  
192 New York.  
193 The world's first megalopolis is the symbol of the exploitation of the  
194 energy the Earth supplies to human genius.  
195 The manpower of millions of immigrants, the energy of coal, the  
196 unbridled power of oil.  
197 America was the first to harness the phenomenal, revolutionary power of  
198 "black gold".  
199 In the fields, machines replaced men.



200 A liter of oil generates as much energy as 100 pairs of hands in 24 hours.  
201 In the United States, only 3 million farmers are left.  
202 They produce enough grain to feed 2 billion people.  
203 But most of that grain is not used to feed people.  
204 Here, and in all other industrialized nations, it is transformed into  
205 livestock feed or biofuels.  
206 The pocket of sunshine's energy chased away the specter of drought that  
207 stalked farmland.  
208 No spring escapes the demands of agriculture, which accounts for 70% of  
209 humanity's water consumption.  
210 In nature, everything is linked.  
211 The expansion of cultivated land and single-crop farming encouraged the  
212 development of parasites.  
213 Pesticides, another gift of the petrochemical revolution, exterminated  
214 them.  
215 Bad harvests and famine became a distant memory.  
216 The biggest headache now was what to do with the surpluses engendered  
217 by modern agriculture.  
218 But toxic pesticides seeped into the air, soil, plants, animals, rivers and  
219 oceans.  
220 They penetrated the heart of cells similar to the mother cell shared by all  
221 forms of life.  
222 Are they harmful to the humans they released from hunger?  
223 These farmers in their yellow protective suits probably have a good idea.  
224 Then came fertilizers, another petrochemical discovery.  
225 They produced unprecedented results on plots of land thus far ignored.  
226 Crops adapted to soils and climates gave way to the most productive  
227 varieties and easiest to transport.

228 And so, in the last century, three-quarters of the varieties developed by  
229 farmers over thousands of years have been wiped out.

230 As far as the eye can see, fertilizer below, plastic on top.

231 The greenhouses of Almeria, Spain, are Europe's vegetable garden.

232 A city of uniformly sized vegetables waits every day for hundreds of  
233 trucks to take them to the continent's supermarkets.

234 The more a country develops, the more meat its inhabitants consume.

235 How can growing worldwide demand be satisfied without recourse to  
236 concentration camp-style cattle farms?

237 Faster and faster.

238 Like the life cycle of livestock, which may never see a meadow.

239 Manufacturing meat faster than the animal has become a daily routine.

240 In these vast foodlots, trampled by millions of cattle, not a blade of grass  
241 grows.

242 A fleet of trucks from every corner of the country brings tons of grain,  
243 soy meal and protein-rich granules that will become tons of meat.

244 The result is that it takes 100 liters of water to produce 1 kilogram of  
245 potatoes, 4,000 liters for 1 kilo of rice and 13,000 liters for 1 kilo of beef.

246 Not to mention the oil guzzled in the production process and transport.

247 Our agriculture has become oil-powered.

248 It feeds twice as many humans on Earth, but has replaced diversity with  
249 standardization.

250 It gives many of us comforts we could only dream of, but it makes our  
251 way of life totally dependent on oil.

252 This is the new measure of time.

253 Our world's clock now beats to the rhythm of indefatigable machines  
254 tapping into the pocket of sunlight.

255 The whole planet is attentive to these metronomes of our hopes and  
256 illusions.

257 The same hopes and illusions that proliferate along with our needs,  
258 increasingly insatiable desires and profligacy.  
259 We know that the end of cheap oil is imminent, but we refuse to believe  
260 it.  
261 For many of us, the American dream is embodied by a legendary name.  
262 Los Angeles.  
263 In this city that stretches over 100 kilometers, the number of cars is  
264 almost equal to the number of inhabitants.  
265 Here, energy puts on a fantastic show every night.  
266 The days seem no more than a pale reflection of nights that turn the city  
267 into a starry sky.  
268 Faster and faster.  
269 Distances are no longer counted in miles, but in minutes.  
270 The automobile shapes new suburbs, where every home is a castle, a safe  
271 distance from the asphyxiated city centers, and where neat rows of houses  
272 huddle around dead-end streets.  
273 The model of a lucky-few countries has become a universal dream  
274 preached by TVs all over the world.  
275 Even here in Beijing, it is cloned, copied and reproduced in these  
276 formatted houses that have wiped pagodas off the map.  
277 The automobile has become the symbol of comfort and progress.  
278 If this model were followed by every society, the planet wouldn't have  
279 900 million vehicles, as it does today, but 5 billion.  
280 Faster and faster.  
281 The more the world develops, the greater its thirst for energy.  
282 Everywhere, machines dig, bore and rip from the Earth the pieces of stars  
283 buried in its depths since its creation... Minerals.  
284 As a privilege of power, 80% of this mineral wealth is consumed by 20%  
285 of the world's population.

286 Before the end of this century, excessive mining will have exhausted  
287 nearly all the planet's reserves.  
288 Faster and faster.  
289 Shipyards churn out oil tankers, container ships and gas tankers to cater  
290 for the demands of globalized industrial production.  
291 Most consumer goods travel thousands of kilometers from the country of  
292 production to the country of consumption.  
293 Since 1950, the volume of international trade has increased 20 times over.  
294 90% of trade goes by sea.  
295 500 million containers are transported every year.  
296 Headed for the world's major hubs of consumption, such as Dubai.  
297 Dubai is a sort of culmination of the Western model, a country where the  
298 impossible becomes possible.  
299 Building artificial islands in the sea, for example.  
300 Dubai has few natural resources, but with oil money it can bring in  
301 millions of tons of material and workers from all over the planet.  
302 Dubai has no farmland, but it can import food.  
303 Dubai has no water, but it can afford to expend immense amounts of  
304 energy to desalinate seawater and build the world's highest skyscrapers.  
305 Dubai has endless sun, but no solar panels.  
306 It is the totem to total modernity that never fails to amaze the world.  
307 Dubai is like the new beacon for all the world's money.  
308 Nothing seems further removed from nature than Dubai, although nothing  
309 depends on nature more than Dubai.  
310 Dubai is a sort of culmination of the Western model.  
311 We haven't understood that we're depleting what nature provides.  
312 Since 1950, fishing catches have increased fivefold from 18 to 100  
313 million metric tons a year.  
314 Thousands of factory ships are emptying the oceans.

315 Three-quarters of fishing grounds are exhausted, depleted or in danger of  
316 being so.

317 Most large fish have been fished out of existence since they have no time  
318 to reproduce.

319 We are destroying the cycle of a life that was given to us.

320 At the current rate, all fish stocks are threatened with exhaustion.

321 Fish is the staple diet of one in five humans.

322 We have forgotten that resources are scarce.

323 500 million humans live in the world's desert lands, more than the  
324 combined population of Europe.

325 They know the value of water.

326 They know how to use it sparingly.

327 Here, they depend on wells replenished by fossil water, which  
328 accumulated underground back when it rained on these deserts.

329 25,000 years ago.

330 Fossil water also enables crops to be grown in the desert to provide food  
331 for local populations.

332 The fields' circular shape derives from the pipes that irrigate them around  
333 a central pivot.

334 But there is a heavy price to pay.

335 Fossil water is a non-renewable resource.

336 In Saudi Arabia, the dream of industrial farming in the desert has faded.

337 As if on a parchment map, the light spots on this patchwork show  
338 abandoned plots.

339 The irrigation equipment is still there.

340 The energy to pump water also.

341 But the fossil water reserves are severely depleted.

342 Israel turned the desert into arable land.

343 Even though these hothouses are now irrigated drop by drop, water  
344 consumption continues to increase along with exports.  
345 The once mighty River Jordan is now just a trickle.  
346 Its water has flown to supermarkets all over the world in crates of fruit  
347 and vegetables.  
348 The Jordan's fate is not unique.  
349 Across the planet, one major river in ten no longer flows into the sea for  
350 several months of the year.  
351 Deprived of the Jordan's water, the level of the Dead Sea goes down by  
352 over one meter per year.  
353 India risks being the country that suffers most from lack of water in the  
354 coming century.  
355 Massive irrigation has fed the growing population and in the last 50  
356 years, 21 million wells have been dug.  
357 In many parts of the country, the drill has to sink every deeper to hit  
358 water.  
359 In western India, 30% of wells have been abandoned.  
360 The underground aquifers are drying out.  
361 Vast reservoirs will catch monsoon rains to replenish the aquifers.  
362 In the dry season, local village women dig them with their bare hands.  
363 Thousands of kilometers away, 800 to 1,000 liters of water are consumed  
364 per person per day.  
365 Las Vegas was built out of the desert.  
366 Millions of people live there.  
367 Thousands more arrive every month.  
368 Its inhabitants are among the biggest water consumers in the world.  
369 Palm Springs is another desert city with tropical vegetation and lush golf  
370 courses.  
371 How long can this mirage continue to prosper?

372 The Earth cannot keep up.  
373 The Colorado River, which brings water to these cities, is one of those  
374 rivers that no longer reaches the sea.  
375 Water levels in the catchment lakes along its course are plummeting.  
376 Water shortages could affect nearly 2 billion people before 2025.  
377 The wetlands represent 6% of the surface of the planet.  
378 Under their calm waters lies a veritable factory, where plants and micro-  
379 organisms patiently filter the water and digest all the pollution.  
380 These marshes are indispensable environments for the regeneration and  
381 purification of water.  
382 They are sponges that regulate the flow of water.  
383 They absorb it in the wet season and release it in the dry season.  
384 In our race to conquer more land, we have reclaimed them as pasture for  
385 livestock, or as land for agriculture or building.  
386 In the last century, half the world's marshes were drained.  
387 We know neither their richness nor their role.  
388 All living matter is linked.  
389 Water, air, soil, trees.  
390 The world's magic is right in front of our eyes.  
391 Trees breathe groundwater into the atmosphere as light mist.  
392 They form a canopy that alleviates the impact of heavy rains.  
393 The forests provide the humidity that is necessary for life.  
394 They store carbon, containing more than all the Earth's atmosphere.  
395 They are the cornerstone of the climatic balance on which we all depend.  
396 The primary forests provide a habitat for three-quarters of the planet's  
397 biodiversity, that is to say, of all life on Earth.  
398 These forests provide the remedies that cure us.  
399 The substances secreted by these plants can be recognized by our bodies.  
400 Our cells talk the same language.

401 We are of the same family.  
402 But in barely 40 years, the world's largest rainforest, the Amazon, has  
403 been reduced by 20%.  
404 The forest gives way to cattle ranches or soybean farms.  
405 95% of these soybeans are used to feed livestock and poultry in Europe  
406 and Asia.  
407 And so, a forest is turned into meat.  
408 Barely 20 years ago, Borneo, the 4th largest island in the world, was  
409 covered by a vast primary forest.  
410 At the current rate of deforestation, it will have disappeared within 10  
411 years.  
412 Living matter bonds water, air, earth and the sun.  
413 In Borneo, this bond has been broken in what was one of the Earth's  
414 greatest reservoirs of biodiversity.  
415 This catastrophe was provoked by the decision to produce palm oil, one  
416 of the most productive and consumed oils in the world, on Borneo.  
417 Palm oil not only caters to our growing demand for food, but also  
418 cosmetics, detergents and, increasingly, alternative fuels.  
419 The forest's diversity was replaced by a single species, the oil palm.  
420 For local people, it provides employment.  
421 It's an agricultural industry.  
422 Another example of massive deforestation is the eucalyptus.  
423 Eucalyptus is used to make paper pulp.  
424 Plantations are growing as demand for paper has increased fivefold in 50  
425 years.  
426 One forest does not replace another forest.  
427 At the foot of these eucalyptus trees, nothing grows because their leaves  
428 form a toxic bed for most other plants.  
429 They grow quickly, but exhaust water reserves.



430 Soybeans, palm oil, eucalyptus trees... Deforestation destroys the  
431 essential to produce the superfluous.  
432 But elsewhere, deforestation is a last resort to survive.  
433 Over 2 billion people, almost one third of the world's population, still  
434 depend on charcoal.  
435 In Haiti, one of the world's poorest countries, charcoal is one of the  
436 population's main consumables.  
437 Once the "pearl of the Caribbean", Haiti can no longer feed its population  
438 without foreign aid.  
439 On the hills of Haiti, only 2% of the forests are left.  
440 Stripped bare, nothing holds the soils back.  
441 The rainwater washes them down the hillsides as far as the sea.  
442 What's left is increasingly unsuitable for agriculture.  
443 In some parts of Madagascar, the erosion is spectacular.  
444 Whole hillsides bear deep gashes hundreds of meters wide.  
445 Thin and fragile, soil is made by living matter.  
446 With erosion, the fine layer of humus, which took thousands of years to  
447 form, disappears.  
448 Here's one theory of the story of the Rapanui, the inhabitants of Easter  
449 Island, that could perhaps give us pause for thought.  
450 Living on the most isolated island in the world, the Rapanui exploited  
451 their resources until there was nothing left.  
452 Their civilization did not survive.  
453 On these lands stood the highest palm trees in the world.  
454 They have disappeared.  
455 The Rapanui chopped them all down for lumber.  
456 They then faced widespread soil erosion.  
457 The Rapanui could no longer go fishing.  
458 There were no trees to build canoes.

459 Yet the Rapanui formed one of the most brilliant civilizations in the  
460 Pacific.  
461 Innovative farmers, sculptors, exceptional navigators, they were caught in  
462 the vise of overpopulation and dwindling resources.  
463 They experienced social unrest, revolts and famine.  
464 Many did not survive the cataclysm.  
465 The real mystery of Easter Island is not how its strange statues got there,  
466 we know now.  
467 It is why the Rapanui did not react in time.  
468 It's only one of a number of theories, but it has particular relevance today.  
469 Since 1950, the world's population has almost tripled.  
470 And since 1950, we have more fundamentally altered our island, the  
471 Earth, than in all of our 200,000-year history.  
472 Nigeria is the biggest oil exporter in Africa, yet 70% of the population  
473 lives under the poverty line.  
474 The wealth is there, but the country's inhabitants do not have access to it.  
475 The same is true all over the globe.  
476 Half the world's poor live in resource-rich countries.  
477 Our mode of development has not fulfilled its promises.  
478 In 50 years, the gap between rich and poor has grown wider than ever.  
479 Today, half the world's wealth is in the hands of the richest 2% of the  
480 population.  
481 Can such disparities be maintained?  
482 They are the cause of population movements whose scale we have yet to  
483 fully realize.  
484 The city of Lagos had a population of 700,000 in 1960.  
485 That will rise to 16 million by 2025.  
486 Lagos is one of the fastest growing megalopolises in the world.

487 The new arrivals are mostly farmers forced off the land for economic or  
488 demographic reasons, or because of diminishing resources.

489 This is a radically new type of urban growth, driven by the urge to  
490 survive rather than to prosper.

491 Every week, over a million people swell the populations of the world's  
492 cities.

493 1 human in 6 now lives in a precarious, unhealthy, overpopulated  
494 environment without access to daily necessities, such as water, sanitation,  
495 electricity.

496 Hunger is spreading once more.

497 It affects nearly 1 billion people.

498 All over the planet, the poorest scabble to survive, while we continue to  
499 dig for resources that we can no longer live without.

500 We look farther and farther afield in previously unspoilt territory and in  
501 regions that are increasingly difficult to exploit.

502 We're not changing our model.

503 Oil might run out?

504 We can still extract oil from the tar sands of Canada.

505 The biggest trucks in the world move thousands of tons of sand.

506 The process of heating and separating bitumen from the sand requires  
507 millions of cubic meters of water.

508 Colossal amounts of energy are needed.

509 The pollution is catastrophic.

510 The most urgent priority, apparently, is to pick every pocket of sunlight.

511 Our oil tankers are getting bigger and bigger.

512 Our energy requirements are constantly increasing.

513 We try to power growth like a bottomless oven that demands more and  
514 more fuel.

515 It's all about carbon.

516 In a few decades, the carbon that made our atmosphere a furnace and that  
517 nature captured over millions of years, allowing life to develop, will have  
518 largely been pumped back out.

519 The atmosphere is heating up.

520 It would have been inconceivable for a boat to be here just a few years  
521 ago.

522 Transport, industry, deforestation, agriculture... Our activities release  
523 gigantic quantities of carbon dioxide.

524 Without realizing it, molecule by molecule, we have upset the Earth's  
525 climatic balance.

526 All eyes are on the poles, where the effects of global warming are most  
527 visible.

528 It's happening fast, very fast.

529 The north-west passage that connects America, Europe and Asia via the  
530 pole, is opening up.

531 The arctic ice cap is melting.

532 Under the effect of global warming, the ice cap has lost 40% of its  
533 thickness in 40 years.

534 Its surface area in the summer shrinks year by year.

535 It could disappear in the summer months by 2030.

536 Some say 2015.

537 The sunbeams that the ice sheet previously reflected back now penetrate  
538 the dark water, heating it up.

539 The warming process gathers pace.

540 This ice contains the records of our planet.

541 The concentration of carbon dioxide hasn't been so high for several  
542 hundred thousand years.

543 Humanity has never lived in an atmosphere like this.

544 Is excessive exploitation of resources threatening the lives of every  
545 species?  
546 Climate change accentuates the threat.  
547 By 2050, a quarter of the Earth's species could be threatened with  
548 extinction.  
549 In these polar regions, the balance of nature has already been disrupted.  
550 Around the North Pole, the ice cap has lost 30% of its surface area in 30  
551 years.  
552 But as Greenland rapidly becomes warmer, the freshwater of a whole  
553 continent flows into the salt water of the oceans.  
554 Greenland's ice contains 20% of the freshwater of the whole planet.  
555 If it melts, sea levels will rise by nearly 7 meters.  
556 But there is no industry here.  
557 Greenland's ice sheet suffers from greenhouse gases emitted elsewhere on  
558 Earth.  
559 Our ecosystem does not have borders.  
560 Wherever we are, our actions have repercussions on the whole Earth.  
561 Our planet's atmosphere is an indivisible whole.  
562 It is an asset we share.  
563 In Greenland, lakes are appearing on the landscape.  
564 The ice cap is melting at a speed even the most pessimistic scientists did  
565 not envision 10 years ago.  
566 More and more of these glacier-fed rivers are merging together and  
567 burrowing through the surface.  
568 It was thought the water would freeze in the depths of the ice.  
569 On the contrary, it flows under the ice, carrying the ice sheet into the sea,  
570 where it breaks into icebergs.  
571 As the freshwater of Greenland's ice sheet seeps into the salt water of the  
572 oceans, low-lying lands around the globe are threatened.

573 Sea levels are rising.  
574 Water expanding as it gets warmer caused, in the 20th century alone, a  
575 rise of 20 centimeters.  
576 Everything becomes unstable.  
577 Coral reefs are extremely sensitive to the slightest change in water  
578 temperature.  
579 30% have disappeared.  
580 They are an essential link in the chain of species.  
581 In the atmosphere, major wind streams are changing direction.  
582 Rain cycles are altered.  
583 The geography of climates is modified.  
584 The inhabitants of low-lying islands, here in the Maldives, for example,  
585 are on the front line.  
586 They are increasingly concerned.  
587 Some are already looking for new, more hospitable lands.  
588 If sea levels continue to rise faster and faster, what will major cities like  
589 Tokyo, the world's most populous city, do?  
590 Every year, scientists' predictions become more alarming.  
591 70% of the world's population lives on coastal plains.  
592 11 of the 15 biggest cities stand on a coastline or river estuary.  
593 As the seas rise, salt will invade the water table, depriving inhabitants of  
594 drinking water.  
595 Migratory phenomena are inevitable.  
596 The only uncertainty concerns their scale.  
597 In Africa, Mount Kilimanjaro is unrecognizable.  
598 80% of its glaciers have disappeared.  
599 In summer, the rivers no longer flow.  
600 Local peoples are affected by the lack of water.

601 Even on the world's highest peaks, in the heart of the Himalayas, eternal  
602 snows and glaciers are receding.

603 Yet these glaciers play an essential role in the water cycle.

604 They trap the water from the monsoons as ice and release it in the  
605 summer when the snows melt.

606 The Himalayan glaciers are the source of all the great Asian rivers, the  
607 Indus, Ganges, Mekong, Yangtze Kiang... 2 billion people depend on  
608 them for drinking water and to irrigate their crops, as in Bangladesh.

609 On the delta of the Ganges and Brahmaputra, Bangladesh is directly  
610 affected by phenomena occurring in the Himalayas and at sea level.

611 This is one of the most populous and poorest countries in the world.

612 It is already hit by global warming.

613 The combined impact of increasingly dramatic floods and hurricanes  
614 could make a third of its land mass disappear.

615 When populations are subjected to these devastating phenomena, they  
616 eventually move away.

617 Wealthy countries will not be spared.

618 Droughts are occurring all over the planet.

619 In Australia, half of farmland is already affected.

620 We are in the process of compromising the climatic balance that has  
621 allowed us to develop over 12,000 years.

622 More and more wildfires encroach on major cities.

623 In turn, they exacerbate global warming.

624 As the trees burn, they release carbon dioxide.

625 The system that controls our climate has been severely disrupted.

626 The elements on which it relies have been disrupted.

627 The clock of climate change is ticking in these magnificent landscapes.

628 Here in Siberia, and elsewhere across the globe, it is so cold that the  
629 ground is constantly frozen.

630 It's known as permafrost.  
631 Under its surface lies a climatic time-bomb.  
632 Methane, a greenhouse gas 20 times more powerful than carbon dioxide.  
633 If the permafrost melts, the methane releases would cause the greenhouse  
634 effect to race out of control with consequences no one can predict.  
635 We would literally be in unknown territory.  
636 Humanity has no more than 10 years to reverse the trend and avoid  
637 crossing into this territory... Life on Earth as we have never known it.  
638 We have created phenomena we cannot control.  
639 Since our origins, water, air and forms of life are intimately linked.  
640 But recently we have broken those links.  
641 Let's face the facts.  
642 We must believe what we know.  
643 All we have just seen is a reflection of human behavior.  
644 We have shaped the Earth in our image.  
645 We have very little time to change.  
646 How can this century carry the burden of 9 billion human beings if we  
647 refuse to be called to account for everything we alone have done?  
648 20% of the world's population consumes 80% of its resources.  
649 The world spends 12 times more on military expenditures than on aid to  
650 developing countries.  
651 5,000 people a day die because of dirty drinking water.  
652 1 billion people have no access to safe drinking water.  
653 Nearly 1 billion people are going hungry.  
654 Over 50% of grain traded around the world is used for animal feed or  
655 biofuels.  
656 40% of arable land has suffered long-term damage.  
657 Every year, 13 million hectares of forest disappear.



658 1 mammal in 4, 1 bird in 8, 1 amphibian in 3 are threatened with  
659 extinction.

660 Species are dying out at a rhythm 1,000 times faster than the natural rate.  
661 Three quarters of fishing grounds are exhausted, depleted or in dangerous  
662 decline.

663 The average temperature of the last 15 years has been the highest ever  
664 recorded.

665 The ice cap is 40% thinner than 40 years ago There may be at least 200  
666 million climate refugees by 2050.

667 The cost of our actions is high.

668 Others pay the price without having been actively involved.

669 I have seen refugee camps as big as cities, sprawling in the desert.  
670 How many men, women and children will be left by the wayside  
671 tomorrow?

672 Must we always build walls to break the chain of human solidarity,  
673 separate peoples and protect the happiness of some from others' misery?  
674 It's too late to be a pessimist.

675 I know that a single human can knock down every wall.  
676 It's too late to be a pessimist.

677 Worldwide, 4 children out of 5 attend school.  
678 Never has learning been given to so many human beings.

679 Everyone, from richest to poorest, can make a contribution.

680 Lesotho, one of the world's poorest countries, is proportionally the one  
681 that invests most in its people's education.

682 Qatar, one of the richest states, has opened up to the best universities.  
683 Culture, education, research and innovation are inexhaustible resources.  
684 In the face of misery and suffering, millions of NGOs prove that  
685 solidarity between peoples is stronger than the selfishness of nations.

686 In Bangladesh, a man thought the unthinkable and founded a bank that  
687 lends only to the poor.

688 In 30 years, it has changed the lives of 150 million people.

689 Antarctica is a continent with immense natural resources that no country  
690 can claim for itself, a natural reserve devoted to peace and science.

691 A treaty signed by 49 states has made it a treasure shared by all humanity.

692 It's too late to be a pessimist.

693 Governments have acted to protect nearly 2% of territorial waters.

694 It's not much but it's 2 times more than 10 years ago.

695 The first natural parks were created just over a century ago.

696 They cover over 13% of the continents.

697 They create spaces where human activity is in step with the preservation  
698 of species, soils and landscapes.

699 This harmony between humans and nature can become the rule, no longer  
700 the exception.

701 In the US, New York has realized what nature does for us.

702 These forests and lakes supply all the city's drinking water.

703 In South Korea, the forests had been devastated by war.

704 Thanks to a national reforestation program, they once more cover 65% of  
705 the country.

706 More than 75% of paper is recycled.

707 Costa Rica has made a choice between military spending and land  
708 conservation.

709 The country no longer has an army.

710 It prefers to devote its resources to education, ecotourism and the  
711 protection of its primary forest.

712 Gabon is one of the world's leading producers of wood.

713 It enforces selective logging.

714 Not more than 1 tree every hectare.

715 Its forests are one of the country's most important resources, but they  
716 have time to regenerate.  
717 Programs exist that guarantee sustainable forest management.  
718 They must become mandatory.  
719 For consumers and producers, justice is an opportunity to be seized.  
720 When trade is fair, when both buyer and seller benefit, everybody can  
721 prosper and earn a decent living.  
722 How can there be justice and equity between people whose only tools are  
723 their hands and those who harvest their crops with a machine and state  
724 subsidies?  
725 Let's be responsible consumers.  
726 Think about what we buy!  
727 It's too late to be a pessimist.  
728 I have seen agriculture on a human scale.  
729 It can feed the whole planet if meat production does not take the food out  
730 of people's mouths.  
731 I have seen fishermen who take care what they catch and care for the  
732 riches of the ocean.  
733 I have seen houses producing their own energy.  
734 5,000 people live in the world's first ever eco-friendly district in Freiburg,  
735 Germany.  
736 Other cities partner the project.  
737 Mumbai is the thousandth to join them.  
738 The governments of New Zealand, Iceland, Austria, Sweden and other  
739 nations have made the development of renewable energy sources a top  
740 priority.  
741 80% of the energy we consume comes from fossil energy sources.  
742 Every week, two new coal-fired generating plants are built in China  
743 alone.

744 But I have also seen, in Denmark, a prototype of a coal-fired plant that  
745 releases carbon into the soil rather than the air.  
746 A solution for the future?  
747 Nobody knows yet.  
748 I have seen, in Iceland, an electricity plant powered by the Earth's heat.  
749 Geothermal power.  
750 I have seen a sea snake lying on the swell to absorb the energy of the  
751 waves and produce electricity.  
752 I have seen wind farms off Denmark's coast that produce 20% of the  
753 country's electricity.  
754 The USA, China, India, Germany and Spain are the biggest investors in  
755 renewable energy.  
756 They have already created over 2.  
757 5 million jobs.  
758 Where on earth does not the wind blow?  
759 I have seen desert expanses baking in the sun.  
760 Everything on Earth is linked, and the Earth is linked to the sun, its  
761 original energy source.  
762 Can humans not imitate plants and capture its energy?  
763 In one hour, the sun gives the Earth the same amount of energy as that  
764 consumed by all humanity in one year.  
765 As long as the Earth exists, the sun's energy will be inexhaustible.  
766 All we have to do is stop drilling the Earth and start looking to the sky.  
767 All we have to do is learn to cultivate the sun.  
768 All these experiments are only examples, but they testify to a new  
769 awareness.  
770 They lay down markers for a new human adventure based on moderation,  
771 intelligence and sharing.  
772 It's time to come together.

- 773 What's important is not what's gone, but what remains.
- 774 We still have half the world's forests, thousands of rivers, lakes and
- 775 glaciers, and thousands of thriving species.
- 776 We know that the solutions are there today.
- 777 We all have the power to change.
- 778 So what are we waiting for?

## APPENDIX B

### Target Text

page 1

ہمارا گھر برائے مہربانی میری بات سنیں آپ وہ جیسے ہی ہے ہوموسیسیبیز سمجھدار انسان اس کائنات میں زندگی کا ظہور ایک کی صورت میں تقریباً چار اور ہمارا یعنی انسانوں کا وجود محض دو لاکھ برس پہلے عمل میں آیا اس میں زندگی کیلئے فنڈ ڈال دیا ہے اس غیر معمولی کہانی کو غور سے سنی ہیں جو آپ کی اپنی ہی داستان ہے اور خود فیصلہ کیجئے کہ آپ اس دنیا کے ساتھ کیا کرنا چاہتے ہیں یہ ہماری ابتدا کے نقوش ہے آغاز میں ہمارا سیارہ آپ کے علاوہ اس سے زیادہ کچھ نہ تھا کائنات میں پائے جانے والی بے شمار دیگر کلسٹرز کی طرح ہے جیسا اس کی طرح زندگی نے یہی اپنی نمونہ پائی آج زندگی ہماری زندگی ان بھی شمار دیگر جانداروں کی کڑی میں محض ایک جوڑ ہے جو اس زمین پر گزشتہ چار برسوں میں ایک ایکڑ کے وجود میں آئی آج بھی نئے آتش فشاں زمین کے سینے پر نٹ نئے منظر تراش رہے ہیں ان کے مشاہدے سے ہمیں کچھ اندازہ ہو سکتا ہے کہ زمین اپنی پیدائش کے مراحل میں کیسی ہوگی پاتال سے پگھلی ہوئی چٹانوں کا پوری قوت سے باہر نکلنا ٹھوس جسم اختیار کرنا ٹھوس پھوٹ کا شکار ہونا یا پھر زمین کی باریک پرت میں کسی آبلے کی طرح پھیلتی جانا اور پھر کسی موت الوجود کی طرح غیر معینہ مدت کے لیے آکسیجن سے محروم فضا آبی بخارات سے بھری ہوئی اور کاربن ڈائی آکسائیڈ سے بھر پور ایک گھنی خضدار پھر زمین سرد ہونا شروع ہوئی آبی بخارات کسی ہوئے اور موسلا دھار بارش میں ڈھل گئے سورج سے درست فاصلے پر موجود گی جو نہ تو بہت دور تھا اور نہ بہت نزدیک زمین کو اس قابل بنا سکیں کہ یہاں پانی مائع حالت میں محفوظ رہ سکے آبی گذر گاہیں یہ ایسی ہیں جیسے کسی بدن میں رگوں کا جال یہ درختوں کی پھیلی ہوئی شاخیں یہ ایسی سرگے جو پانی کے بہاؤ کی وجہ سے بنی دریا چٹانوں میں پائی جانے والی معدنیات کو الگ کر کے انہیں سمندروں کے تازہ پانی کا حصہ بنا دیتے ہیں اور ان نمکیات کی موجودگی انہیں بھاری بنا دیتی ہے ہم کہاں سے آئے ہیں زندگی کی

پہلی چنگاری کہاں سے بڑھ کی وقت کا معجزہ یعنی زندگی کی قدیم ترین حالتیں میں اب بھی پائی جاتی ہیں یہ انہیں رنگت بخش دی ہے ان قدیم بیکٹریاز کو بیکٹریاز کہا جاتا ہے یہ سب زمین کی حرارت سے طاقت حاصل کرتے ہیں سیانوں بیکٹریا اور گہری نیلی یعنی بلو پیرین ایل جی کے علاوہ یہ واحد ہیں جن میں سورج سے رجوع کرنے اور اس کی توانائی حاصل کرنے کی صلاحیت ہے یہ گزری ہوئی کل اور آج پائے جانے والے تمام اقسام کے پودوں کے اہم آباد ہے ان نمون بیکٹریا اور ان کی اربوں کی تعداد میں نسل نے ہمارے سیارے کا مقدر بدل دیا انہوں نے اس کی فضا کو تبدیل کر کے رکھ دیا ہماری فضا کو زہر آلود کرنے والے کارکن کا کیا بنا وہ ابھی بھی یہی ہے مگر زمین کی پرت میں جکڑا ہوا یہاں کبھی سمندر ہوا کرتا تھا دکھائی نہ دینے والے ننھے جرثوموں کا مسکن انہوں نے سمندر میں تحلیل ہونے والی فضائی کارروائیوں کو استعمال کر کے چھالا گئے یہ پڑتی ان عرب بھانڑے جرثوموں کی بنائی ہوئی چالوں سے قائم ہوئی ہے یہ انہی کی وجہ سے ممکن ہوا کی فضا سے کاربن نکل گئی اور یہاں زندگی کی مختلف اقسام ظاہر ہو سکی یہ زندگی ہے جس نے فضا کو بدل دیا

پودے سورج کی روشنی کی مدد سے اپنی خوراک بناتے ہیں اور اس دوران وہ پانی کے سالموں کو توڑتے ہیں اس عمل میں آکسیجن خارج ہوتی ہے جو ہماری فضا کو بھرتی ہے زمین کا یہ آبی چکر یا موٹر سائیکل وہ عمل ہے جو ہمیشہ جاری رہتا ہے آبشاریں آبی بخارات بادل بارش چشمے دریا سمندر بھرے پیرس یہ سلسلہ کبھی منقطع نہیں ہوتا زمین میں پانی کی مقدار ہمیشہ ایک سی رہتی ہے زمین پر اب تک پائے جانے والے تمام عنوان نے اسی پانی کو بیا ہے پانی کی حیران کن ہے تمام چیزوں میں سب سے غیر مستحق میں مائع شکل اختیار کرتا ہے بخارات کی صورت میں گیس کی اور ٹھوس حالت میں بس بن جاتا ہے موسم سرما میں سائبریا کی منجمد جھیلوں کی سطح سے اسکول کا سراغ مل سکتا ہے جو پانی جم تے ہوئے لگاتا ہے پانی سے ہلکا ہونے کے باعث برف سطح پر ہی لگتی ہے یوسف پر ایک ایسی حفاظتی چادر تن جاتی ہے جس کے نیچے زندگی سردی سے محفوظ رہتے ہوئے جاری رہتی ہے زندگی کا انجن باہمی ربط کی بنیاد پر چلتا ہے ہر چیز ایک دوسرے سے جڑی ہوئی ہے کوئی شے بھی خود کفیل نہیں پانی اور ہوا لازم و ملزوم ہیں انکا اکٹھا پایا جانا ہماری زندگی کی ضمانت دیتا ہے بادلوں کے پار ہیں سب فتح ہوا کو آکسیجن فراہم کر رہا ہے اس گیس جس کے بغیر ہمارے گردے کام نہیں کر سکتی 70 فیصد سمندروں کی سطح پر جی الرجی سے آتا ہے ہماری زمین ایک توازن پر چلتی ہے جس میں ہر ایک کو اپنا اپنا کردار ادا کرنے کے ساتھ ساتھ اپنے وجود کے لئے دوسروں پر انحصار کرنا ہوتا ہے ایک نازک حسن ترتیب جو با آسانی کھڑکتا ہے لہذا ایل جی اور سیب کے ملاپ سے مہنگے جنم لیتے ہیں یہ منگ کہنے کو سمندر کے فرش کے محض ایک فیصد حصے کو نہیں مانتے ہیں مگر یہ مچھلیوں گھونگوں اور الرجی کی ہزاروں اقسام کا مسکن ہر سمندر کا توازن ان کے دم سے قائم ہے زمین اربوں برس پہلے وجود میں آئی اسے درخت بنانے میں چار ارب ڈالر سے زائد کا عرصہ لگا ہے جانداروں کی کڑی میں درخت زندگی کا ایک کامل اور جیتا جاگتا مجسمہ ہے درخت کشش ثقل کا مقابلہ کرتے ہیں کہ وہ واحد قدرتی ہے جو زمین کی کشش کے برخلاف آسمان کی جانب پروان چڑھتے ہیں یہ بغیر کسی الجلیت کی سورج کی طرف پرورش پاتے ہیں جس کی روشنی بیڑوں کے برگ و بار کی نشوونما کرتی ہے درختوں کو ننھے منے سیانوں بیٹیئیر یا سے ورثے میں وہ صلاحیت ملتی ہے جس کی مدد سے سورج کی روشنی سے توانائی کشید کر سکتے ہیں وحشی ذخیرہ کرتے اور استعمال میں لاتے ہیں جس کے نتیجے میں لکڑی اور پتے بنتے ہیں جو بعد میں پانی معدنیات سبزی اور جاندار معدے کے منصوبے میں ہو جاتے ہیں اور یوں بتدریج مٹی بنتی ہے جس میں جلسوں میں مسلسل اپنی سرگرمیوں میں مشغول رہتے ہیں وہ گلے سڑے معدے پر مشتمل ایسی زرخیز نامیاتی کھاد بناتے ہیں جس پر تمام زمینی زندگی کا دار و مدار ہے ہم زمین پر زندگی کے بارے میں کیا جانتے ہیں ہم کتنی انوار کے بارے میں خبر رکھتے ہیں ان کی دسویں حصے کی یہ ان کی سوئی حصے کے بارے میں کیا ہمیں اس بندھن کا علم ہے جو ان سب کو آپس میں جوڑے رکھتا ہے ہماری زمین زندگی آج بھی عید ہے جانوروں کے خاندان تشکیل پاتے ہیں جن کی اپنی رسوم و روایات ہوتی ہے اور جو نسل در نسل آگے منتقل ہوتی رہتی ہے کچھ اپنی چراگاہ کے مطابق ڈھل جاتے ہیں اور کچھ چراگاہیں ان کے مطابق خود کو ڈھال لیتی ہیں یوں دونوں فائدہ اٹھاتے ہیں جانور اپنی بھوک مٹاتے ہیں اور درخت پر سے ہرے بھرے ہو جاتے ہیں زمین پر زندگی کی اس عظیم موبہجیوں میں ہر

-- جاندار کا اپنا ایک کردار اور مقام ہے کوئی بھی نقصان دی یا لاحقہ حاصل نہیں سب مل کر

ایک توازن قائم کرتے ہیں اور یہ وہ موقع ہے جہاں ہم لوگ یعنی بشعور انسان اس کہانی میں داخل ہوتے ہیں انسان زمین کے چار برس پرانے ایک عظیم الشان ورثے کی امین ہے انسان محض دو لاکھ برس پہلے وجود میں آیا مگر اس نے زمین کا چہرہ بدل کر رکھ دیا ہے تمام تر خطرات کے باوجود اس نے ہر طرح

کے مسکن کو مسخر کر لیا ہے اور ہر خطے پر اپنے پاؤں جما لیے ہیں ایسا کوئی اور جاندار نہیں کر پایا 180000 برسوں تک خانہ بدوشوں کی زندگی گزارنے کے بعد بالآخر طبیعت خراب ہوا میسر ہونے پر انسان آباد ہو گیا اس نے اپنی بقا کے لیے شکار پر انحصار کرنا چھوڑ دیا اس نے رہنے کے لیے گلی اب ہو کر منتخب کیا جہاں مچھلیاں اور جنگلی پودے کثرت سے تھے ایسی جگہ جہاں خشکی پانی اور زندگی کا ملاپ ہوتا تھا۔

2 یہاں تک کہ آج بھی انسانوں کی اکثریت براعظموں کے ساحلوں جھیلوں اور دریاؤں کے کناروں پر آباد ہے ہمارے سیرے میں ہر چار میں سے ایک شخص ویسے ہی جی رہا ہے جیسا کہ انسان آج سے چھ ہزار برس قبل رہتے تھے ان کی واحد تمنا یہ وہی ہے جو قدرت انہیں ہر موسم میں مہیا کرتی ہے یہ ڈیڑھ ارب انسانوں کی زندگی گزارنے کا ڈھنگ ہے اور یہ تمام امیر ممالک کی مشترکہ آبادی سے بھی زیادہ بنتی ہے مگر متوقع عمر کم ہے اور سخت محنت بھی اپنا خراج وصول کرتی ہے فطرت کی غیر یقینی آرزومرہ کی زندگی پر اثر ڈالتی ہیں سب تعلیم حاصل نہیں کر سکتے بچے بھی کسی خاندان کا واحد اثاثہ ہے جب تک کے ہاتھوں کا ہر اضافی جوڑا روزی روٹی کے لئے ایک ضروری حصہ ڈالتا رہے یہ بنی نو انسان کی سمجھ داری ہے کہ وہ اپنی کمزوریوں کا بخوبی ادراک رکھتا ہے وہ جسمانی قوت جسے قدرت نے انسانوں کو ناکافی مقدار میں بیعت کیا ہے جانوروں میں پائی جاتی ہے جس کی مدد سے نئے طریقے دریافت کر سکتے ہیں آپ خالی مہدی کے ساتھ دنیا کو بھلا کیسے مسخر کر سکتے ہیں اس ضرورت میں زراعت کی ایجاد کو جنم دیا یہ دس ہزار برس پہلے کی بات ہے زراعت ہمارا پہلا عظیم انقلاب تھا اس نے شہروں اور تمدن کو جنم دیا ہزاروں برسوں تک خوراک کی تلاش میں مارے مارے پھرنے کی تاریخ ماضی کی یاد بن گئی اناج کو زندگی کی نمیر کے طور پر لیتے ہوئے ہم نے اس کی مختلف اقسام بنائی ہے اور اس کا مٹی اور ماحول سے مطابقت پیدا کرنا سیکھا ہے ہم زمین پر پائے جانے والے دیگر جانداروں کی طرح ہی ہے ہماری روزمرہ کی زندگی کی اولین ضرورت اپنی لیے خوراک بہم پہنچانا ہے جب مٹی معاون ثابت نہ ہو اور پانی کمیاب ہو جائے تو ہم اپنی بھرپور کوششوں سے زمین سے وہ اسباب برآمد کرتے ہیں جن کے دم سے ہم زندہ رہ سکتے ہم نے اس زمین کو صبر اور لگن سے تراشا ہے بالکل ویسے جیسا کیا اسے بار بار انجام دیا جائے زراعت آج بھی سب سے بڑے پیمانے پر پھیلا ہوا پیشہ ہے کل انسانوں کی نصف تعداد مٹی میں ہلچل آتی ہیں جن میں تین چوتھائی سے زیادہ ایسا اپنے ہاتھوں سے کرتے ہیں زراعت انسانی بقا کے لئے لازمی ہے یہ ایک ایسی روایت کی طرح ہے جو پسینے اور تمام تر محنت کے ساتھ نسل در نسل منتقل ہوتی آئی ہے ایک طویل عرصے تک اپنے پٹوں کی طاقت پر انحصار کرنے کے بعد بالآخر انسان نے زیر زمین دفن توانائی تک رسائی حاصل کر لی یہ شعلے بھی ہمیں پودوں سے مل رہے ہیں سورج کی روشنی پھیلی خالد توانائی اس کی توانائی جسے لاکھوں پودوں نے لاکھوں برسوں میں جھگڑا 100 ملین برس سے بھی زائد عرصہ پہلے کو نلہ ہے یہ کیسے اور سب سے بڑھ کر یہ ٹیل ہے اس دریافت نے انسانوں کو زمین پر پچھلی جانفشانی سے آزاد کرادیا تیل کی آمد کے ساتھ ہی انسانوں کے اس دور کا آغاز ہوا جس نے اسے وقت کے طوق سے خلاصی دے دیں تیل کے ساتھ ہم نے سے کچھ نے بے مثال آرام حاصل کیا ہے اور ان پچاس برسوں میں زمین پر وہ بنیادی تبدیلی رونما ہوئی جس کی مثال نسل انسانی کی تعریف میں پہلے نہیں ملتی تیز اور تیز تر گزشتہ 60 برسوں میں زمین کی کل آبادی تقریباً تین گنا بڑھ گئی ہے اردو ارب سے زائد افراد نے شہروں کا رخ کیا ہے چین کا شہر شنزن جہاں عیسائیوں کی تعداد میں فلک بوس عمارتیں اور لاکھوں لوگ رہائش پذیر ہیں آج سے محض چالیس برس پہلے ماہی گیروں کا ایک چھوٹا سا گاؤں تھا تیز اور تیز تر شگھائی میں بھی بیس برسوں میں تین ہزار مینار



اور بلند و بالا عمارتیں تعمیر ہوئی ہیں اور مزید سیکٹروں اور بھی زیر تعمیر ہیں آج دنیا کی کل آبادی یعنی سات ارب سے زائد افراد کا اس شہروں میں رہائش پذیر ہے نیویارک دنیا کا پہلا بلدی عظیم یہ اس توانائی کے بھرپور تصرف کی علامت ہے جو زمین انسانوں کو فراہم کرتی ہے لاکھوں تارکین وطن کی افرادی قوت کو نکلنے کی توانائی اور تیل کی سرکش طاقت امریکا بلیک گولڈ کی معمولی اور انقلابی طاقت کو استعمال میں لانے والا پہلا ملک تھا تمام شعبوں میں انسانوں کی جگہ مشینوں نے لے لی تیل کی ایک لیٹر مقدار اتنی ہی توانائی پیدا کرتی ہے جتنے انسانی ہاتھوں کی سو جن جوڑے مسلسل 24 گھنٹے کام کر کے ریاست ہائے متحدہ میں صرف تیس لاکھ کے ساتھ باقی رہ گئے ہیں وہ اتنا غلا پیدا کرتے ہیں جو دو ارب لوگوں کی خوراک کے لیے کافی ہیں مگر اس میں سے زیادہ تر تاج لوگوں کی خوراک کے لیے استعمال نہیں ہوتا یہاں اور دیگر صنعتی ممالک میں اسے مویشیوں کے چارے اور بائیوفیول میں تبدیل کر دیا جاتا ہے سورج کی روشنی کی توانائی نے چھتوں پر حملہ آور ہونے والی خشک سالی کے آسیب کو بھگا دیا ہے دنیا میں پانی کی کھپت کا 70 فیصد زراعت پر لگتا ہے فطرت میں ہر شہر مربوط ہے کاشت کی ہوئی زمین میں توسیع اور ایک فصلیں کاشت کاری سے آکاش بیل ویاپیر اسٹاک کی حوصلہ افزائی ہوئی مگر کیڑے مار ادویات جو پیٹرو کیمیکل انقلاب کا ایک اور تحفہ ہیں ان کے خاتمے میں کردار ادا کیا اور خراب فصلیں یا کہ حد گویا ماضی کی باتیں بن گئے ابھی ایک اہم مسئلہ تھا کہ جدید زراعت کی اضافی پیداوار کا کیا کیا جائے دوسری طرف زہریلی کیڑے مار دوائیاں رشتے رشتے سے ہو اٹھی پودوں جانوروں دریاؤں اور سمندروں میں شامل ہو گئی ہیں یہ زہریلے اثرات خلیوں میں بھیجنے گئے ہیں یہ لیے زندگی کی تمام اقسام کو جنم دینے والی خلیوں کے مشابہ ہیں کیا ایسا ہونا انسانوں کے لیے نقصان دے ہے جبکہ یہ

دوائیاں ہماری

part 3

بھوک مٹانے میں سود مند بھی ہیں زرد حفاظتی لباس میں ملبوس کے کاشتکار شاید بہتر رائے دے سکے اس کے بعد ایک اور پیٹرو کیمیکل دریافت یعنی کھاد متعارف ہوئے اس میں زمین کے انتقال پر بھی بے مثال نتائج دیے جنہیں اب تک نظر انداز کیا جاتا رہا تھا طرز کی مٹی اور ماحول کے مطابق خود کو ڈھالنے والی فصلوں نے منواقسام پیدا کی ان کی نقل و حرکت بھی آسان تھی اور یوں کاشتکاروں کی صدیوں میں پیدا کی گئی مختلف اقسام کی پیداوار کا تین چوتھائی کا درس دینے صفایا ہو گیا جہاں تک نہیں کہا جاتی ہے نیچے کھاد اور اس کے اوپر پلاسٹک دکھائی دیتا ہے کل میری اور سبب کے گرین ہاؤس یورپ کے سبزیوں کے باغات تھے اس امت کی سبزیوں کا شہر انٹرویو کا منتظر رہتا ہے جو انہیں اس براعظم کی سپر مارکیٹ تک چائے جس قدر کوئی ملک ترقی کرتا ہے وہاں کے باشندوں کا گوشت کا استعمال بھی بڑھ جاتا ہے مویشیوں کے حراستی کیمپس جیسے بنائے بغیر یہ کیسے ممکن ہے کہ عالمی طور پر گوشت کی بڑھتی ہوئی ضرورت کو پورا کیا جاسکتا ہے 23 اور تیز تر ان آیات کی طرح جو کبھی چراگاہ کی شکل نہیں دیکھ پاتی گوشت کا تیز رفتار حصول اب معمول کی بات بن گئی ہے اس وسیع و عریض زمین پر لاکھوں کی تعداد میں مویشیوں کو محصور رکھا جاتا ہے گھاس کا پتہ تک نہیں رکھتا ملک کے ہر کونے سے ٹوکوں پر دونوں کے حساب سے علاج لحمیات سے بھر پور دانی اور سویا بین خوراک کھلائی جاتی ہے اور ان کی مدد سے گوشت حاصل کیا جاتا ہے کہ ایک کلو گرام آلو کے حصول میں ایک سویلر پانی ایک کلو چاول کے لیے چار ہزار لیٹر پانی اور ایک کلو بڑے گوشت کے لیے تیرہ ہزار لیٹر تک پانی سرخ ہو جاتا ہے یاد رہے کہ اس

پیداواری عمل میں ہم نے تیل اور نقل و حمل کا تخمینہ شامل نہیں کیا ہماری زراعت تیل کی طاقت سے چل رہی ہے زمین پر جتنے انسان بستے ہیں یہ ان کی گلی تعداد کے لیے خوراک تیار کرتی ہے مگر پچھلے دنوں کی جگہ اب لگے بندھے بیان نے لے لی ہے اس نے ہمیں وہ آرام پہنچا دیا ہے جس کا پہلے ہی کر سکتے تھے مگر ساتھ ساتھ ہمارے رہن سہن مکمل طور پر تیل پر انحصار کرنے لگا ہے یہ وقت کی نئی پیمائش ہے عالمگیر گھڑی اب یوٹیلیٹیوں کی اسحاق ڈار کے ساتھ دیکھ کر کی ہیں جو سورج کی روشنی سے توانائی کشید کر رہی ہیں ہمارا کل سیارہ امید اور سراب کی اصلی کی طرف متوجہ ہے یہ وہی امیدیں اور سراب ہے جو ہماری ضروریات کے ساتھ ساتھ چلتے چلے جا رہے ہیں اور ہماری ناگزیر خواہشات اور اثرات میں اضافے کا موجب بن رہے ہیں ہم جانتے ہیں کہ عزازیل کا اختتام نزدیک ہے مگر ہم اس حقیقت کو تسلیم کرنے سے انکاری ہیں ہم میں سے بہت سوں کے لیے امریکی خواب کی تقسیم ایک سحر انگیز نام سے ہوتی ہے یعنی لاس اینجلس ایک سو کلومیٹر طویل اس شہر میں گاڑیوں کی تعداد تقریباً اتنی ہی ہے جتنی اس کے باشندے یہاں ہر رات برقی کم کم ایک شاندار منظر پیش کرتے ہیں دن کا وقت بھی گویا رات ہی کا ایک مدرسہ کا عکس ہوتا ہے جو شہر کو تاروں بھرے آسمان میں تبدیل کرنا دکھائی دیتا ہے تیز اور تیز ترین فاصلے کی پیمائش اب پہلے کی طرح ہیلو میں نہیں بلکہ منٹوں میں ہوتی ہے موٹر گاڑیوں نے نئے نئے مضافات کو تراشا ہے جہاں ہر گھر سے بھٹو زرداری شہری مراکز سے ایک محفوظ فاصلے پر ایک کیلے کی مانند دکھائی دیتا ہے اور جہاں بندگی قید صاف ستھرے مکانوں کی قطاریں نظر آتی ہیں کچھ خوش نصیب مالک ماڈل ایک عالمی خواب بن گیا ہے جس کی دنیا بھر کے ٹی وی پر تشہیر کی جاتی ہے یہاں تک کہ بیجنگ میں بھی اس کی نقل کی جاتی ہے اور ایسے ہی آراستہ مکان بنائے جاتے ہیں جنہوں نے روایتی ایشیائی منزلوں کی جگہ لے لی ہے موٹر گاڑیاں آرام اور ترقی کی علامت بن گئی ہے آج اس سیارے پر 900 ملین گاڑیاں ہیں مگر اگر ہر سماج اس ماڈل کو اپنالے تو پھر ان کی تعداد بڑھتے بڑھتے پانچ ارب تک جا پہنچے گی تیز اور تیز توجہ جو دنیا ترقی کر رہی ہے توانائی کی ضرورت میں بھی اضافہ ہوتا جا رہا ہے ہر جگہ مشین زمین کے سینے پر خدایا کرتے ہوئے اسے چیر پھاڑ رہی ہیں تاکہ اس کے اندر دخول ستاروں کے ہونٹوں کو باہر نکال سکے ہم معدنیات کہتے ہیں طاقت کی ان کی اس کا اندازہ یوں لگایا جاسکتا ہے کہ معدنیات سے حاصل کردہ دولت کا کل اسی فیصد دنیا کی محض بیس فیصد آبادی کے ہاتھوں استعمال ہوتا ہے اچھا ہے کہ اس کثیر کان کنی کے نتیجے میں اس صدی کے اواخر تک اس سیارے کے قریب امام شافعی استعمال ہو چکے ہوں گے 30 اور تیز تر عالمی صنعتی پیداواری ضروریات کو پورا کرنے کے لیے بندر گاہیں کنٹینر جہازوں تیل اور گیس کے ٹینکروں سے بھری ہے زیادہ تر ایشیائے صرف اپنی پیداواری ملک سے ہزاروں کلومیٹر کا فاصلہ طے کر کے دوسرے ممالک میں پہنچتی ہیں جہاں انہیں استعمال کیا جاتا ہے انیس سو پچاس سے اب تک عالمی تجارت کے حجم میں بیس گنا اضافہ ہو چکا ہے 90 فیصد تجارت سمندری راستے سے ہوتی ہے ہر برس پانچ سو ملین کنٹینر کی نقل و حمل ہوتی ہے جنہیں کپ کے بڑے بڑے مراکز میں بھیجا جاتا ہے جیسا کہ دودھنی ایک طرح سے مغربی ماڈل کا نقطہ عروج ہے ایک ایسا ملک جہاں کچھ بھی ناممکن نہیں مثال کے طور پر سمندر میں مصنوعی جزائر کی تعمیر دہائی میں قدرتی ذخائر زیادہ مقدار میں نہیں مگر تیل کی آمدنی کے سہارے وہ اس قابل ہے کہ دنیا بھر سی ٹنوں کے حساب سے میٹریل اور افرادی قوت حاصل کر سکیں دہائی میں زراعت کے لئے زمینی نہیں ہے مگر وہ اپنے لیے خوراک درآمد کر سکتا ہے دہائی میں پانی نہیں مگر وہ سمندری پانی سے نمک ختم کرنے کے لیے بڑی مقدار میں توانائی خرچ کر سکتا اور فلک بوس عمارتیں تعمیر

کر سکتا ہے دہلی میں سورج کی توانائی کی اگنت مقدار ہے مگر اس کے پاس سولر پنیل نہیں یہ جدیدیت کا ایسا نمونہ ہے جو دنیا کو حیران کرتا ہے دہلی دنیا کی کل دولت کے لیے کسی روشن بد سے کم نہیں دہلی سے زیادہ کوئی اور مقام قدرت پر انحصار نہیں کرتا یہ اور بات ہے کہ دہلی سے زیادہ قدرت سے محروم بھی کوئی اور مقام نہیں ہے دہلی ایک طرح سے مغربی ممالک کی تنظیم ہے تاہم ابھی تک یہ سمجھ نہیں پا رہے کہ ہم اس کو گھٹا رہے ہیں جو قدرت نے ہمیں دیا ہے انیس سو پچاس سے اب تک ماہیگیری میں پانچ فیصد اضافہ ہوا ہے اور وہ 18 سے بڑھتے بڑھتے سو ملین میٹرک ٹن سالانہ تک پہنچ گئی ہے ہزارہ آفریں بحری جہاز سمندروں کو پھر آباد کر رہے ہیں ماہی گیری کے کل دریا کا تین چوتھائی یا ختم ہو چکا ہے یا ہونے کے نزدیک ہے اکثر بڑی مچھلیوں کا وجود اس بنا پر نابود ہو گیا ہے کہ انھیں اب سائنسی نسل کا موقع ہی نہ مل سکا ہم بنا سوچے سمجھے زندگی کے اس نظام کا خاتمہ کر رہے ہیں جو قدرت نے ہمارے ہی بھلے کو ہمیں بخشا ہے اگر یہ اسی رفتار سے جاری رہا تو تمام مچھلیوں کا وجود ناپید ہو سکتا ہے یاد نہیں کہ ہر پانچ میں سے ایک شخص کی غذائی خوراک مچھلی ہے ہم یہ فراموش کر چکی ہیں کہ ہمارے وسائل کمیاب ہے پانچ سو ملین انسان دنیا کے صحرائی علاقوں میں رہتے ہیں اور یہ تعداد یورپ کی مشترکہ آبادی سے بھی زائد ہے پانی کی قدر و قیمت ان سے دریافت کیجئے وہ جانتے ہیں کہ پانی کو کفایت شعاری سے استعمال کرنا کتنا اہم ہے وہ ان کو پر انحصار کرتے ہیں جہاں قدیم زمانے میں زیر زمین پانی کب جمع ہوا جب آج سے انداز میں پچیس ہزار برس پہلے صحراؤں پر بارش برسی یہ وہ قدیم پانی ہے جو مقامی آبادی کی خوراک کی ضرورت کو پورا کرنے کے لیے صحرا میں فصلوں کے گرنے کا سبب ہے ان کھیتوں کی دائروں جیسی شکل پائپوں سے اخذ کی جاتی ہے جو ایک مرکزی محور کے گرد ان کی عیاشی کرتے ہیں مگر اس کی بہت بھاری قیمت ادا کرنی پڑتی ہے یہ قدیم پانی یعنی فورس ڈاکٹر قابل تجدید یعنی ری نیو ایبل نہیں سعودی عرب میں صحرائی زراعت کا خواب شرمندہ تعبیر نہیں ہو سکا اس نقشے پر بلکہ نشانات ظاہر کر رہی ہیں جن پر کام کرنا ترک کیا جا چکا ہے اب پاشی کا سامان یہاں اب بھی موجود ہیں پانی کو اوپن کرنے کے لیے توانائی کی فراہمی بھی ہے مگر قدیم پانی کے ذخائر ختم ہو گئے ہیں اسرائیل نے صحرا کو کاشت کے قابل زمین میں تبدیل کر دیا اگرچہ الحرارة خانوں کو قطرہ قطرہ شراب کیا جاتا ہے مجھے پانی کی کھپت میں برآمدات کے ساتھ ساتھ اضافہ ہو رہا ہے دریائے اردن کے عظیم لہریں اپنی شان و شوکت کا چکی ہیں اور وہ بیابان بن گیا ہے اس کا پانی پھلا اور سبزیوں کے ٹوکے صورت میں گھر میں تقسیم ہو گیا ہے اس کا یہ انجام کوئی منفرد واقعہ نہیں دنیا بھر میں ہر دس بڑے دریاؤں میں سے ایک ذریعہ اب سال کے کئی ماہ تک سمندر میں نہیں گرتا اردن کے پانی کی عدم موجودگی میں بحیرہ مردار کی سطح ہر برس ایک میٹر کر رہی ہے اچھا ہے کہ آنے والی صدی میں پانی کی قلت سے سب سے زیادہ متاثر ہونے والا ملک بھارت ہو گا بڑھتی ہوئی آبادی کی ضروریات کو پورا کرنے کے لئے بڑے پیمانے پر آب پاشی کی گئی ہے اور گزشتہ پچاس برسوں میں ملک کے کئی حصوں میں پانی تک رسائی کے لیے مزید گہرائی میں ڈرائنگ کرنی پڑی ہے مغربی بھارت میں 30 فیصد کوٹے کام کرنا چھوڑ دیا ہے زیر زمین جمع شدہ پانی کے ذخائر خشک ہو رہے ہیں بڑی ہاؤس مومن سون کی بارشوں کا پانی ذخیرہ کر کے اس پانی کی کمی کو پورا کریں گے خشک موسم میں گاؤں کی مقامی خواتین انہیں اپنی خالی ہاتھوں سے کھودتی ہیں ہزاروں کلو میٹر دور آٹھ سو سے ایک ہزار لیٹر پانی خرچ ہو رہا ہے لاس ویگاس پر تعمیر کیا گیا تھا وہاں لاکھوں کی آبادی ہے ہر ماہ ہزاروں افراد وہاں آتے ہیں اس کی باشندی دنیا میں پانی کی سب سے بڑی صارفین میں سے ہے عوام ایک صحرائی شہر ہے جہاں گرم ملبوسات اور سرسبز

گھاس کے میدان میں پائے جاتے ہیں یہ خود فریبی آخر تک ہمارا ساتھ دے گی زمین اس سلسلے کو برقرار نہیں رکھ سکتی جو پانی کو پہنچ جاتا ہے آندھیوں میں سے ایک ہے جب سمندر تک نہیں پہنچ سکتے تاس کی جھیلوں کے پانی کی سطح پر رہی ہے 2025 سے پہلے دنیا کی تقریباً 2 ارب آبادی پانی کی قلت سے متاثر ہو سکتی ہے ہماری سے یاری کی 36 دستہ وطن پر مشتمل ہے پانی کی اس پرسکون نیچے ایک بہترین قدرتی کارخانہ کام میں لگن ہے جہاں پودے اور جلسوں میں بڑی جاں فشانی سے پانی کو فلٹر کرتے اور ساری آلودگی کو ہضم کرتے ہیں یہ دلدلی ماحول پانی کی تخلیق نو اور صفائی کے لیے ناگزیر ہے یہ وہ پہنچے سے جو پانی کے بہاؤ کو منظم کرتی ہے یہ نئے موسم میں پانی کو جذب کرتی اور خشک موسم میں خارج کرتی ہیں زیادہ سے زیادہ زمین مسخر کرنے کی دھن میں ہم نے انہیں اپنے مویشیوں کے لیے چراگاہ میں بدل دیا ہے یا انہیں زراعت یا عورتوں کے لیے استعمال کرنا شروع کر دیا ہے گزشتہ پچاس برسوں میں دنیا کی کل دلوں کا نسخہ ہو گیا ہے ہم نے ان کی اہمیت اور کردار کی پرواہ نہیں کی ہم بھول گئے کہ تمام جاندار معدہ آپس میں تعلق رکھتا ہے پانی ہو اور مٹی درخت دنیا کا یہ پولیس نے ہماری آنکھوں کے سامنے ہے درخت سے ہوئی ہلکی دھوپ کی صورت زمینی پانی کو ہوا میں پہنچاتے ہیں وہ ایک ایسی چھتری بناتے ہیں جو مسلسل بارشوں کے اثرات کو کم کرتی ہے جنگلات میں فراہم کرتے ہیں جو زندگی کے لیے ضروری ہے وہ زمین کی کل فضا سے زیادہ مقدار میں کاربن ذخیرہ کرتے ہیں یہ ماحولیاتی توازن کی اس بنیاد کو قائم کرتے ہیں جس پر تمام بنی نوع انسان کا انحصار ہے شعر لکھا جنگلات اس سے یاری کی حیاتیاتی تنوع کے تین چوتھائی کو رہائش فراہم کرتے ہیں جس کے دم قدم سے زمین کی کل آبادی قائم ہے یہ دل میرا ہو گا کہ میں تندرست رکھنے کو علاج کا سامان کرتے ہیں ہمارا جسم ان پودوں کے خارج کردہ ماضی کی شناخت کر سکتا ہے ہماری خلیات بھی اسی زبان میں بات کرتے ہیں ہم سب ایک ہی خاندان سے متعلق ہے

## Part 4

مگر محض 40 برس کے عرصے میں دنیا کا سب سے بڑا برساتی جنگل ایمازون بیس فیصد گھٹ گیا ہے جنگل کی جگہ مویشی خانے یا سویا بین کی کھیتی بن رہے ہیں سویا بین کا 95 فیصد یورپ اور ایشیا میں مویشیوں اور پولٹری کی خوراک میں صرف ہوتا ہے اور یوں جنگل گوشت میں بدل جاتا ہے محض بیس برس قبل دنیا کا چوتھا سب سے بڑا جزیرہ بورنیو ایک گھنے جنگل سے مزین تھا مگر جس تار سے درختوں کی کٹائی کا عمل جاری ہے وہ جنگل اگلے دس برس کے اندر ختم ہو جائے گا جان دار مادہ پانی زمین اور سورج کو باہمی تعلق میں چوڑی رکھتا ہے بورنیو کبھی حیاتیاتی تنوع کا سب سے بڑا مقصد تھا مگر ہاں یہ تعلق ٹوٹ چکا ہے اس تباہی کا سبب یہ فیصلہ بنا کہ انہوں سے کام و ل حاصل کیا جائے جو دنیا میں سب سے زیادہ بتائیں اور استعمال ہونے والا تیل ہے ہماری خوراک کی ضروریات کو پورا نہیں کرتا بلکہ اس میں نیگیس ڈٹرنٹ اور متبادل میں بھی کام آتا ہے بول نیوز سے فائل تو حاصل ہو گیا مگر اس کی قیمت چکانے کو جنگل کے تلوں کی قربانی دینا پڑی مقامی لوگوں کو روزگار کے مواقع ملے یہ ایک زرعی صنعت ہے بڑے پیمانے پر جنگلات کی کٹائی کی ایک اور مثال یوکلپٹس ہے جس کے لئے بنانے میں استعمال ہوتا ہے



لاکھ تھی یہ 2025 تک بڑھتے بڑھتے ایک سو ساٹھ لاکھ ہو جائے گی دنیا کی سب سے تیزی سے بڑھتی ہوئی آبادی والے شہروں میں سے ایک ہے نئے آنے والی زیادہ تر کاشتکار ہے جو کم ہوتے ہوئے مسائل کے ہاتھوں اور معاشی اور دیگر وجوہات کی بنا پر اپنا علاقہ چھوڑنے پر مجبور ہو گئے شہروں کی آباد ہونے کی وہ قسم ہے جس کی بنیاد خوشحالی کا خواب نہیں بلکہ اپنی بقا ہے نئے ایک ملین سے زائد افراد دنیا کے شہروں کی آبادی کو پھیلاتے ہیں ہر چہ میں سے ایک انسان ایک ایسے غیر صحت مند انہ اور کثیر آبادی والے ماحول میں رہ رہا ہے جہاں روزمرہ کی ضروریات جیسا کہ پانی صفائی اور بجلی جیسی سہولیات تک بھی رسائی نہیں وہ ایک بار پھر پھیل رہی ہے اور تقریباً ایک ارب افراد کو متاثر کر رہی ہے ایک طرف دنیا بھر کے غریب ترین افراد اس کشمکش میں ہیں کہ کیسے اپنی بقا ممکن بنا سکے دوسری طرف ہم ان وسائل کو بے دردی سے خرچ کر رہے ہیں جن کے بغیر ہم مستقبل میں جی نہ سکیں گے ہم دور دراز کے علاقوں کی طرف دیکھ رہے ہیں جہاں پہلے قدم نہیں رکھا جاسکا یا جنہیں تسخیر کرنا آسان نہیں ہم اپنی طرز زندگی نہیں بدل رہے ہو سکتا ہے کہ تیل ختم ہو جائے ہم پھر بھی کینیڈا کی تاریخ کو ملے تھے تیل حاصل کر سکتے ہیں دنیا کے بڑے بڑے ٹرک ہزاروں ٹن ریت لے کر جاتے ہیں گرم کرنے اور ریت سے بیٹومین یعنی ہائیڈروکاربن کو علیحدہ کرنے کے عمل میں لاکھوں کیوبک میٹر پانی درکار ہوتا ہے اور توانائی کی ہماری مقدار کی ضرورت پڑتی ہے آلودگی تباہ کن ہے بظاہر ہماری اولین ترجیح ہے کہ سورج کی روشنی کی ہر شے سے فائدہ اٹھایا جائے ہماری تیل کے ٹینکرز بڑی ہوتے جا رہے ہیں ہماری توانائی کی ضروریات مسلسل بڑھ رہی ہیں ہم بے غیرت کے اس تلوار کی طرح اپنی پیداوار بڑھانے کی کوشش میں ہے جو زیادہ سے زیادہ مطلب کرتا ہے یہ سب قارئین کی بابرکت ہے کچھ دہائیوں میں وہ کار جسے قدرت نے لاکھوں برسوں میں زندگی تشکیل دینے کے لیے استعمال کیا اور جس کے ذریعے ہم نے اس فضاء کو بھٹی میں بدل دیا ماحولیاتی حرارت میں اضافہ ہو رہا ہے محض چند برس پہلے اس کا تصور بھی محال تھا کہ ایک کشتی یہاں سفر کر سکتی ہے تو حمل صنعت جنگلوں کی کٹائی زراعت سے بڑی تعداد میں کاربن ڈائی آکسائیڈ کا اخراج ہو رہا ہے ہمیں اس کا احساس نہیں مگر ہم نے ایک ایک مائیکروپول کر کے ساری ماحولیاتی توازن کو بگاڑ کر رکھ دیا ہے اب سب نگاہیں قطبین پر گئی ہے جن گلوبل وارمنگ کے اثرات سب سے نمایاں ہیں یہ سب چیزیں اور بہت تیزی سے ہو رہا ہے وہ شمال مغربی راستہ جو امریکہ یورپ اور ایشیا کو کتب کے ذریعے ملاتا ہے اور کھل رہا ہے انک عمل جاری ہے مومن کے اثرات کی وجہ سے اس میں چالیس برسوں میں اپنی چالیس فیصد موٹائی کروادی ہے گرمیوں میں اس کی سطح کا قبہ شکر رہا ہے ہے کہ یہ 2030 کی گرمیوں تک ختم ہو جائے گا کچھ کا خیال تھا کہ 2015ء تا سورج کی وہ سوائے جن برف کی تہ پہلی منعکس کر دیا کرتی تھیں اب گہرے پانی میں داخل ہو کر اسے گرم کر رہی ہیں حرارت کا یہ عمل تیز ہو رہا ہے یہ برف ہمارے سیارے کی تاریخ کا انتظار کرتی ہے پچھلے دو برسوں میں بھی سعید کی کثافت اس قدر نہیں بڑھ رہی تھی جتنی ہو آج ہے پہلے کبھی اس طرح کے ماحول میں نہیں رہی قدرتی وسائل کا باعث بڑے پیمانے پر استعمال جانداروں کی تمام اقسام کے لئے نقصان دہ ہے ماحولیاتی تبدیلی اس خطرے کی نشاندہی کر رہی ہے 2050 تک ایک چوتھائی عنوان کی ناپید ہونے کا خدشہ ہے قطبی علاقوں میں قدرت کا توازن پہلے ہی متاثر ہے قطب شمالی کے گرد ایکسپ کی سطح 30 فیصد رقبہ پچھلے تیس برسوں میں ختم ہو چکا ہے گرین لینڈ جو تیزی سے زوال پذیر ہو رہا ہے پورے بچے اعظم کا تازہ پانی سمندروں کے نمکین پانی میں گر رہا ہے گرین لینڈ کی برف پوری دنیا کے تازہ پانی کا 20 فیصد رکھتی ہے اگر وہ بدل جاتی ہے تو سمندر کی سطح 7 میٹر تک بلند ہو جائے گی لیکن یہاں کوئی سات کام نہیں کر

رہی دنیا بھر سے خارج ہونے والی گرین ہاؤس کیسے گرین لینڈ کی برفانی تہہ کو متاثر کر رہی ہیں ہمارے ماحولیاتی نظام کی کوئی سرحد نہیں ہم جہاں بھی رہتے ہو ہماری سرگرمیاں پوری دنیا پر اثر ڈالتی ہے ہماری سے یاری کا ماحول غیر منقسم ہے یہ ہمارا قومی اثاثہ ہے گرین لینڈ کی سطح پر ہمیں جبلی دکھائی دے رہی ہیں اسٹینس تیز رفتاری سے پگھل رہی ہے اس کا اندازہ آج سے دس برس پہلے کسی قنوطیت پسند سائنسدان نے بھی لگایا تھا گلیشئرز کے پانی لینے والے دریا زیادہ سے زیادہ تعداد میں آپس میں ضم ہو رہے اور سطح پر بہترین رہے ہیں خیال تھا کہ برف کی گہرائیوں میں پانی منجمد ہو جائے گا اس کے برعکس وہ برف کے نیچے بہ رہا ہے اور برف کے تختے کو سمندر میں لے جا کر تو دو میں تقسیم کر رہا ہے جو گرین لینڈ کے برف کے تختے کا تازہ پانی سمندر کے نمکین پانی میں زہر سہی مشیت بھی علاقے خطرات میں گھر رہے ہیں سمندروں کی سطح بلند ہو رہی ہیں حرارت زیادہ ہونے پر پانی پھیر رہا ہے اور اس کی وجہ سے صرف بیسویں صدی میں اس میں بیس فی صد کا اضافہ دیکھنے کو ملا ہے ہر شہری غیر مستحکم ہو رہی ہے مثال کے طور پر ساحل مرجان لیجے جو پانی کے درجہ حرارت میں ہلکی سی تبدیلی کی طرف بھی بہت حساس ہے اب ختم ہو چکے ہیں یہ مختلف انواع کی گھڑی میں ایک اہم جوڑ کی حیثیت رکھتے ہیں فضا میں ہوا کے بہاؤ کی سمت تبدیل ہو رہی ہے سائیکل میں بھی تبدیلی واقع ہو رہی ہے اور موسمی جغرافیہ بھی متغیر ہے نشیبی جزیروں مثال کے طور پر مالدیپ کے باشندے محفوظ تھے ان کی پریشانی میں اضافہ ہو رہا ہے کچھ آبادی پہلے سے ہی نئی اور بہتر علاقوں کی تلاش میں ہے اگر سمندر کی سطح میں اسی تیز رفتاری سے اضافہ ہوتا چلا گیا تو بڑے بڑے شہروں مثال کے طور پر دنیا کے سب سے گنجان آباد شہر صوفیوں کا کیا بنے گا ہر برس سائنسدانوں کی پیچنگولیاں ہمیں خطرے کی سگنی کا احساس دلاتی ہے دنیا کی کل آبادی کا 70 فیصد ساحلی میدانوں میں رہائش پذیر ہے دنیا کے پندرہ بڑے ترین شہروں میں سے گیارہ ساحلی پٹی یا دریاؤں کے نزدیک وقوع پذیر ہیں جو جو سمندری سطح میں اضافہ ہوتا ہے زیر زمین پانی کی سطح میں بھی نمک داخل ہونے لگتا ہے اور گندے پانی سے محروم ہونے دیتے ہیں ایسے لئے نقل مکانی ناگزیر ہو جاتی ہے صرف یہ غیر یقینی ہیں کہ وہ کسی بڑے پیمانے پر رونما ہوگی افریقہ میں کلیمبخارو کا پہاڑ اب شناخت نہیں اس کے 80 فیصد گلیشئرز اب باقی نہیں رہے موسم گرما میں اب وہاں دریا نہیں بہتے مقامی لوگ پانی کی قلت سے بری طرح متاثر ہیں یہاں تک کہ دنیا کے بلند ترین پہاڑی سلسلے ہمالیہ کے قلب میں پائی جانے والی ابدی برف اور گلیشیر بھی پسا پسی اختیار کرتے دکھائی دے رہے ہیں گلیشیر آبی چکر نے ایک اہم کردار ادا کرتے ہیں اوون میں پانی کو برف کی صورت میں مقید کر دیتے ہیں اور گرمیوں میں جب برف پگھلتی ہے تو اس پانی کو خارج کرتے ہیں ہمالیہ کے گلیشیر طرز تعلیم بڑے ایشیائی دریاؤں کا منبع ہے جرمنی سندھ گینگز میں کانگ اور ینگ سے کینگ شامل ہیں دنیا کے 2 ارب افراد پینے کے پانی کے لئے ان پر انحصار کرتے ہیں اور اسی طرح اپنی فصلوں کی آبپاشی کے لئے بھی جیسا کہ بنگلہ دیش میں گیمر اور برہما پترا کے دہانے پر واقع ہونے کی بنا پر بنگلہ دیش ہمالیہ اور سمندر کی سطح پر رونما ہونے والے عمل سے براہ راست متاثر ہو رہا ہے یہ دنیا چاند اور غریب ترین ممالک میں سے ایک ہے یہ پہلے ہی گلوبل وارمنگ کا نشانہ بن چکا ہے تیزی سے بڑھتے ہوئے سیلاب اور طوفان اس کی زمین کی کھیت کے ایک تہائی حصے کو ختم کر سکتے ہیں جب آبادی کو ایسے تباہ کن عوامل کا سامنا کرنا پڑے تو وہ بلا اس ہجرت پر مجبور ہو جاتی ہے یاد رہے کہ امیر ممالک کی بھی جان بخشی نہ ہوگی دنیا بھر میں خشک سالی رونما ہو رہی ہے آسٹریلیا میں آدھے کھیت پہلے ہی متاثر ہو چکے ہیں جس میں توازن نے گزشتہ بار ہزار برس ہماری نمو کی ہے آج ہم اس کو اپنے ساتھ سمجھوتہ کرنے پر مجبور کر رہے ہیں جنگلوں میں لگی آگ کے اثرات ہمارے بڑے شہروں کو

لیٹ میں لے رہے ہیں یہ گلوبل وارمنگ کے عمل میں شدت کا سبب بنتی ہے درختوں کے جلنے کی صورت میں کاربن ڈائی آکسائیڈ پیدا ہوتی ہے وہ نظام ہمارے ماحول کا زعم ہے بری طرح بگڑ چکا ہے وہ اس

5Part

ان خوبصورت مناظر کے سر پر ماحولیاتی تبدیلی کا گھڑیاں بج رہا ہے یہاں صاحب یہ اور دنیا کے کچھ اور حصوں میں اس قدر ٹھنڈ ہے کہ زمین مستقل جمی ہوئی ہے اسے فرصت ہی منجمن پیپر فرسٹ کہا جاتا ہے اس کی سطح کے نیچے بھی موسمیاتی تبدیلی کا ناظم نصب ہے میتھین گرین ہاؤس گیس ہے اور کاربن ڈائی آکسائیڈ سے 20 گنا زیادہ طاقتور ہے اگر یہاں پر ماسٹر بدل جائے تو اس کے نتیجے میں میتھین گیس کا اخراج ہونے لگے گا اور گرین ہاؤس ایفیکٹ انسانی قابو سے باہر ہو جائے گا یہ ایسا عمل ہو گا جس کے تباہ کن نتائج کا اندازہ تک نہیں لگا سکتے ایسا ہونے پر ہمیں نہ معلوم حالات کا سامنا کرنا پڑے گا ایسے کسی انجام سے بچنے کے لیے ہمارے پاس دس برس سے زیادہ کا عرصہ نہیں بچا جس نے ہمیں اپنے طور و اطوار بدل گئے ہوں گے ہم نے ایک ایسے مظاہر کو جنم دے دیا ہے جو خود ہمارے قابو میں بھی نہیں ہیں نسل انسانی کے آغاز سے پانی ہو اور زندگی کی دیگر اقسام آپس میں منسلک ہیں لیکن حال ہی میں ہم نے ان کے تعلق کو توڑ کر رکھ دیا ہے ہمیں اب حقائق کا سامنا کرنا پڑے گا جو ہم جانتے ہیں اس پر ہمیں یقین کرنا ہی ہو گا جو ہم نے دیکھا ہے یہ سب انسانی رویوں کا ہی مظاہرہ ہے ہم نے اپنے عکس کے مطابق اس دنیا کو سنبھال لیا ہے اب ہمارے پاس اسے بدلنے کے لیے بہت کم وقت رہ گیا ہے یہ صدی نو ارب انسانوں کا بوجھ کیسے اٹھایا جا سکے گی اگر ہم اس کی جود بھی سے انکار کرتے جو ہم نے تنہا خود کیا ہے دنیا کی 20 فیصد آبادی 80 فیصد وسائل استعمال کر رہی ہے دنیا فوجی اخراجات پر ترقی پذیر ممالک کی امداد کے لئے گلی 12 گنا زیادہ خرچ کر رہی ہے پینے کے گندے پانی کی وجہ سے روزانہ پانچ ہزار افراد مر رہے ہیں ایک ارب آبادی کے لیے پینے کے صاف پانی تک رسائی نہیں تقریباً ایک ارب افراد بھوک کا شکار ہے دنیا بھر کی تجارت میں 40 فیصد سے زائد اناج مولیٹیوں کی خوراک اور بائیو سے سرخ ہو رہا ہے کاشت کے قابل زمین کا چالیس فیصد طویل مدتی نقصانات میں آچکا ہے ہر برس 13 ملین ہیکٹر جنگلات ختم ہو رہے ہیں ہر چار میں سے ایک مومن ہر آٹھ میں سے ایک پرندہ اور ہر تین میں سے ایک ہے جن کی نسل کا اندیشہ ہے یہ ان وہ قدرتی شرح کے برخلاف ایک ہزار گنا تیزی سے ختم ہو رہی ہیں ماہی گیری کے علاقے میں تین چوتھائی یا تو ختم ہو چکے ہیں یا ہونے کے نزدیک ہے گزشتہ پندرہ برسوں کا اوسط درجہ حرارت اب تک کی انسانی تاریخ کا ریکارڈ کردہ سب سے زیادہ درجہ حرارت ہے چالیس برس پہلے کے مقابلے میں ایکسپ اب چالیس فیصد پہلی ہو چکی ہیں موسمیاتی تبدیلیوں کی وجہ سے ہونے والی نقل مکانی کا اندازہ دو ہزار پچاس تک کم از کم دو سو ملین مہاجرین کا ہے ہماری کی کی قیمت بہت بھاری ہے اور اسے انہی بھی چکانا پڑے گا تو اس میں فعال طور پر ملوث نہیں ہیں نے صحرا میں کسی شہر کی طرح پھیلے ہوئے پناہ گزینوں کے کیمپوں کو دیکھا ہے کتنے ہی مرد عورتیں اور بچے کل راستے کے کنارے پر بے یار و مددگار چھوڑ دیے جائیں گے اور یہ ہے کہ انسان کچھتی کو توڑنے کے لئے دیوار تعمیر کی جائیں لوگوں کو جد آ کر دیا جائے اور دوسروں کے مصائب سے الگ تھلک کی خوشیوں کی حفاظت کی جائے نو امید ہونے کا وقت گزر چکا ہے میں جانتی ہوں کہ ایک اکیلا آدمی بھی ہر دیوار گر سکتا ہے مایوس ہونے کا وقت گزر چکا ہے دنیا بھر میں پانچ میں سے چار بچے سکول جاتے ہیں اس سے پہلے کبھی بھی اتنی بڑی تعداد میں انسان تعلیم سے آراستہ نہیں ہوئے امیر ترین سے



غریب ترین تک ہر کوئی اپنا کردار ادا کر سکتا ہے لیسو تھو دنیا کے غریب ترین ممالک میں شمار ہونے کے باوجود تناسب کے حساب سے لوگوں کی تعلیم پر سب سے زیادہ خرچ کرتا ہے جو دنیا کی امیر ترین ریاستوں میں شمار ہوتا ہے میں بہترین یونیورسٹیاں تعمیر کی ہے ثقافت تعلیم و تحقیق اور جدت انگریزی یہ وسائل ہیں جن کی زبان نہیں مصائب اور آزمائشوں کے مقابل لاکھوں اہنجیونے نے یہ ثابت کیا ہے کہ لوگوں کے درمیان جگہ کا تعلق قوموں کی خود غرضی کے رشتے سے کہیں زیادہ مضبوط ہے بنگلہ دیش میں ایک شخص نے ناقابل تصور بات سوچی اور ایک ایسا بینک قائم کیا جس میں غریبوں کو قرض دیتا ہے تیس برس کے عرصے میں اس نے 150 افراد کی زندگیاں بدل دیں ان کا امتحان قدرتی وسائل سے مالامال 11 بجے اعظم ہے جس پر کسی ملک کا اجارہ نہیں یہ ایک ایسا قدرتی مقام ہے جو سائنس اور امن کے لیے وقف ہے تو نے ایک معاہدے پر دستخط کر کے اسے ایک ایسا خزانہ بنا دیا ہے جو تمام انسانیت کی مشترکہ ملکیت ہے یہ ثابت نہیں حکومتوں نے علاقائی پانی کی تقریباً 200 فیصد کی حفاظت کے لیے کام شروع کیا ہے یہ بہت زیادہ تو نہیں مگر برس پہلے کے مقابلے میں دو گنا ہے پہلی قدرتی پارک ایک صدی سے کچھ پہلے تعمیر کیے گئے یہ براعظموں کی کل 13 فیصد سے کچھ زیادہ رقبہ کہتے ہیں اور ایسا مقام تشکیل دیتے ہیں جہاں انسانی سرگرمیاں انواع مٹی اور قدرتی مناظر سے ہم آہنگ ہوں انسان اور قدرت کے مابین ہم آہنگی اور حسن ترتیب کسی استثنا کے بجائے ایک قانون کے طور پر عمل کر سکتا ہے امریکہ میں نیویارک کو احساس ہو گیا ہے کہ قدرت ہمارے لیے کتنی مہربان ہے یہ جنگلات اور جھیلیں تمام شہر کو پینے کا پانی فراہم کرتی ہیں جنوبی کوریا میں جنگ نے جنگلات کو اجاڑ کر رکھ دیا تھا مگر جنگلات کی بحالی کے قومی پروگرام کے تحت 65 فیصد ملک میں درخت لہلہا رہے ہیں فیصد سے زائد کاغذ کو دوبارہ استعمال میں لایا جا رہا ہے کوسٹاریکا نے ان دونوں ریاستوں میں سے ایک کا انتخاب کرنا تھا فوجی اخراجات یا زمین کی بقا آج اس ملک میں کوئی فوج نہیں اس نے اپنے وسائل کو تعلیم ماحولیاتی سیاحت اور جنگلات کی حفاظت کے لیے وقف کر دیا جب وہ دنیا میں سب سے زیادہ نقلی جانے والے ممالک میں شمار کیا جاتا ہے اس کے شہتیروں کے لیے ایک خاص حد نافذ کر دی ہے وہی کہ ایک ہیکٹر میں ایک سے زیادہ درخت نہیں کاٹا جائے گا اس سے گلامک کے اہم ترین مسائل میں سے ایک ہے مگر انہیں اپنی تخلیق نو کیلئے وقت درکار ہے جنگلات کے دیر پا استحکام کے لیے پروگرام پائے جاتے ہیں ضرورت ہے کہ انہیں لازمی قرار دے دیا جائے صنعتکاروں اور صارفین دونوں کے لیے یہ موقع ہے کہ وہ انصاف سے کام لے جب منصفانہ بنیادوں پر تجارت کی جائے جب بیچنے اور خریدنے والا دونوں فائدہ اٹھائیں تو ہر کوئی خوشحالی پائے گا معقول زندگی بسر کر سکے گا وہ لوگ جن کے اوزار محض ان کے ہاں تھے اور وہ جو جدید مشینوں کی مدد سے فصل اگاتے اور ریاستی سب سے ڈیل کرتے ہیں ان دونوں کے مابین عدل اور منصفانہ سلوک کیسے ممکن ہے آئیے ایک ذمہ دار صاحب نے اس بارے میں سوچیں جو آپ خرید رہے ہیں مایوس ہونے کا وقت نہیں ہے میں نے انسانی بیانیے پر صراط دیکھی ہے یہ پوری دنیا کی خوراک کا سامان کر سکتی ہے اگر گوشت کی پیداوار کی ضرورت انسانوں کے منہ سے نوالے نہ چھینے میرے ماہی گیروں کو دیکھا ہے جو سمندر سے حاصل ہونے والے اس گانے کی قدر کرتے اور اس کا خیال رکھتے ہیں مینی گھروں کو ان کی توانائی کی ضرورت کو خود بجلی بنا کر پورا کرتے دیکھا ہے دنیا کے پہلے ماحول دوست ضلع فرائی برگ جرمنی میں 5 ہزار افراد رہتے ہیں دیگر کے شہر اس منصوبے میں شراکت داری کر رہے ہیں ممبئی وہ ہزاروں شہر ہے جو اس میں شامل ہوا ہے نیوزی لینڈ آئس لینڈ آسٹریلیا سویڈن اور دیگر اقوام نے توانائی کے قابل تجدید ذرائع یعنی ری نیو سوئنگز کی تعمیر و ترقی کو اولین ترجیح میں رکھ لیا ہے میں جانتی ہوں کہ ہماری

استعمال کی توانائی کا 80 فیصد اور ذرائع سے حاصل ہوتا ہے ہفتے کو نکلے سے توانائی بنانے والے دو نئے پلانٹ صرف چین میں تعمیر ہو رہے ہیں مگر میں نے ڈنمارک میں کوئلے سے چلنے والے پلانٹ کا نمونہ بھی دیکھا ہے جو کاربن کو ہوا کی بجائے مٹی میں خارج کرتا ہے مستقبل کیلئے کیا حل تجویز کیا جائے ابھی تک کوئی بھی نہیں جانتا میں نے آئس لینڈ میں بجلی بنانے کا ایسا پلانٹ دیکھا ہے جو زمین کی حرارت سے کام کرتا ہے جیو تھرمل پاور میں نے اس انکل معاشرے کو دیکھا ہے جو سمندر کی لہروں پر بے نیازی سے پڑا ان کی توانائی جذب کر کے اس سے بجلی بنا رہا ہے مینیچر مار کے ساحل پر ہوائی فارم دیکھے ہیں جو عمل کی ضرورت کی 20 فیصد بجلی بنا رہے ہیں امریکہ چین بھارت جی اور سپین قابل تجدید توانائی یعنی ری نیو ایبل انرجی کے سب سے بڑے سرمایہ کار ہے اس فلم نے یہ اب تک ڈھائی لاکھ ملازمتیں دے چکے ہیں زمین پر بھلا کوئی ایسا مقام بھی ہے جہاں آندھی نہ چلتی ہو میرے صحرا کی وسعت کو گرمی سے تقدیر دیکھا ہے زمین پر موجود ہر شخص ایک دوسرے سے جڑی ہوئی ہے اور زمین سورج سے منسلک ہے جو اس کی توانائی کا اصل ذریعہ ہے کیا انسان پودوں کی نقل کرتے ہوئے سورج کی توانائی کو پکڑ نہیں سکتے محض ایک گھنٹے میں سورج زمین کو اتنی توانائی دیتا ہے جتنی کل انسانیت ایک برس میں استعمال کرتی ہے جب تک زمین موجود ہے سورج کی توانائی کو زوال نہیں ہمیں کرنا یہ ہے کہ زمین میں مزید سوراخ کرنے کی بجائے آسمان کی طرف دیکھیں ہمیں یہ سیکھنے کی ضرورت ہے کہ سورج کی مدد سے کیسے کاشت کریں یہ تمام تجربات محض مثالیں ہیں مگر یہ ایک نئی بیداری کی گواہی دیتی ہے انسان کی ایک ایسی نئی مہم کا آغاز کرتے ہیں جس کی بنیاد اعتماد ذہانت اور مل بانٹنے پر رکھی گئی ہے یہ ایک دوسرے کے ساتھ اکٹھے چلنے کا وقت ہے ہم جو کچھ گنوا چکے ہیں اس سے کہیں زیادہ اہم ہیں ہمارے پاس ابھی بچے ہمارے پاس ابھی بھی دنیا کی نصف جنگلات ہزاروں دریا جھیل اور گلشیر موجود ہیں اور اسی طرح فروغ پاتی ہوئی ہزار ہا ان باہم جانتے ہیں کہ ابھی ہمارے پاس حل ڈھونڈنے کا امکان ہے ہم سب میں وہ قوت موجود ہے کہ ہم دنیا میں تبدیلی لاسکتے ہیں تو پھر ہم کیا سوچ رہے ہیں۔