PERITEXTUAL FEATURES OF ENGLISH-URDU TRANSLATIONS IN PAKISTAN: A POLYSYSTEM APPROACH

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Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that the thesis **Peritextual Features of English-Urdu Translations in Pakistan: A Polysystem Approach** 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 future, be submitted by me for obtaining any other degree from this or any other university or institution.

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ABSTRACT

Title: Peritextual Features of the English-Urdu Translations in Pakistan: A Polysystem Approach

In the Pakistani context, research in literary translation has generally tended to focus on the comparisons between source texts and target texts in order to identify departures from and distortions of the source text with reference to certain theoretical paradigms. That is why only the translated texts have remained the focus of research for decades. However, almost every product of translation, in its published form, is surrounded by other (meta-)textual features which are located either before or after the translated text. There are also certain textual features inside the book which contain very useful, yet generally ignored, information about translation. These features are called peritextual features and because of their peripheral positionality, they have received minimal attention of the Pakistani scholars. Addressing this lacuna, this study has explored the peritextual features—forewords, prefaces, translator notes, end notes and any other commentary either preceding or succeeding the text— of the English-Urdu translations in Pakistan in terms of their alignment with or departure from the major paradigms of translation. The study is descriptive-qualitative in nature. It uses purposive sampling for which 15 English-Urdu translations were selected from the target population of about 100 translations. The peritextual features of the selected translations have been examined, under the polysystem approach, in light of the Toury's norms of translation and Even-Zohar's polysystem theory to explore the theoretical tilt of English-Urdu translators with reference to major translation paradigms. The textual analysis established, while taking into consideration the initial, preliminary and operational norms (taken from the peritexts), that majority of the translators and translation critics aligned with the target-oriented or acceptability paradigm and reflected as well as conformed to the secondary position of translation in literary (poly-)systems of Pakistan. Within the target-oriented paradigm, they aligned with sense-for-sense translation, domestication, dynamic equivalence and free translation signifying variations within the same paradigm with varying degrees of orientation toward the target texts. Only a few of them preferred the source-oriented paradigm while falling back upon literal, faithful and semantic translations. The study is significant as it not only offers contextual information about the process of translation provided by the translators and critics but also because of being first of its kind in Pakistan.

TABLE OF CONTENTS

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DEDICATION

Dedicated to the light of my eyes and the joy of my life: my beloved parents.

Zahoor ul Islam and Urfana Naheed

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

1.1.1 Communication and Language

Communication is a part and parcel of our sociocultural and multilingual life. In fact, it can be termed as a circulatory system of life, as life, in its various forms, thrives and survives through communicative networks and informational arteries. Communication, in its essence, is a process of getting across or transmitting a certain message either verbally or non-verbally. Whereas nonverbal communication involves the use of paralinguistic features such as eye contact, facial expressions, gestures and others features of body language, verbal communication entails the use of language.

Language is a conventionally/arbitrarily established systematic set of meaningful signs and symbols that are used in acceptable and logical combinations for the purpose of communication (Ellis, 2000). If communication is the circulatory system of life, language must be its heart, for it is the most vital part of this system. It is through language that most of the interaction among human beings and nations takes place. Owing to its ubiquitous relevance, language plays a key role in all walks of life (Ellis, 2000). One of its most important roles is bridging the gap between cultures and civilizations by introducing them to each other which is mostly done through interpretation and translation.

1.1.2 Language and Translation

Translation is as old as language itself, for language is a medium of communication and communication in itself is one of the many forms of translation. According to Liu (2016), "Every act of communication is a miracle of translation" (p. 7). Translation is an expression of language which rewrites or recreates a text by using a different code or mode. When we use language, we translate our feelings, emotions, thoughts and needs into words or signs. Thus, the very use of language involves/necessitates the process of translation. Translation, however, in the traditional sense, has been understood as and associated with the act of transferring a text from a source language into a target language (Malmkjær, 2005). It initiated out of the interactional needs of the communities using different modes and media of communication. It first came out in the form of interpretation (oral translation)

and later developed into written forms/codes. The earliest examples of written translation include the treaties signed by communities and nations. As communication between communities gradually increased, the translation process improved and acquired greater refinement and attention.

Jakobson (1959) has described three types of translation: 1) "intralingual translation" which refers to carrying across meanings from one text into another in the same language as in rewording, summarizing, rephrasing or rewriting; (2) "Inter-semiotic translation" which means to carry across meanings from one mode into another mode as interpreting verbal signs by nonverbal signs; (3) "Interlingual translation" which carries across meanings from a text in one language into that of another language.

It is the interlingual translation that has been the traditional focus of translation and Translation Studies (Munday, 2008). Most of the earliest known translations which have been commented upon are also interlingual. The roots of interlingual translation can be traced back to ancient civilizations and it is said to have been initiated in the Mesopotamian Era when the Sumerian poem *Gilgamesh* was rendered into Asian languages in the Second Millennium (Thompson, 2021).

Although the practice of translation is long-established, it emerged as an academic discipline in the latter half of the 20th century, specifically with the publication of James. S Holmes' paper *The Name and Nature of Translation Studies* in 1988 (see Munday,2008). He coined the term 'Translation Studies' and thus, gave a name to the body of knowledge regarding the process and practice of translation. Translation Studies is now an established field of knowledge and is expanding rapidly. It is largely interdisciplinary and routinely deals with the study of the theory, description and application of translation and interpretation in tandem with a broad range of other domains. As an interdisciplinary field, Translation Studies borrows much from the various fields of study that intersect with translation. These include, but not confined to, comparative literature, computer science, sociology, history, linguistics, philology, semiotics, philosophy, cultural studies, lexicography and terminology (Davies, 2007).

1.1.3 Literary Translation and Peritextual Features

One of the most prolific and perhaps archetypal kinds of translation is literary translation. It is distinguished from translation in general. It has always been a matter of much discussion and dispute among translation scholars due to its specific features,

protocols, requirements and modalities. It has been presented as a mode of cross-cultural communication in its most characteristic form. It is not only a TL (target language) replica of a text in SL (source language), but it is also a creative process by which meaningful experience is communicated from one language to another. It is not only a linguistic process but also a cultural phenomenon.

Research in the field of literary translation has generally tended to focus on the comparisons of source texts and target texts in the light of specific translation theories and paradigms. Such research studies have explored the translators' approach and translating strategies by analyzing the target text. Thus, the translated texts have been the focus of research in translation studies for decades. However, almost every product of translation, in its published form, is surrounded by other textual features as well as larger sociocultural and historical cultural framings. Bakhtinian dialogism appears to be especially relevant to the practice of translation which, by definition, is located at crossroads of a wide array of cultural, linguistic and historical influences. These other textual features were first recognized as paratexts by a French literary critic Genette (1991). He stated:

> Literary work consists, exhaustively or essentially, of a text, that is to say (a very minimal definition) in a more or less lengthy sequence of verbal utterances more or less containing meaning. But this text rarely appears in its naked state, without the reinforcement and accompaniment of a certain number of productions, themselves verbal or not, like authors' names, a title, a preface, illustrations, etc. One does not always know if one should consider that they belong to the text or not, but in any case, they surround it and prolong it, precisely to present it, in the usual sense of this word, but also in its strongest meaning: to make it present, to assure its presence in the world, its "reception" and its consumption, in the form, nowadays at least, of a book (p. 261).

These surrounding features are paratexts and have been defined by Genette (1997) as "those liminal devices and conventions, both within the book (peritext) and outside it (epitext), that mediate the book to the reader: titles, and subtitles, pseudonyms, forewords, dedications, prefaces, intertitles, epilogues and afterwords" (p. 18).

Based on the above definition, paratexts can be divided into two types: peritextual features and epitextexual features. Peritextual features refer to those elements that are appended to the text such as front covers, back covers, titles, subtitles, prefaces, introductory notes, copyright information, endpapers, etc. while epitextual features refer to those elements which are located outside the text such as interviews, advertisements, and reviews.

These texts contain very useful, yet generally ignored, information about translation. It is here that the translator normally provides certain information regarding the source text and discusses certain issues regarding the translation. In these 'liminal' spaces, a translator is more likely and forthcoming to express his/her theoretical and instrumental assumptions about translation as well as to spell out his/her "philosophy" of translation, if any. Translators have long engaged in the practice of discussing their source texts, methodological preferences and linguistic and pragmatic choices. Munday (2009) explains that:

> one of the characteristics of the study of translation is that, certainly initially, it was based on the practice of translating; much early writing was by individual translators and directed at explaining, justifying or discussing their choice of a particular translation strategy. (p. 1)

Munday (2016) also acknowledges the value of studying these prefaces and asserts that "translation prefaces are a source of extensive information on the translation methods" (p. 52). However, because of being situated on the periphery of translation, these texts have received scant attention of scholars and researchers. The present study seeks to bridge this lacuna and will focus on the peritextual features of English-Urdu literary translations.

1.1.4 Peritextual Features and the Polysystem Approach

Polysystem approach is part of Descriptive Translation Studies (DTS). So much so that Hermans (2014) has used the two terms synonymously for an approach that was proposed in 1970, gained eminence in the following decades, and is still vigorous. This systemic and descriptive approach brought a colossal change in the general outlook towards the theory and practice of translation. Translation that used to be widely regarded as an isolated phenomenon, particularly linguistic, now began to be viewed as a part of larger social, historical and cultural framings.

This approach takes into account the context of things and strives to explore why there is whatever there is. As was put by Hermans (2019), this approach, descriptive in nature, is interested in investigating norms and governing factors in the production as well as reception of translation. Thus, it aims at studying the process of translation as it is and accounts for its nature and occurrence. He further adds that its primary focus is on what the translators and translation critics do and say and what it means for the theory and practice of translation. In this regard, translations as well as the statements about translations both can be utilized for an extensive process of theorization (Hermans, 2019).

It is for this reason that the polysystem approach has been adopted to study the peritextual features. As these features are the platform for translators and critics to spell out their views about translation and their choices, these are crucial sites of information about translation norms and paradigms. This is what this approach seeks to address, and thus has been the more suitable option for this study.

In Pakistan, there is a long-established and extremely varied tradition of translating literary texts into Urdu. Thousands of literary texts from different languages have been translated into Urdu. However, the most frequently translated source-text language remains English. Due to this rich tradition of translation into Urdu, English-Urdu literary translations are an integral part of the Pakistani literary system. Through the analysis of the peritextual features of English-Urdu literary translations (novels, short stories, plays) in the light of translation norms, the position of English-Urdu literary translation in the literary system of Pakistan can be identified. Tracing the trajectory of the position occupied by literary translation in the polysystem of Pakistan can prove to be instrumental in describing its evolution considering its alignment with or departure from the major paradigms of translation.

This study aims at critically and comprehensively look into the peritexual features of English-Urdu translations in Pakistan. In this regard, I have drawn upon two of the main theorists: Gideon Toury and Even Zohar and the central framework which I have taken is that of polysystem. Polysystem is primarily a major translational / textual framework which takes translations / texts as 'systems' located both vertically and horizontally in a larger matrix of other greater systems. Peritexual features constitute an integral part of the functionality of these systems.

1.2 Statement of the Problem

Translation is a norm-governed process. Peritextual features are one of the key sources of information—regarding the norms or the paradigms of translation—given first hand by translators, publishers, reviewers and other participants in the translation act. These features can be examined, with the help of the polysystem approach, in light of the norms of translation to trace the trajectory of the major paradigms used, rejected or recommended by the English-Urdu translators in Pakistan. This would help us to determine some sort of pattern out of the present, jumbled maze of the prevalent moods, translational preferences and methodological assumptions.

1.3 Research Objectives

(1) To investigate the peritextual features of English-Urdu translations

(2) To explore their alignment with or departure from the major theories/paradigms of translation

1.4 Research Questions

(1) What are the peritextual features of the English-Urdu translations in Pakistan?

(2) How do these features tend to align with or depart from the major theories/paradigms of translation?

1.5 Significance of the Study

The study of peritextual features is valuable in that it seeks to give attention to the dimensions which are usually considered trivial because of their being located on the peripheries and liminal spaces. It is common to skip peritexts and go straightaway to what we tend to call "translation proper". The present research is one of the preliminary studies on peritextual features of English-Urdu translations in Pakistani context. It has highlighted a number of translation issues that these peritextual features have brought into discussion, and could be further explored by scholars, researchers and translators.

The study also provides insight into the prevalent tendencies towards English-Urdu literary translation in Pakistani translation tradition by adopting a polysystem approach to study the peritextual features. As polysystem approach contextualizes the process of translation, the study also highlights the controlling factors behind the prevalent tendencies and thus gives a full description of the phenomenon of translation.

1.6 Delimitation of the Study

The study is delimited to the peritextual features of the selected 15 English-Urdu literary translations (see data collection). The term "peritextual features" in the context of this study, refers to the extra texts or surrounding texts, having known authors and attached in the book either preceding or succeeding the main translated text. These 15 translations were selected out of the about 100 translations because they contained the required peritextual features having information regarding translation norms and paradigms.

1.7 Organization of the Study

The study has been organized in 5 chapters:

Chapter 1 introduces the topic as it provides information about its background; mentions its key controlling factors, i.e., problem statement, research objectives and research questions; highlights its significance, delimits its scope, and lastly describes its organizational framework.

Chapter 2 reviews the relevant literature on the topic highlighting the research gaps and addressing the theoretical and methodological concerns of the study.

Chapter 3 describes the employed methodology of this research with its underpinning rationale. It entails research design, data collection method, sampling technique, theoretical framework and data analysis technique.

Chapter 4 analyzes the selected peritextual data in light of the selected theoretical framework in order to address the research objectives and research questions.

Chapter 5 concludes the study by summarizing the conducted research and giving recommendations as well as suggestions for the translators and future researchers.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

This chapter provides a critical assessment of the relevant literature on the topic. The literature has been reviewed thematically. It has been organized into themes of conceptual, theoretical, methodological and practical interests relevant to the present study. The conceptual themes and sub-themes provide the background knowledge and an explanatory schema of the theoretical approaches under study. The theoretical themes give an in-depth insight into the rationale of the underpinning theories. The methodological themes address the methodological concerns of the study. The practical themes identify and substantiate the research gap(s). The flow of information will follow "from general-to-specific" trajectory starting all the way from the historical background of English-Urdu translation tradition and moving forward towards the peritextual features.

2.2 The Tradition of English-Urdu Translation

The tradition of English-Urdu translation was set in immediately with the arrival of the British in the Indian Subcontinent in the 17th and the 18th centuries. The Portuguese and English were the initial progenitors of this tradition. The Bible was the first English text that was translated into Urdu by a priest of Denmark, named Benjamin Shultz, in 1741. Several other translations of the Bible into Urdu were rendered and published from time to time. In order to promote Christianity in the Subcontinent, the British Government demanded translation of English religious books into Urdu. Then, a series of translations both non-literary as well as literary from English into the local languages (or *vernaculars*, as they were called pejoratively) began (Baig, 2013).

2.2.1 English-Urdu Non-literary Translation Tradition

Non-literary texts are non-fictional informational texts characterized by facts and simple and clear language. Simply put, they are those texts which are not literary in nature and mostly deal with descriptive and factual issues. In the initial phase of English-Urdu translation, non-literary texts were prioritized over literary texts. The focus was primarily on translation of academic material. As highlighted by Imtiaz (2015) that translation took a more systematic form, when Fort William college was established in 1800, but this

college was more inclined towards translating scientific material, due to which, very little attention was paid to the translation of pure literature. It is also important to note that this college did not emphasize literal translation but preferred sense-for-sense translations.

Likewise, Delhi College, founded in 1825, played a significant role in nourishing the tradition of English-Urdu translation. The Vernacular Society was established in 1840, and efforts were made to develop Indian languages through the compilation and translation of modern books. The Vernacular Society insisted on translating from English and preferred free translation instead of literal translation. More extensive translation work was done here than at Fort William College, but even here, the translations of literary books were much less than those of other sciences (Imtiaz, 2015). The changes in translation practice can also be observed that how it shifted from strictly source-text oriented approach to sense-oriented and then free translation.

Another contributing society to promote English-Urdu non-literary translation was the Scientific Society established by Sir Syed Ahmad Khan in 1864. In its very first meeting, Sir Syed declared that this society aims at translating academic, scientific and historical books into Urdu (Baig, 2013). Thus, it was also focused on rendering non-literary translations. The driving force behind these translations seems to be the desire of making the Muslims familiar with the modern sciences.

Similarly, various organizations were established to further strengthen this tradition such as *Anjuman-e-Punjab Lahore* in 1865, *Anjuman Ilmi, Badayun* in 1865, Scientific Society Muzaffarpur in 1868, *Anjuman Muradabaad* in 1868, *Sarishta Uloom-o-Funoon*, Hyderabad Daccan in 1897 and *Anjuman-e-Taraqi-e-Urdu* in 1903. All these societies contributed to the development of this tradition. In addition to these organizations, some educational institutions also played a key role in promoting English-Urdu translation. Some of these include: Oriental College Lahore (1869), Islamia College Peshawar (1890), Sondhi Translation Society, Government College Lahore (1917), *Dar-ul-Tarjuma*, *Jamia Usmania* (1919), and *Idara-e-Adbiyaat-e Urdu, Haiderabaad Dakan* (1931).

After Partition, the need and importance for translation was acutely felt and various institutions were established for this purpose. Some of them include *Majlis-e-Taraqqi-e-Adab* Lahore (1950), Pakistan Historical Society Karachi (1953), Publications of Franklin, Lahore (1972), *Shoba-e- Tasneef-o-Taleef*, *Tarjuma*, Karachi University (1957), National Language Promotion Department (1979) and *Tarraqi Urdu Board* Karachi (1985).

2.2.2 English-Urdu Literary Translation Tradition

Literature and translation have strong ties with each other. As was pointed out by Ezra pound (qtd. in Millan and Bartrina, 2013), "a great age of literature is perhaps always a great age of translations or follows it" (p.447). Literary translation is one of the most complex forms of translation. Its complexity lies in the fact that literary texts are cultural products and are encoded in a figurative and unusually polysemic language. Since culture varies from place to place, there is a great deal of linguistic, cultural, and ideological variations in the world. Decoding the meaning embedded in a literary text in one language, and encoding it back in the target text in another language, retaining its literary essence, is indeed a daunting task. This difficulty arises from the notion that a target text of a literary source-text must have "a literary merit of its own" (Wittman, as cited in Millan & Bartrina, 2013, p. 438). That is why most of the literary translations are rendered by literary authors.

English-Urdu literary translation is a long-standing tradition stretching over about two centuries. Samuel Johnson's *The History of Rasselas, Prince of Abyssinia* was the first literary text to have been translated into Urdu as *Tawarikh-e-Raslas, Shehzada Habsh Ka* in 1839. It was translated by Sayyed Muhammad Mir Lakhnavi who had also translated a six-volume chemistry book of Reverend Charles in 1828. In the initial stages of English-Urdu translation tradition, as mentioned above, very little attention was given to literary translation. (Baig, 2016)

However, with the establishment of *Anjuman-e-Taraqi-e-Urdu* in 1903 and The *Usmania* University in 1918, English-Urdu literary translation got a new lease on life. Hundreds of English literary texts were translated into Urdu. In Pakistan too, many organizations (mentioned above) were established to promote English-Urdu literary translation. Besides, the Urdu literary journals have also been instrumental in stabilizing this tradition. As per rough estimations, more than two thousand literary books from Western languages have been translated into Urdu (Baig, 2016).

An overview of English-Urdu translations reveals that translation has played a very important role in extending the scope of Urdu language and literature. For example, literary translations introduced new styles, evoked new expressions of feeling, imparted new intellectual approaches, and provided new forms of expression (Baig, 2016). It shows that translation assumed a primary position in the literary polysystem and was at the center introducing new literary forms and conventions into the target culture.

Since the present study deals with the peritextual features of translated novels, plays and short stories, a brief introduction of these genres in the English-Urdu translation tradition is given below.

2.2.3 English-Urdu Translation of Novel

In the Urdu literary translation tradition, novel is one of the most frequently translated genres. In fact, the first English-Urdu translated literary text was also a novel. It was, first and foremost, through translation that the genre of novel was introduced into the Urdu literature. Following the Western novelists, especially, Victor Hugo, Alexander Doma, Leo Tolstoy, Ivan Turgenev, Emile Zola, Anatole France and Walter Scott etc., Shad Azimabadi, Sajjad Azimabadi, Abdul Halim Sharar, Rashid ul Khairi and Mirza Hadi Ruswa popularized this genre in Urdu (Baig, 2016).

Baig (2016) has listed almost 921 novels translated from English or through English into Urdu in his book *Urdu mein Tarjume ki Riwayat*. Almost all the great Western novelists have been translated into Urdu. Some of the notable translators in this field are Thirath Raam Ferozpuri (who alone translated 110 novels), Mirza Haadi Ruswa, Muhammad Hassan Askari, Aziz Ahmad, Shahid Hameed, Intizar Hussain, Shan ul Haq Haqqi, Inayat Ullah Dehlvi, Anees Nagi, Majnu Gorakhpuri, Ibn-e-Insha, N.M. Rashid and Qurat-ul-Ain Haider etc., just to mention a few.

2.2.4 English-Urdu Translation of Dramatic Texts

The tradition of translating English dramas into Urdu was set in with the establishment of the *Parsi Theatre* in the Indian subcontinent. Through this theatre an attempt was made to build a relationship with Europe. Shakespeare was most frequently translated, but the translations mostly were free and, at times, far adrift from the source texts. Even plots underwent changes in translation, let alone linguistic and lexical transformations. They were highly domesticated. The reason for this over-domestication has been highlighted by Baig (2016): "Their desire to succeed at the box office kept us away from the artistic merits of English drama" (p. 263, my translation). However, there are a few translators such as Abid Hussain, Aziz Ahmed, Muhamad Noor Elahi, Fazal Rehman and Ansaar Naasri who rendered very authentic translations. Baig (2016) has listed 237 plays translated from English into Urdu.

2.2.5 English-Urdu Translation of Short Stories

According to Baig (2016), in West, the genre of short story came into being after the evolution of novel, and through translation this genre made its way into Urdu literature. However, in our literary system, the evolution of short story is comparatively faster than that of novel, because it was popular with the writers and readers alike. The history of Urdu Short Story tradition is a literary account stretched over about 119 years. At its initial stages, three names—Chekhov, Maupassant and Rabindranath Tagore—were translated through English into Urdu. Prem Chand introduced Tagore while Saadat Hasan Manto introduced Chekhov, Maupassant, Leo Tolstoy and Maxim Gorky. The next frequently translated writer was Rudyard Kipling. In the 19th century, due importance was given to the two American short story writers, Edgar Allan Poe and O. Henry. After the translation of Edgar Allan Poe, his artistic merit can be seen in the short stories of Mrs. Abdul Qadir and Hijab Imtiaz Ali. Another widely translated figure was Somerset Maugham who went very popular because of his easy, simple diction and style (Baig, 2016).

Baig (2016) has listed 97 collection of short stories translated from western languages into Urdu. Most of them are either directly translated from English texts or from other western languages through English.

2.3 Major Paradigms of Translation

A paradigm is an accepted or established pattern. In the context of the present study, it refers to the established patterns of translation. Most of the theorization on translation is centered around mainly the two major patterns of translation: source text-oriented-pattern and target text-oriented-pattern. Translation theories or concepts that emphasize adherence to the source text/language/culture belong to source-oriented paradigm, which has been identified by Even-Zohar and Gideon Toury as the pole of adequacy. While theories or concepts that accentuate adherence to target-text/ language/culture fall under the target-oriented paradigm, which corresponds to what Even Zohar and Toury called the pole of acceptability. Some of the major concepts of both paradigms are discussed below:

No.	Source-Oriented Paradigm (Adequacy)	Target-Oriented Paradigm (Acceptability)

1	Word-for-word translation	Sense-for-sense translation
2	Literal translation	Free translation
3	Foreignization	Domestication
4	Formal equivalence	Dynamic equivalence
5	Semantic translation	Communicative translation

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2.3.1 Source-Oriented Paradigm

a. Word-for-Word Translation

Word-for-word translation has been defined as "a method of translating which entails precise fidelity to the wording of the source text" (Shuttleworth & Cowie, 2014, p. 197). Its roots can be traced back to the ancient Greek and Roman traditions of translation. The coinage of this term has been associated with the notable Roman translators Cicero and Horace. In that age, it referred to a method of translation in which each word of the source-text in Greek would be replaced by its closest equivalent in Latin. "This was because the Romans would read the target-texts side by side with the Greek source-text" (Munday, 2008, p. 20).

The word-for-word translation strategy was strictly followed in translating religious texts. Even St. Jerome, who explicitly preferred sense for sense translation, admitted that in translation of holy scriptures, the most reliable strategy is the rendition of word-for-word (cited in Munday, 2008). However, in other fields of communication, it is not effective and has been largely criticized. Its major limitation lies in the fact that it decodes only the denotative meaning of each word and then recodes it with its exact equivalent in the target language. Language, especially literary language, abounds in linguistic structures whose intended meaning is entirely different from their denotative meaning. In translating such a language, this strategy does not transfer the intended meaning of a given text and hence the end result is mistranslation or misinterpretation instead of translation.

b. Literal Translation

It is often considered synonymous with the word-for-word translation. They can be characterized as synonymous, but they should not be mutually conflated. There is a slight difference between the two which is best highlighted by Catford's definition of word-for-word as "rank bound translation performed at the word rank" (qtd. in

Shuttleworth & Cowie, 2014, p.198). Similarly, regarding literal translation he writes, "literal translation takes word-for-word translation as its starting point, although because of the necessity of conforming to TL grammar, the final TT may also display group-group or clause-clause equivalence" (Catford qtd. in Shuttleworth & Cowie, 2014, p. 95). It can be said that word-for-word translation operates at the level of word while literal translation operates at the level of phrase, clause or even a sentence. It in turn leads to another difference that word-for-word translation is rendered without considering syntactic patterns/grammar of the target language, while literal translation is rendered according to the syntactic structures of the target language. Literal translation is suitable for translating technical, legal and even literary text. Nabokov (qtd. in Shuttleworth & Cowie, 2014) has preferred literal translation for literary translation and has described it as true translation because it "renders as closely as the associative and syntactical capacities of another language allow, the exact contextual meaning of the original" (p.96).

c. Foreignization

Venuti (1995) used the term to refer to the type of translation in which the target text retains the foreignness of the original text by breaking target language conventions. Its origin can be traced back to the German philosopher and translator Shleimacher who described it as the type of translation in which "the translator leaves the writer in peace as much as possible and moves the reader toward him" (qtd. in Venuti, 1995, p.19). This was his preferred strategy of translation. Venuti (1995) endorsed and preferred this approach and also pointed out that it must not be conflated with literal translation because literal translation ensures grammaticality of the target language while foreignization in valorizing the foreignness of the text breaks target language conventions.

d. Formal Equivalence

Eugene Nida, an influential linguist and one of the pioneers of translation studies, proposed his theory of equivalence in his work *Towards a science of translating* in the 1960s. He broke away with traditional translation concepts such as literal, free and faithful, and came up with new dimensions of translation. His theorization stemmed from his practical work, i.e., translation of the Bible. He proposed two types of equivalence: (1) formal equivalence and (2) dynamic equivalence. Formal equivalence,

according to him, "focuses attention on the message itself, in both form and content" (Nida 1964a, qtd. in Munday, 2008, p. 42). The main concern of this approach is that the message in the target language should closely match the different elements in the source language. It is strictly oriented towards the source language and the structure of the source-text. It is a bit different from the above concepts, for example, Word-for-word focuses on the content at the level of word only, literal translation focuses on the content at the level of clause along with ensuring grammaticality of the target language, whereas formal equivalence is strictly focused on the content as well as form or structure of the source-text. Simply put, literal translation respects only content of the source text, but formal equivalence respects the content as well as the form and structure of the source text.

e. Semantic Translation

Newmark (1981) also dealt with the notion of equivalence by considering if a translation should try to remain as close as possible to the source language or it should, instead, aim to be free and idiomatic. He named these two approaches as semantic translation and communicative translation respectively. According to him, "Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow the exact contextual meaning of the original" (qtd. in Munday, 2008, 44). It also, like literal translation, ensures readability of the target text by following target language grammar conventions. In fact, Newmark's definition of semantic translation and Nobokov's definition of literal translation are almost the same. Both stress on fidelity and readability. However, it is in the details, provided by Newmark, that semantic translation makes itself distinct from literal translation. Semantic translation tends to be "over translated, more complex, more awkward, more detailed and more specific" (Munday, 2008, p. 45).

2.3.2. Target-Oriented Paradigm

It corresponds to the so-called acceptability pole of translation. Acceptability can be achieved in many ways which have been addressed by translators in the form of different translation concepts. Following are some of the main theories that belong to this paradigm.

a. Sense-for-Sense Translation

It is the kind of translation which emphasizes the transfer of the meaning or spirit of the source text instead of close adherence to the original wording. It conforms to the "linguistic and textual norms of the target language and culture and which does not therefore sound foreign"(Shuttleworth & Cowie, 2014, p. 151). Like its alternative—word-for-word translation—it was first used by Greek and Roman Translators. Cicero stated his approach regarding his translation of the speeches of the Greek orators as "I did not hold it necessary to render word for word, but I preserved the general style and force of the language" (qtd. in Munday, 2013, p, 19). Similarly, St. Jerome, the patron saint of translation, described his strategy of translation in the following words: "I render not word-for-word but sense-for-sense" (qtd in Munday,2008, p. 20). So, this concept stemmed from the attack on word-for-word translation. It is target language-oriented opposite to word-for-word which is source language oriented rendering meanings on word level.

b. Free Translation

It has been defined as "a type of translation in which more attention is paid to producing a naturally reading TT than to preserving the ST wording intact" (Shuttleworth & Cowie, 2014, p. 62). It is taken synonymous with sense for sense translation because it too is target language-oriented. But the two can be differentiated from each other in terms of rank or degree. The sense for sense operates on the level of sentence while free translation might operate on the level of paragraphs or even a whole text. In free translation, just the main idea is encoded in the target language overlooking the structural protocols and formal peculiarities of the source text. Free translation is more like adaptation as it is characterized by heavy omissions, additions and a great deal of other changes.

c. Domestication

Venuti (qtd. in Shuttleworth & Cowie, 2014) used this term to refer to a type of translation in which "transparent, fluent style is adopted in order to minimize the strangeness of the foreign text for TL readers" (p.44). He traced its roots to Schleiermacher's famous notion of the translation which "leaves the reader in peace, as much as possible, and moves the author towards him" (p.44). However, Venuti criticized the term domestication for its negative connotations as it conforms to the target culture and minimizes the foreignness of a text. It caters to the needs of target text readers due to which the essence of the original is likely to be compromised. Domestication involves such steps

as selecting only those texts which can be translated in this manner, adopting a fluent and natural-sounding target language, conformity of target text to target discourse types and replacing the Source culture special terms with those of the target culture. Venuti argued that in Anglo-American culture, domestication is the predominant strategy. He also argued that since this type of translation serve target culture's agendas, it must be challenged and opposed by another alternatives (Shuttleworth & Cowie, 2014).

d. Dynamic Equivalence

It is one of the two types of equivalence proposed by Eugene Nida. He defined it as a type of translation in which "the message of the original text has been so transported into the receptor language that the response of the receptor is essentially like that of the original receptors" (qtd. in Shuttleworth & Cowie, 2014, p. 47). According to him, it is based on what he calls 'the principle of equivalent effect'. It attempts at creating the same relationship between target text and the TT reader which existed between the Source text and the ST reader. For this purpose, the target text has to be tailored to the receptor's linguistic needs and cultural expectations and aims at the naturalization of expression. What differentiates it from other strategies is that it is a receptor-oriented approach and considers adaptations of grammar, of lexicon and of cultural references to be essential to achieve naturalness (see Munday, 2008).

e. Communicative Translation.

It is one of the two types proposed by Newmark (1981) who defined it as "communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original" (p. 39). Communicative translation has a target language bias; it is free and idiomatic. It attempts to make the reading process easier for the target language reader "who does not anticipate difficulties or obscurities and would expect a generous transfer of foreign elements into his own culture as well as his language where necessary" (p.39). It must emphasize the force rather than the content of the message. It resembles dynamic equivalence. It is important to note that Newmark criticized Nida's notion of equivalent effect arguing that effect cannot be discerned, but surprisingly, he himself proposed the idea of the effect. Still the two can be differentiated in the sense that communicative translation strategy is more suitable for specific communication purposes

like commercial texts, ads etc., where it communicates the essential information in a clearer and more accessible way.

Most of the studies in literary translation conduct a comparative evaluation of the source and target texts in the light of a specific translation paradigm or theory. Such studies are aimed at finding the patterns of that specific paradigm or theory during the data analysis. So, the researchers mostly deal with the questions of "what" or "which" instead of "why" with respect to these paradigms. In order to answer the *why* part, a phenomenon has to be put into a context. This context is provided by the polysystem approach (Herman, 2019).

2.4 The Polysystem Approach

2.4.1 Historical Background

The polysystem approach has its roots in the works of Russian formalists. Russian formalists were a group of literary critics—Yuri Tynianov, Vladimir Propp, Grigory Gukovsky, Viktor Shklovsky, Boris Eichenbaum and Roman Jakobson—who revolutionized literary criticism between the 1910s and the 1930s by establishing the specificity and autonomy of poetic language and literature (Steiner, 2016). The two distinctive features of this movement were to emphasize the functional role of literary devices and to advocate a scientific method for studying poetic language. Russian formalism was a diverse movement encapsulating different ideas in different forms. Owing to this diversity, it manifested itself in different types: Mechanical formalism, organic formalism and systemic formalism and so on. It was, however, the systemic formalism that paved the way for the polysystem theory. The chief proponent of this approach was Yuri Tynianov. The distinctive feature of systemic formalism is the notion of system. For Tynjyanov, the term system meant a hierarchical multi-layered structure of interrelated and interacting elements (Shuttleworth, 2005). Against this backdrop, he viewed not only individual works as systems but also the different genres and the whole social order as well. Thus, this systemic approach incorporated the social aspect into literary theory.

2.4.2 Polysystem Theory

Drawing on the works of Tynjanov and other formalists, Even-Zohar adopted the systemic approach in the early 1970s. His main focus was on resolving some problems of translation and the diachronic structure of Hebrew Literature. He applied the formalist ideas to these areas which resulted in the formulation of polysystem theory (Connolly, 2009).

Shuttleworth and Cowie (qtd. in Munday, 2008,) have defined polysystem as: "The polysystem is conceived as a heterogeneous, hierarchized conglomerate (or system) of systems that interact to bring about an ongoing, dynamic process of evolution within the polysystem as a whole" (p.108).

A polysystem is heterogeneous because it has different systems, and it is a hierarchized conglomerate because its systems are placed in a certain hierarchical order at a given historical moment. For example, a literary system of a target culture may serve as a polysystem, for it contains two main systems: (a) Native Literature and (b) Translated Literature. One of them will have the central and dominant position in the literary system of the target culture, affecting and influencing the other having a secondary position. Thus, polysystem is a system of these different and hierarchized systems whose interactions and relations with each other shape its evolution. The dynamic process of evolution is vital to the polysystem, indicating that the relations between the primary and secondary systems are in a constant state of flux and competition. Because of this flux, the position of translation is not fixed either.

Seen from a polysystem perspective, translation constitutes a system which occupies a certain position in the polysystem of the target culture. It usually occupies a secondary position and thus conservative in nature conforming to the dominant agendas of the target culture by adopting target-oriented approaches. But there are a few cases in which it occupies a primary or central position, and is thus innovatory in nature conforming to the dominant agendas of the source culture by adopting source text-oriented approaches. Thus, the position of translation affects the choice of translation paradigms (Even-Zohar, cited in Venuti, 2004).

2.4.3 Application of Polysystem Theory in Translation Research

Zhang (2014) applied the polysystem theory to the Chinese translations of Russian literature and Hans Christian Anderson's fairy tales. According to the findings of the study, when the Russian literature occupied a peripheral position in the Chinese literary system in 1920s, the characters of Russian novels were given Chinese names signifying the target-oriented approach towards translation. But in 1950s and 1960s, when the Chinese literary activity was in crisis, the Russian literature acquired the primary position in the Chinese literary polysystem. The translations produced during this time period were foreignized or adequate to the extent that the Russian names retained even their phonemic forms too in

transliterations despite being inconvenient to Chinese readers. He concluded that the position of translation in the literary polysystem is not something static but changes gradually being influenced by countless social, political, cultural, historical and ideological factors.

Kruger (2014) examined the translation of children literature in South Africa in the light of polysystem theory. The study was aimed at investigating the interrelated factors "that underlie the production of children's literature in the 11 official languages in South Africa, and the role that translation plays in this process" (pp.106-107). It attempted to explain the systemic positions of the 11 sub- literary systems within the literary polysystem of South Africa and the way translation was influenced by these positions. He conducted a survey through a questionnaire for getting information from translators regarding their preferences of text selection and basic translation approach. The findings showed that the dynamics and power differentials among the different languages in South Africa may challenge conventional interpretations of systemic relationships and their effects on norms, particularly relating to conventionally held assumptions about the relationship between domestication and foreignization as linked to polysystemic position.

The study has a limitation (admitted by its researcher) that it relies only on the explicit statements provided by translators for reconstructing norms. Owing to their biased nature, Gideon Toury (1995) has warned against complete reliability on them. The present study will address this limitation by taking into account the excerpts of actual translations of the translators along with their explicit statements retrieved from the collected peritexts.

Asghar, Butt and Ali (2020) extended the polysystem approach to the world literary polysystem in which the Anglo-American literary tradition is at the center and the rest of the literary traditions including Pakistani's are at the peripheries. The study highlighted how the hegemony of this tradition has affected the English-Urdu as well as Urdu-English translation practices. In case of English-Urdu translation, translators usually rely on English translations of Russian, French, Italian and other languages' texts, which, the study pointed out, leads to mistranslations of the original source-texts. Similarly, due to catering to the norms of Anglo-American literary tradition, Urdu-English translation tradition is also marked by target-culture oriented approach. It is due to this reason that even self-translations into English are tinged with high domestication, let alone other translations.

2.4.4 Criticism of Polysystem Theory

No theory is perfect as theories are not mathematical models and numerical sets of given and fixated quantities and values. Almost every act of theorization receives criticism to some extent which usually brings into light its limitations. The polysystem theory was criticized by Anthony Pym (cited in Chang, 2011) for "overlooking the agency of translators and non-conforming behavior" (p.332). He argued that it completely focused on the notion of systems instead of the agents enacting the norms. This limitation can be better addressed by incorporating the Toury's norms of translation which focus on translators' choices and decision-making process. It not only emphasizes the agency of translators but also bring into light the non-conforming behavior. It is for this purpose, that the combination of the two theories has been utilized for the present study.

2.5 Translational Norms

2.5.1 Introducing Norms

The word norm has its etymological roots in the Latin word "norma" meaning pattern or standard. Although the concept of norms is in use in a variety of disciplines such as Geology, Mathematics, Philosophy, Artificial Intelligence and linguistics; Translation Studies has borrowed its concept from Sociology. In Sociology, norm stands for a standard and expected behavior—a behavior that is considered ethically and socially correct. Since we behave mostly under the influence of shared and accepted social values of correct behavior, it can be assumed that behavior—be it social or linguistic— is a norm-governed entity and/or activity.

Translation, being a communicative and social act, involves shared ways of translational behavior drawing on shared ways of thinking. Almost all actors—translators, reviewers, editors, publishers—involved in the act of translation have shared values about the correct translational behavior. Such shared values influencing the process of translation have been acknowledged as translational norms, conventions or rules (Brownlie, 1999).

In translation theory, the notion of norms was first introduced by Jiri Levy in 1969 and then by Itamar Even-Zohar in 1971. But neither of them theorized about the concept of norms explicitly and elaborately. It was Gideon Toury who propagated his theory of translational norms in an explicit and systematic way in his seminal work *Descriptive Translation Studies and Beyond (1995,*2012). (Brownlie, 1999)

2.5.2 Gideon Toury's Conception of Norms

Gideon Toury (2012) defined norms as:

> The translation of general values or ideas shared by a community—as to what would count as right or wrong, adequate or inadequate—into performance 'instructions' appropriate for and applicable to concrete situations specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioural dimension. (p.63)

Norms, in Toury's view, are factors that guide human behavior for ensuring social order. He postulated some distinct features of norms such as: they are acquired through socialization; they imply sanctions; and they lie on a graded continuum between the poles of idiosyncrasies and rules or occupy a middle ground between subjective choices and objective rules (Toury, 2012).

2.5.3 Gideon Toury's Conception of Translation Norms

His conception of translation norms was inspired from his more radical notion that translation is a social activity. According to him,

> Translatorship amounts first and foremost to being able to play a social role, i.e., to fulfil a function allotted by a community—to the activity, its practitioners, and/or their products—in a way which is deemed appropriate in its own terms of reference. (Toury, 1995, p. 53)

It can be implied that the essence of *translatorship*, so to speak, is to fulfil a social role that a given community enjoins upon translators in the form of constraints (norms) for materializing an appropriate and acceptable translational behavior.

He identified three types of norms: (1) Initial norms, (2) Preliminary norms, (3) Operational norms. **Initial norm** refers to the basic choice made between the poles of adequacy (source-oriented paradigm) and acceptability (target-oriented paradigm). **Preliminary norms** refer to the choice of selecting texts for translation (translation policy) and the choice of translating directly from the source-text or indirectly through an intermediary language (directness of translation). **Operational norms** refer to the choices

and decisions made during the act of translation regarding the structure or distribution of linguistic material (matricial norms) and the selection of target equivalents (text-linguistic norms) (2012).

2.5.4 Criticism of Toury's Conception of Norms

Pym (cited in Neville, 2017) has questioned Toury's conceptualization of norms. He did believe in the existence of norms, but he disagreed with some of the notions posited by Toury. Firstly, he disapproved of the idea that norms can be studied by adopting a synchronic approach towards them. This, according to him, neglects the dynamic nature of norms. Norms are not something static, but they keep changing over time. He is critical of research in this area that generally seeks to observe stability rather than change. Thus, he proposes a diachronic approach that can best take into account the phenomenon of norms. Secondly, he argued that since descriptive translation studies is a target text-oriented approach, studying norms ignoring the source texts and their cultural context is a fallacy. According to him, the best field for the study of norms is what is said about translation. This can be interpreted as peritextual data. He contends that considering the historical background helps in a better and more clear understanding of the norms in the present. Fortunately, his argument strengthens the rationale of studying peritextual data in the light of polysystem approach.

Another alternative with respect to norms was that of Chesterman's theory of norms but due to the reason stated below Toury's norms theory has been preferred for the present study.

2.5.5 Chesterman's Conception of Translation Norms

Chesterman's notion of norms is different from that of Toury's in his perspective about the function of norms. Toury (2012) considers norms as tools for describing the patterns of translation behaviour. Chesterman, on the other hand, views the norms as tools for prescribing the patterns of translational behaviour. He posited two categories of norms: 1) Product or expectancy norms, 2) Professional norms. Product norms refer to those norms that are established by expectations of readers about translation of a given type. Professional norms are those norms which regulate the translation process itself. His categorization of norms covers the Toury's initial and operational norms but leave out the preliminary norms. Owing to its significance in affecting the overall strategy of translation,

preliminary norms can't be ignored. That is why the Toury's concept of norms has been preferred over that of Chesterman's for the present study.

2.5.6 Application of Norms in Translation Research

Within the discipline of Translation Studies, translational norms have different implications in different fields. For example, in applied translation studies, they are viewed as guidelines or rules that need to be followed for rendering an accurate and acceptable translation. While in pure or descriptive translation studies, they are considered as methodological tools for taking insight into the event of translation. It is through the study of these norms that the typical translational behavior of a translator or of a culture can be described along with its broader context.

2.5.7 Sources of Norms

According to Toury (2012), the norms that have prevailed in translations can be obtained from two types of sources: (1) from the examination of texts, and (2) from the explicit statements made about norms by translators, publishers, reviewers and other participants in the translation act. Nord (2005) has mentioned translated texts, reviews, theorists' statements on translation, and translators' statements as the sources of norms. She preferred translators' statements over the rest for being the most interesting and authentic ones.

2.5.8 Methods for Studying Norms

Observation of behavior and collection of verbal statements by actors are the two proposed methods for studying norms. Observation of behavior as outlined above consists of noting what normally occurs. On the other hand, in collecting verbal statements, the aim is to find out about norms in the sense of people's notion of approved behavior. Both methods have certain limitations. The former faces complexity owing to the great deal of variety and irregularity of behavior, the latter involves doubts owing to the usually biased nature of verbal statements. There might have been a gap between the actor's notion of approved behavior and his actual behavior (Brownlie, 1999).

In translation studies, the observation of behavior corresponds to the study of actual translations, and the study of verbal statements corresponds to the study of pratextual data. Studying actual translation does not give insight into the context of translation event, which can best be highlighted by a corpus of peritextual features.

2.6 The Notion of Paratextuality

The term "paratext" refers to the textual material that surrounds a main text. It was introduced by the French literary critic Gerard Genette in his seminal German work, *Seuils* (1987). This work was translated by Kathyryn Bachelor as *Paratexts: thresholds of interpretation* in 1997. According to Genette (1997), paratexts are those features which turn a certain text into a book. He used different labels for them such as: "a threshold, a vestibule, an undefined zone and a zone of transaction" (p.2) each of which can be rightly justified. A threshold is an entrance point, so is a paratext being an entrance point of the main text. A vestibule is a room through which one can enter into a main building, so is the paratext through which one steps into the main text. An undefined zone is a place located between two zones, so is a paratext lying between the inside (main text) and the outside (outward discourse about the text). A zone of transaction is a platform of communication, so is a paratext communicating explicitly views and ideas about the book thus having the potential to shape the perception of readers.

2.6.1 Genette's Paratextual Typology

Paratexts can be classified in terms of spatial, temporal, substantial, pragmatic and functional features which correspond to location, time, mode, context and function respectively in relation to that of a text (Genette, 1997).

1. **Temporal Aspect**

   It concerns the date of a paratext regarding its appearance or disappearance with respect to the text. In this connection, it can be characterized as prior (appear before publication of the main text), original (appear at the same time with the main text), later (appear after publication of the main text) and delayed (appear as preface to a more remote text) (Genette, 1997). Another categorization of paratext with respect to temporal aspect is either anthumous (appears during the life of author) or posthumous (when appears after the death of author) (Genette, 1997).

2. **Substantial aspect**

   Substantial aspect is linked to the mode of existence of a paratext. In this regard, it can be categorized as textual and verbal (Genette, 1997).

3. **Pragmatic Aspect**

Pragmatic aspect refers to the context or situation of a communication and concerns the senders and addressees. With respect to senders, a paratext can be classed as an authorial when written by the author, and allographic when written by someone else. With respect to addresses, a paratext can be categorized as public paratext (addressed to general public) and private paratext (addressed to particular audience) (Genette, 1997).

4. **The functional aspect**

The functional aspect relates to the intended functions of paratextual elements (Genette, 1997).

5. **Spatial aspect**

Within the spatial field, a paratext can be classed as either peritext (when located inside/along with the text) or epitext (when located outside or separate from the text) (Genette, 1997).

Drawing on Genette's typology, it is necessary to locate the selected peritextual features for the present study with respect to the above-mentioned aspects. They are peritextual with respect to spatial aspect, original with respect to temporal aspect, textual with respect to substantial aspect and authorial as well as allographic with respect to pragmatic aspect.

2.6.2 Types of Peritextual Features

Some of the common peritexts are listed below:

a) **Front cover**

It is the front part of a book displaying title, subtitles, author name etc.

b) **Title page**

Title page is the first page after the cover. It gives preliminary information about the book such as after the title and the author name, publication details are also given.

c) **Dedication page**

Usually, next to the title page, is attached this peritext in which the dedication is mentioned.

d) **Foreword**

It is an introductory note on the book written by another person of note.

e) **Preface**

It is also an introductory note and is usually written by the author of the book him/herself.

f) **Afterword**

It refers to the explanatory note about the idea of the book or its composition. It can be written by the author as well as by someone else. Sometimes, it appears in the subsequent editions in which the author updates a book or provides some new information.

g) **Footnotes**

It refers to explanatory comments and notes usually placed either at the end of a book or at the end of the pages in the book.

h) **Dust Jacket**

It is the removable exterior cover having folded front flap and back flap. Besides protecting the book, it also serves as a tool of displaying promotional material. Conventionally, the right folded side contains synoptic information about book and the left side carries brief bio note of the author, which, at times, is also accompanied by the author's photograph.

i) **Blurb**

It refers to the descriptive or promotional material given on the back cover of a book.

j) **Back cover**

It is a back part of a book usually contain information about the author or the book.

k) **Colophon or copy right page**

It is an informational inscription about the book's production and publication.

l) **Endpapers**

They refer to some other papers attached at the end of the main text such as appendix, index, glossary etc.

2.6.3 Significance of Peritextual Features

The significance of peritextual features is manifold. First, they are significant because they offer noteworthy information about the text as well as its author. Secondly, they strengthen

the readers' connection with the text by providing them with richer understanding of the text. Thirdly, they also have the capability of engaging the readers in critical thinking (Gross & Latham, 2017). Fourth, being a medium of accessing texts, they also play a key role in shaping the perceptions of readers about the text. Fifth, driven by promotional and commercial needs and demands, they are at a risk of manipulating reality; which makes them all the more important to be not taken for granted. Next, loaded with many layers of meaning, these features serve as an attractive research area for a number of disciplines. Scholars from various disciplines such as literary studies, media studies and digital studies have shown interest in investigating peritextual features from different perspectives and varying dimensions (Batchelor, 2018).

2.6.4 Significance of Peritextual Features in Translation Research

In translation, these peritextual features are of crucial importance. These liminal spaces offer significant information about translation process. Their significance has been acknowledged by Munday (2016) when he highlighted them as an interesting field for translation research offering valuable insights into the phenomenon of translation of a given culture. Bardaji, Oresro and Rovira-Esteva (2012) also highlighted their indubitable importance for various strains of research in translation studies such as "literary translation, the history of translation, audiovisual translation, and the analysis of ideological discourse in translation or self-translation" (pp.7-8).

Similarly, Batchelor (2018) mentioned that in translation research paratextual data can be utilized in product-oriented as well as process-oriented studies. In product-oriented research, they can be considered either as an end by studying their conventions, or as means (documents) to an end (taking insight into the phenomenon of translation). In process-oriented research, they can be used as tools for conducting cognitive studies of translation. They can be utilized in interpreting studies as well in terms of prosodic, linguistic and corporeal aspects**.**

2.6.5 Studies on Peritextual Features in Translation

In Pakistani context, most of the work done in translation studies is based on the conventional comparative evaluations of source texts and target texts considering a specific translation theory. However, in some countries, several studies have been conducted on paratexts. Some of the relevant studies are listed below:

Finland

Kovala (1996) examined the paratextual elements of the Finnish translations of 27 English literary works published in Finland between 1890 and 1939. He examined titles, names of authors and translators, prefaces, notes, blurbs and illustrations of the selected translations. He argued that these elements are loaded ideologically and play an important role in influencing the readers' perception. After analysis, he concluded that the selected paratextual material reflected religious ideology.

Turkey

Gurcaglar (2002) highlighted the potential of paratextual elements for being utilized in historical translation research and for offering information about the production and reception of translations. Focusing on the Turkish context, the researcher investigated how paratextual elements are used to present English classics in Turkish translations to new readers. Additionally, the analysis of the paratexts offered some clues about the definition of translation that was adopted at that time.

Spain

Marin-domin (2003) studied the differences in paratexts—peritexts as well as epitexts—of the British and American translations of a Catalan novel. The goal of the study was to find out the influence these paratexts had on shaping the readers' perception of a foreign literature. She focused specifically on the covers, titles, prefaces, newspapers reviews, correspondence of author and translator or translator and editor and found that they play an important role in shaping the reception as well as perception of the English works.

Romania

Dimitriu (2009) examined 65 prefaces of literary and non-literary translations published in Romania between 1940 and 2002. The study was aimed at investigating the functions of the prefaces. She found that the translators' prefaces serve three different functions: "(1) an explanatory function, (2) a normative/prescriptive function, and (3) an informative/descriptive function" (p.195).

Iran

McRae (2012) investigated functions of the prefaces of 84 Iranian-English literary translations. The study showed that the prefaces serve the following functions: (1)

foregrounding differences of cultures and languages, (2) promoting understanding of the source culture, (3) promoting understanding of the translator's role and intervention, (4) helping critics assess the quality of the translation and (5) being useful as process documentation.

Hosseinzadeh (2015) investigated the form, content and function of 104 prefaces to Farsi translations of the literary works from various languages, published in Iran, in the last sixty years. The study was aimed at devising a model for analyzing the narratives of prefaces. The proposed model, according to her, can be applied not only to a comparative study of prefaces but to their diachronic and synchronic studies as well. But the model is helpful only in observing the general patterns of the prefaces. It can only be utilized in identifying the general themes, structure and functions of the prefaces.

Switzerland

Norberg (2012) analyzed the prefaces and afterwords of Swedish translators in order to determine the frequency of prefaces, to examine the titles given to these paratextual elements and to explore the comments about translation. The attitude of publishers towards translators was also investigated by interviewing three Swedish publishers. After analysis, she concluded that prefaces written by translators are very rare and the publishers saw no problem with that. She also suggested that translators' comments can be used as reliable source for tracing the translation patterns and strategies across a certain time period and also for checking the authenticity of these comments by comparing them with actual translations.

Malaysia

Haroon (2017) examined the translator's prefaces in Malay-English literary translations published in Malaysia. The study was aimed at determining the form and function of the prefaces. She concluded that they play an important role in "not only facilitating the reception of the translated texts by providing vital information to the readers, but also in making the translator visible and his/her voice heard" (p.100).

Pakistan

Mehmood and Umar (2019) conducted a comparative study which aimed at analyzing the information provided by the translators in the three prefaces of the English translations of Iqbal's poem *Shikwah* and *Jawab-e-Shikwah*. The focus was primarily on

the voice of translators and its role in shaping the readership perception of the source text. This is most probably the only article in Pakistan dealing with peritexts.

2.7 Research Gap

The research gaps have been found at the following three levels:

1. **Data**

    In Pakistani context, the focus of research in literary translation has been mainly on the translated texts due to which the peritextual data has been overlooked.   This gap will be addressed in the present study as the study investigates peritextual features of English-Urdu translations. This gap corresponds to the first research question.

2. **Methodology**

    The focus of the above-mentioned studies on paratexts appears to be the role, importance, and function of paratextual elements. These studies have dealt with peritextual data in a very general way. They are usually descriptive in nature describing the content, form and functions of paratexts. Some of them are explanatory explaining how they present the foreign works and affect perception and reception. However, the present study will be descriptive as well as qualitative in nature dealing with the peritextual features in a more specific and systematic way investigating them in terms of their alignment with or departure from the major paradigms of translation. This gap corresponds to the second research question.

3. **Application of Translation Theories /Theoretical Framework**

    In literary translation, translation theories or paradigms are usually applied to the translated texts to observe their patterns in that text. So, the studies mostly conclude with the assertion that this specific theory or paradigm has been used in the text. In simple words, they address *what*, *which* or *how* questions with respect to these theories or paradigms. There is a gap of addressing the *why* question which the current study will deal with by investigating the peritextual features in light of the polysystem approach. This gap is addressed by the selected theoretical framework for the present study.

CHAPTER 3

RESEARCH METHODOLOGY

Having established in detail what the present study is about and why it is worth conducting in the previous two chapters, this chapter explains how it has been carried out drawing on what research methodology adopted by the researcher.

3.1 Research Design and its Rationale

This study has followed a descriptive and qualitative pattern to examine the peritextual features of the English-Urdu literary translations in Pakistan to explore their theoretical trajectory (if any) with respect to the major paradigms of translation. The research type is qualitative, and the study is descriptive in nature, thus, falls into a descriptive-qualitative research paradigm. It is qualitative because it meets the requirements of a qualitative research. Qualitative research, according to Nassaji (2015), "collects data qualitatively, and the method of analysis is also primarily qualitative. This often involves an inductive exploration of the data to identify recurring themes, patterns, or concepts and then describing and interpreting those categories" (Para. 3). And it is descriptive because it describes the peritextual features and through them the various features of the phenomenon of translation.

Owing to the nature of the study, descriptive qualitative paradigm was the suitable option for the present research.   In order to address the first research question, description/descriptive summary of peritextual features was required; while addressing the second research question, a detailed qualitative interpretation or discussion of the selected data was needed. Besides, the data needed to be collected qualitatively, as well as analyzed and presented qualitatively.

3.2 Data

The data are the noteworthy peritextual features—prefaces, translator's notes or any other commentary either preceding or following the translated texts—of the fifteen English-Urdu literary translations given below (novel, drama and short stories). Those peritextual features have been considered as noteworthy that will contain information regarding

translational norms and paradigms. All the Urdu excerpts have been translated by me and subsequently authenticated by an expert (certificate duly submitted to the Deparment).

3.3 Data Collection

The data was collected in two phases. In the first phase, the researcher conducted a survey visiting the following places in Islamabad for collecting English-Urdu literary translations:

1. National Language Promotion Department

2. National Library of Pakistan

3. Islamabad Public Library

4. National Book Foundation

5. Central Library, National University of Modern Languages

6. Saeed Book Bank

7. Book Center

 8. Old Book Center

9. Mr. Books

10. Idris Book Bank

Apart from these places, the online website Rekhta was also extensively utilized for searching English-Urdu translations.

3.4 Target Population

The researcher came across about hundred English-Urdu translations and took snaps of their initial and end pages. These translations constitute the target population.

3.5 Sampling Technique

The researcher used Purposive Sampling Technique for sample selection from the target population. Purposive Sampling is a non-random sampling technique and is usually used in qualitative studies. In this technique, the researcher, using his/her informed judgement; constitutes a representative sample that best suits the topic at hand.

3.6 Rationale of the Sampling Technique

After going through the peritextual features of the target population (about 100 English-Urdu translations), the researcher found that some of them did not have any such peritexts, as they start directly with the translation proper. Some of the translations did contain these features but they did not have any information regarding the translation theory or practice. They were mere descriptive and introductory in nature with information about the author and the source text and in some cases about the translator. Finally, the researcher did find a certain number of translations, though not very high, which has such peritexts where the translators, literary critics and reviewers had commented on translation, and explained their translational choices and preferences. Thus, through purposive sampling, 15 translations were selected from the target population. The researcher selected these translations because they contained the required peritextual features having information regarding norms and paradigms of translation.

3.7 Sample/ List of the Selected Translations

The selected sample include the following 15 English-Urdu translations:

No.	Title of source text	Title of target text	Author	Translator
01	*Salome*	سالومی	Oscar Wilde	Majnoon Gorakhpuri
02	*Antony and Cleopatra*	قہرِ عشق	William Shakespeare	Shan-ul-Haq Haqqi
03	*Shane*	انجان راہی	Jack Warner Schaefer	Shan-ul-Haq Haqqi
04	*The Phoenix Tree and Other Stories*	شجرِ گلنار	Satoko Kizaki	Asif Farrukhi
05	*The Seagull*	سمندری بگلا	Anton Chekov	Salim-ur-Rehman
06	*Sense and Sensibility*	شعور و احساس	Jane Austen	Abdul Aleem Qidwai
07	*Trial*	ٹرائل	Franz Kafka	Yasir Jawad

08	*Romeo and Juliet*	رومیوجولیٹ	William Shakespeare	Aziz Ahmed
09	*The White Tiger*	اندھیر نگری	Aravind Adiga	Qaiser Saleem
10	*Sophie's World*	سوفی کی دنیا	Jostein Gaarder	Shahid Hameed
11	*Roots*	سلاسل	Alex Haley	Anwar Fatima Jaffri
12	*The Merchant of Venice*	وینس کا سوداگر	William Shakespeare	Amjed Ali Bhatti
13		مشرق و مغرب کے افسانے		Hamra Khalique
14		سنہری کہانیاں		Abul Farah Humayun
15		نوبل انعام یافتہ ادیبوں کی منتخب کہانیاں		Najam-ud-din Ahmed

3.8 Data Analysis Method and its Rationale

Keeping in view the descriptive and qualitative nature of the study, the method of textual analysis has been adopted for analyzing the selected peritextual data. Textual analysis is part of the qualitative strain of research. It is a method that is used to describe, interpret and understand texts (McKee, 2003).

The rationale of this method is two-fold. First, the peritextual features are written texts loaded with meaning/s whose analysis calls for textual analysis. Secondly since the analysis was aimed at the description and interpretation of the selected peritextual data in light of the underpinning theories, textual analysis was the suitable option.

3.9 THEORETICAL FRAMEWORK

The content of this section deals with the following three questions:

1. Which theories have been selected for the present study?

2. Why have they been selected?

3. How will they be at work in the analysis?

The present study is grounded in Even-Zohar's Polysystem Theory (cited in Venuti, 2004) and Gideon Toury's Norms of Translation (2012).

3.9.1 Polysystem Theory

An Israeli scholar, Itamar Even-Zohar, first proposed this theory in 1971 (revised/developed in 1978 and 1990) when he was working on his PhD dissertation aiming to explore the dynamics of Hebrew literary system. After seeing the important role of translation in the literary system of the target culture, he proposed that translation in itself is a system which operates and actively participates within the literary system of the polysystem. "I conceive of translation not only as an integral system within any literary polysystem, but as the most active system within it" (Even-Zohar, cited in Venuti, 2004, p.193). He proposed that translation operates as a system in the way the TL (target language) selects works for translation, and the way 'translation norms, behavior, and policies are influenced by other co-systems.

The Position of Translation in Polysystem

The most crucial part of his theorization that has been employed in the present study is the notion of position of translation in the target literary system. Even-Zohar (cited in Venuti, 2004) suggests that the position occupied by translation in the polysystem conditions the translation norms, strategies and paradigms. He writes, "Not only is the socio-literary status of translation dependent upon its position within the polysystem but the very practice of translation is also strongly subordinated to that position" (p.197). The translation may either occupy a primary position (central) or a secondary position (peripheral). He posited that the usual position of translation is secondary in the literary polysystem. However, in some cases, mentioned by him, translation can also occupy a primary position.

(A) Primary position

(1) Causes

Even-Zohar (cited in Venuti, 2004) mentioned the following three cases for literary translation to occupy the primary position:

1) When the native literature is in the process of being established, 2) when the native literature is part of a correlated cluster of literature 'peripheral' (within a large group of correlated literature or 'weak' and imports those literary types which it is lacking. This can happen when a smaller nation is dominated by the culture of a larger one. (c) when there are turning points, crises or literary vacuums in a literature. (p.193-194)

(2) Effects

Speaking of the primary position he writes that "under such conditions the chances that the translation will be close to the original in terms of adequacy" (p. 50). If it is primary, it dominates the center and is innovatory introducing new literary techniques and models in the target literary system. In this case, "translators do not feel constrained to follow target literature models and are more prepared to break conventions" (Munday, 2008, p. 109).

(B) Secondary Position

If literary translation assumes a secondary position, then it represents a peripheral system within the polysystem (Even-Zohar, cited in Venuti, 2004).

Effects

It has no major influence over the central system. It becomes a conservative element, preserving conventional forms and conforming to the literary norms of the target system. Translators tend to use existing target-culture models for the TT (target text) and produce more 'non-adequate' translations (Even-Zohar, cited in Venuti, 2004).

Thus, in light of his theory, the position of translation is of crucial importance because it is the position of translation that conditions the strategies or paradigms of translation and gives an insight into the context of the translators' choices and preferences. The position of English-Urdu translation in the literary polysystem can be highlighted by utilizing Toury's norms and laws of translation.

3.9.2 Toury's Norms and Laws of Translation

Gideon Toury (2012) proposed three kinds of norm which are discussed below.

(a) Initial Norm

It refers to the choices of translators regarding their translation approach and/or practice. Translators, while translating, may either choose to copy the norms realized in the ST; or to follow those of the target language or culture. If the first stance is adopted, the translation will tend to be source text-oriented; if the second stance is utilized, the translation will tend to be target culture-oriented. Whereas, the former approach determines the translation's adequacy, the latter indicates its acceptability (Toury,2012).

Some of the major concepts of translation can be incorporated here to specify these general translation paradigms. For example, in the source-text oriented paradigm, we find word-for-word translation, semantic translation, literal translation, formal equivalence and foreignization; while in the target-language or target culture-oriented paradigm, we come across sense-for-sense translation, free translation, communicative translation, dynamic equivalence and domestication.

(b) Preliminary Norms

Preliminary norms are indicative of two main interconnected considerations:

(a) Translation Policy which "refers to the choice of text types, or even of individual texts, to be imported through translation into a particular culture/language at a particular point in time" (Toury, 1995, p.65).

(b) Directness of Translation which refers to the choice of translating either directly from the original source language or through another language (Toury,2012).

(c) Operational Norms

Operational norms refer to the decisions and choices made during translation. They govern the relationship between ST and TT concerning what is likely to remain unchanged and what will change (Toury, 2012). They contain two kinds of norms:

(a) Matricial Norms: They refer to the consideration of either copying the overall textual makeup of original text or to transform it through omission or relocation of passages, additions, textual segmentation or footnotes (Toury, 2012).

(b) Textual-Linguistic Norms: "They govern the selection of material to formulate the target text in or replace the original textual and linguistic material with" (Toury, 2012, p.66).

Based on the above mentioned norms, Toury (2012) proposed two laws of translation:

(A) The Law of Growing Standardization

This law states that, in translation, textual relations of the original texts are often modified or sometimes being totally ignored, "in favor of [more] habitual options offered by a target repertoire" (Toury,2012, p.275). This refers to prioritizing the common linguistic and literary conventions and options of the target language over the linguistic and literary patterns of the source text. Thus, the target texts will be generally standardized, having no stylistic variation due to being accommodated to target culture models. This usually occurs when "translation has a peripheral position in the target literary system" (Munday, 2008, p. 114).

(B) The Law of Interference

This law states that, in translation, the linguistic features and make-up of the ST are sometimes copied and transferred in the TT. This transfer or interference can be positive as well as negative. It is positive interference when the ST's features being transferred are not aberrant in the TT. Whereas it is negative interference when the features of ST being copied are non-normal in the TT (Toury, 2012).

According to Toury (2012), the norms that have prevailed in translations can be obtained from two types of sources: (1) from the translated texts, and (2) from the explicit statements made about norms by translators, publishers, reviewers and other participants in the translation act. The researcher will use the second source for the present study.

3.9.3 Rationale of the Theoretical Framework

The researcher has selected these theories because of their comprehensiveness and relevance to the present study. The researcher has relied on Toury's translation norms for identification of the translators' alignment with or departure from the major paradigms of translation. Since the strategies and norms of translation are conditioned by the position of translation within the polysystem, this aspect of polysystem theory needed to be incorporated. The position of literary translation is determined by norms and norms are conditioned by the position; thus, the two concepts are interrelated, and both have been utilized for the present study. Besides, they are complementary as they address the limitations of each other.

The researcher has looked for and identified the Toury's translation norms in the selected peritextual features of English- Urdu literary translations. This, in turn, has helped in finding out which paradigms of translation have been aligned with or departed from in

the peritextual features. The norms have also determined whether they are in conformity to the position of translation or challenges this notion of one to one correspondence between the position and a given preferred translation paradigm.

CHAPTER 4

DATA ANALYSIS

This chapter addresses the research questions of the present study by examining the peritextual features of the selected translations while drawing on the theoretical framework and the selected methodology. For the sake of convenience, the data has been divided into three sections:

1. Peritextual Features of the Selected English-Urdu Translated Plays

2. Peritextual Features of the Selected English-Urdu Translated Novels

3. Peritextual Features of the Selected English-Urdu Translated Short Stories

The analysis will follow the following pattern:

Sample 1: Title of the Book

Part 1: Introduction

 A brief intro of the text, the author and the translator.

Part 2: Analysis of Peritextual Features

This part is further divided into three parts:

a) **Description**

Addressing the first research question, a description of the peritextual features of the book will be given.

b) **The Selected Peritextual Excerpt(s)**

Excerpts (taken from the peritexts of the book) containing information regarding translational norms and paradigms will be given.

c) **Discussion of the Selected Peritextual Excerpts**

Addressing the second research question, the selected peritextual excerpts will be discussed in light of the supporting theoretical framework.

A. Peritextual features of the selected English-Urdu Translated Plays

4.1 سالومی /*Salome*

4.1.1 Introduction

Salome is the Urdu translation of Oscar Wilde's one-act English play, *Salome.* It depicts the story of the biblical character Salome. This play was originally written in French in 1891 but was later translated into English (in 1894) and into many other western and eastern languages. Its Urdu translation was rendered by Majnoon Gorakhpuri.

Majnoon Gorakhpuri (Ahmad Siddiq) was a renowned Urdu poet, short fiction writer, literary critic and translator. He has a number of books on Urdu literature, collections of short stories and a few Urdu translations of English literary works to his credit.

4.1.2 Analysis of Peritextual Features

(a) Description

The book contains one peritextual feature entitled *Tamheed* (preface). This eight-page introduction is written by the translator himself. First, he has given a detailed account of the source text describing its historical background, composition, production, reception and popularity. Then, he has explained his selection of the source text that since it was being translated into many other languages, he thought that it should be translated into Urdu as well. Finally, he has discussed his approach towards translation.

(b) The Selected Peritextual Excerpt(s)

Now all I have to say at the end is that most of the phrases in this play will appear ridiculous in Urdu and the similes and metaphors translated will sound strange due to being unfamiliar, but during translation, special care has been taken to ensure that none of the Oscar Wilde's literary uniquenesses/peculiarities are overlooked. So, I hope my readers will bear with me. (Gorakhpuri, 1925, p. 8, my translation)

(c) Discussion of the Selected Peritexual Excerpt

This excerpt reflects the initial norm as it highlights the translator's approach regarding the two alternative poles of translation: 1) Source-oriented approach (adequacy), 2) Target-oriented approach (acceptability).

From the translator's statement, it can be deduced, that his approach is Source text's author-oriented, as he has claimed that he has taken special care of the author's literary peculiarities, due to which, the target text might sound unusual to the readers. Since his approach is source text-oriented, the target text can be deemed as adequate translation (with some reservations though), because no translation can be perfectly adequate (Toury,2012).

As far as the translation strategy is concerned, his claim of closely following the ST and the resultant unfamiliarity/strangeness of the TT shows his alignment with a literal translation paradigm. He wanted to retain the foriegnness of the ST which he tried to achieve through literal translation. Nabokov (qtd. in Shuttleworth and Cowie, 2007) describes literal translation as "rendering, as closely as the associative and syntactical capacities of another language allow, the exact contextual meaning of the original" (p. 96). Thus, literal translation involves a choice of TL equivalents that stays close to the original text while ensuring grammaticality in the TL.

The decision-making processes of translators, according to Even-Zohar (cited in Venuti, 2004), are dependent on or conditioned by the position of translation in the literary system of the target culture because a translator always belongs to a literary environment and is under its influence. His statement reflects the primary position of translation.

As shown by the signature of the translator in the preface, the translation was originally rendered in 1925. At that time, the literary system of the target culture was under the influence of that of the source culture. As Raees (1976) wrote: "More or less until 1930, Urdu literature flourished under the influence of English literature and was molded in almost the same pattern" (p.27, my translation). It shows that literary translation did occupy a primary position in the literary system of the target culture at that time. Literary translation, according to Even-Zohar (cited in Venuti, 2004) can occupy the primary position in several cases one of which is that when a nation is colonized or dominated by a larger nation. Since the Indian Subcontinent was a colony of Britain at that time, the above-mentioned case is relatable.

It might be for this reason that Majnoon Gorakhpuri preferred close adherence to the source text and utilized mostly literal translation in the rendition of this play. Some random examples taken from the target text reflecting his approach are listed below:

Examples

1) "Dance of the seven veils" translated as "رقص ہفت نقاب"

2) "He is chaste as the moon is" (p.13) as "وہ چاند کی دیوی کی طرح آلائشوں سے پاک ہے" (صفحہ-13)

3) "She is like a silver flower" (p.5) as "وہ ایک چاندی کے پھول کی طرح ہے"(صفحہ-13)

4) "She is like a narcissus trembling in the wind" (p.5) as "وہ اس نرگس کی طرح ہے جو ہوا میں کانپ رہا ہو۔"

5) "Whose hair is powdered with blue dust" (p.17) as "جس کے بالوں میں نیلی میں افشاں چنی ہوئی ہے"(صفحہ-4)

6) "Shadow of white rose in a mirror of silver" (p.3) as "طلائی آئنے میں سفید پھول کا عکس"(صفحہ- 4)

Comment

In the above examples, it can be seen that the translator's approach is mainly source text-oriented. In the first example, he has translated the "Dance of the seven veils" as "رقص ہفت نقاب" (*Raqs-e-haft-e- niqab*) which is a novel term added into Urdu through literal translation by the translator. He didn't replace it with any of the dances popular in the target culture and thus retained its foreignness through literal translation.

In the second example, the word *moon* has been translated as چاند کی دیوی (*chand ki devi*: moon's goddess). There is a slight grammatical difference regarding the usage of the word *moon* in the source and target languages. In the source language, i.e., English, *moon* is feminine while in the target language, i.e., Urdu, its equivalent *chand* is masculine. Generally, the notion of chastity is mainly associated with and emphasized through femininity. Besides, in Greek mythology, *moon* was also a goddess. So, in the source text the author might have referred to the goddess of moon in order to emphasize on the notion of chastity. Had the translator used only *chand* it would not have conveyed the exact contextual meaning of the source text. That is why, he used the term *Chand ki devi* in order

to transfer not only the effect of femininity associated with moon in the source language but also the notion of chastity associated with the goddess moon in the source culture.

In the same example, the word *chaste* has been translated as آلائشوں سے پاک(*aalaishon se pak*: pure of all impurities). The word *chaste* in the source language means undefiled, pure, stainless, not engaging in sexual or unlawful sexual relations. The Urdu word *aalais*h means filth, stains. The translator used *aalaishon se pak* for *chaste* to convey the meaning of stainless character. As in the target culture, not being chaste denotes a highly stained character. The unlawful sexual relations stain the character as well as reputation of a person. Thus, he used the *aalaishon se pak* to denote a stainless character pure of all impurities. He could have used its equivalent *pakdaman* or *pakbaz* but that is associated mostly with human beings. Since he referred to goddess of moon thus he might have considered it more proper to use *alaishon se pak* as deity is free of all impurities.

In the rest of the examples it can be observed that all the source texts sentences have been closely followed and have been rendered through literal translation.

In the mentioned examples, it can be seen that the translator's approach is mainly source- oriented. He has retained the foreignness of the source text through literal translation.

4.2. *The Seagull* /سمندری بگلا

4.2.1 Introduction

Samundari Bagla is the Urdu rendition of the play *The Seagull* by Antony Chekhov. Anton Chekhov was a great Russian playwright and short fiction writer. This paly, originally written in Russian, in 1895, is first of his major plays. It has been translated into many languages including English. Its Urdu translation has been rendered by Saleem-ur-Rehman (from its English version) and was published by *Majlis-i-Taraqi-i- Adab* in 2009.

Muhammad Salim-ur-Rehman is a distinguished short fiction writer, poet and English-Urdu translator. Apart from a number of compilations and publications, he has to his credit translations of masterpieces such as *The Odyssey* by Homer*, Heart of Darkness* by Joseph Conrad, *Three Sisters* by Antony Chekhov and *The Invisible Man* by H. G. Wells, to mention only a few.

4.2.2 Analysis of Peritextual Features

a) Description

The eleven-page authorial peritext entitled *Ta'aruf* (Introduction) written by the translator is appended to this book before the main text. It has been organized into four parts. The first part, which stretches over two pages, gives a biographical information about the source text's author, Antony Chekhov. The second part presents Chekhov as one of the most successful and popular short fiction writers and dramatists. It not only lists his literary contributions but also gives brief summaries of his main dramatic works including *The Seagull*. The third parts documents information about his short dramatic career. In its last part, the translator has discussed some translational issues that he came across during this translation.

b) The Peritextual Excerpts

Excerpt 1

Translation of the play's title proved to be a bit difficult. The correct word for *bagla* in English is 'heron'. Keeping this in view, 'seagull' can't be translated as *bagla.* Mujib in his book *History of Russian Literature* has mentioned this play under the title of *Bagla*. Zafar Ansari has mentioned it as *Murghabi*. The renown bird expert of the Indian subcontinent, Salim Ali, has enlisted the word *dhomra* for all kinds of gull in his book. *Dhomra* is also listed along with certificate in an Urdu dictionary published from Karachi, but this word was so unfamiliar that it seemed better to avoid it. Never mind, even some English gentlemen also do not like the title *The Seagull*. They say that the lake that is mentioned in the play is located far away from the sea, what does a seagull has to do there. (Rehman, 2009, p.15, my translation)

Excerpt 2

Russian names have been abbreviated for the convenience of readers. Russian names are usually very long. For example, Treplev's full name is Konstantin Gavrilovich Treplev, Arkadina's full name is Irina Nikolayevna Arkadin and Nina

is Nina Mikhailova Zarechniy. Not only are these names meaningful, but it is also important that what part of the name is being addressed at what time. Such a subtle difference shows that whether a person, while speaking, is being polite, formal or informal. These delicacies, which are an integral part of Russian culture or language and are easily understood by the Russians, can be explained with the help of footnotes, but they do not provide any pleasure to the reader. (Rehman, 2009, p.15, my translation)

(c) Discussion of the Selected Peritextual Excerpts

1.   The first excerpt is indicative of text-linguistic-norm of the ST's title translation. In his search for the right equivalent of 'seagull' in Urdu, he came across with various choices out of which he had to select only one**.**

It is indeed in the selection or preference of a given choice that the translator aligns himself/herself with a specific strategy or paradigm of translation. Among the mentioned sources, the most reliable ones appear to be the book of the renown bird expert and the Urdu dictionary, the former for its authenticity; the latter for its reliability. Both these sources list the word *dhomra* as the correct equivalent of 'seagull'. Despite being aware of its accuracy, the translator avoids using it on the pretext that it is unfamiliar and unpopular for the target readers. He prefers the target readers' convenience over the correct translation of the SL's word. It shows how translation is affected by catering to the convenience of target-text readers.

2.   The second excerpt is representative of text-linguistic norms of translating characters' names. Rendition of proper names is one of the most important aspects of translating fiction. They often pose great challenges to the translators. Since they are usually borrowed in translation through transliteration, they sometimes lose their representational significance in the target text because the target readers are not aware of the sociocultural information and intricacies embedded in them. So, the proper names must be dealt with utmost care in translation since they often bear significant information which has to be transferred into the target text to the maximum possible extent.

Here, the translator has used the strategy of partial omission/deletion in rendering the characters' names as he has deleted some parts of the names, usually the last ones, in order to make them convenient for the target readers. Despite being aware of the fact that the original name is of utmost significance in terms of contextual meaning, he abridges them just for the sake of target readers. His approach seems to be target- reader-oriented. This shows his alignment with the strategy of domestication and he appears to be oriented towards target language and target culture, in other words, tilted towards the pole of acceptability. Thus, conforms to the secondary position of translation.

Examples

Since the translator himself has interpreted his approach with examples, examples from the target text need not be cited here. Besides, he has also mentioned that he relied on two different English versions of the play which makes it difficult to identify its real source text.

4.3 قہر عشق /*Antony and Cleopatra*

4.3.1 Introduction

This play is one of William Shakespeare's well-known tragedies. It was first performed in 1607. It was rendered in Urdu by Shan-ul-Haq Haqqi who was a renowned Pakistani writer, translator, critic and lexicographer. He has to his credit two collections of poems, one collection of *Ghazals*, and a number of other publications dealing with various subjects including translations and other works. He was also awarded *Sitara-e-imtiaz* and *Tamgha-e- Quaid-e-Azam*.

4.3.2 Analysis of the Peritextual Features
(a) Description

This book contains three peritexts appended before the main text.

1)   حرف چند /(A Few Words)

This page-long note is written by Jamil-ud-din Aali, a renowned Urdu poet, critic, scholar and former honorary secretary of *Anjuman Tarraqi Urdu Pakistan.* In this brief text, he has complimented the translator for accomplishing such a daunting task. He has

also mentioned that some of its translated excerpts have already been published in various literary journals but its full translation is being published for the first time.

2) (**Anthony-o-Cleopatra: Shakespeare)** /انطنی و کلوپطرہ: شیکسپیئر

This peritext is written by Karrar Hussain (famous Urdu writer, educationist and literary critic). In this four-page text, he has given an account of the source text highlighting its historical background, commenting on the characters' symbolic significance and critically summarizing its main events. He has also highlighted the difficulties involved in its translation regarding its form, style and literary mode and has given recommendations. Moreover, he has commented on the translator's art of translation and his linguistic and translational competence. In the end, he has cited some examples from the target text to justify the literary merit of this translation.

3) (**Translator's Note)** /عرض مترجم

In this five-page authorial peritext, the translator has shared his experience of this translation and has discussed at length the form and literary mode of the ST, his choices and translational decisions regarding it. He has listed some other details as well about the composition and completion of this translation. He has given information about the form and story of the ST. Moreover, he has commented on Shakespeare's literary style and has critically appreciated the source text mentioning its strengths and weaknesses. In the end, he has mentioned that there might be some discrepancies between the source text and the target texts because he had rendered the translation from Macmillan's published edition while the text accompanying the translation in this edition is that of A.J. Walters' published edition. Although the translation has been adapted to this text but still there might be some limitations.

(b) The Selected Peritextual Excerpts

Excerpt 1

This play was selected for translation because it had an Eastern atmosphere. The character   of Cleopatra which is the spirit of the play is essentially an Eastern character. (Haqqi, 1984, p.12, my translation)

Excerpt 2

Translating a poem into a poem is although an arduous task, which can rarely be accomplished successfully; translating it into prose is among the impossibilities as it gets completely transformed. In prose, only sense can be transferred, the effect of the original can't be retained/created. I translated some parts of this poetic translation into prose as well, but they lost the connection they had with the original text in the form of a poem…I also tested translating some of its parts into blank verse. In this case, although there was weight and harmony, but in comparison with the rhymed verse, its efficacy decreased significantly, and the text appeared to be very formal/complex/artificial. I do not consider rhyme to be the essential element of poetry, but the gratification and efficacy of rhyme is certain/admitted/has its own standing. I have tried to test the possibilities of rhyme in this translation. (Haqi,1984, p.1, my translation)

(c) Discussion of the Selected Peritextual Excerpts

1.   In the first excerpt, the translator has mentioned his choice of the Source text's selection, thus, his statement is reflective of translation policy within the preliminary norms. The governing factor mentioned is the relevance of the ST to the target culture indicating that text selection is influenced by the relationship between the ST and the target culture. His translation policy is suggestive of the norm that texts having high potential of reflecting the target culture are more likely to be preferred as compared to the others. This, in turn, reflects target culture-oriented approach or the pole of acceptability at this stage because familiarity has been prioritized over foreignness of the text that is to be translated.

2.   The second excerpt is indicative of operational norms as the translator has discussed his choices and decisions he made during this translation. It brings to light an important aspect of literary translation. In literary translation, translation of the poetic text is considered as one of the most challenging and daunting processes, because the essence of a poetic text is its expressive (content) and aesthetic (form) values. Meaning is equally embedded in and divided by the form and the content. Thus, in translation, the form of the poetic text is as important as its content. While content can easily (not always) find its

equivalent in the target language, it is the form that has made the process of translating poetry almost an impossibility, for form usually does not have its exact equivalent in the target language due to the inevitable phonemic, lexical and metrical differences between languages.

The translator was also confronted with the same problem. He had before him three choices regarding the form of the TT: 1) prose, 2) blank verse, 3) rhymed verse. The source-text was in blank verse. After trying each of the three options, he preferred using rhymed verse. He has justified his choice by listing two factors. First is that he wanted to do a new experience with translation, i.e., rendition of blank verse into rhymed verse; and secondly that the other two forms were not able to retain the original effect of the ST.

Retaining the sense and the original effect of the ST in the form of a rhymed verse is the most difficult and challenging task not only for a translator but for the target language as well. It demands the translator to possess a great linguistic as well as translational competence, and the target language to be highly diverse lexically as well as stylistically. Indeed, Shan ul Haq Haqi possessed the required merit, and so had the Urdu as acknowledged by Haqi (1984) that only Urdu with its rich lexical and stylistic variety could pass this test and it did.

It can be seen that the translator approach is effect-oriented. His translation paradigm is target-oriented and the method he utilized is dynamic equivalence as what he was concerned the most about was the equivalent effect. His approach reflects the secondary position of translation in the literary polysytem of Pakistan.

Examples

1) The title of the source text 'Anthony and Cleopatra' is translated as *Qahr-e-Ishq*.
2) The names of the characters have been adapted such as 'کلوبطرہ' for Cleopatra, 'انطنی' for Antony, 'قیصر' for Czsar, etc.,
3) ST.

   Look where they come,

   Take but good note, and you shall see in him

   The triple pillar of the world transformed

   Into a strumpet's fool. Behold and see

(Shakespeare, qtd in Haqi, 1984, p.20)

TT.

لیجیے وہ آرہے ہیں، ذرا غور کیجیے

یہ تیسرا ستونؔ ہے دنیا کا دیکھیے

کاندھوں پہ جس کے نظمِ حکومت کا بار تھا

اک بیسوا کے ہاتھ میں ہے الو ہے کاٹھ کا. (p.21)

(Haqi, 1984, p. 21)

Comment

The structural, linguistic and cultural changes in the translation of these opening lines from the scene 1 Act 1 are illustrative of his conformity to dynamic equivalence. For example, the first two lines of the source text excerpt have been rendered in just one line in the target text excerpt. The second clause in the 2nd line has also been omitted in the translation. The metaphor 'the third pillar' (used for Antony) in the third line of the ST has been rendered literally but its explanation, i.e., Antony being one of the three rulers of the empire, has been given in the footnote. It has also been explicated in the third line of the TT which is not there in ST.

The phrase 'strumpet's fool' has been rendered as 'اک بیسوا کے ہاتھ میں ہے الو ہے کاٹھ کا'. He replaced strumpet with its its TL equivalent *bheswa* (woman having illegal sexual affairs) and fool with *kaath ka ullu* (an arrant fool). In the target culture *Ullu* (owl) is the symbol of foolishness but in the source culture it is a symbol of wisdom. The translator has used the metaphor of wooden owl in the hand of a courtesan to convey the meaning that the man whose shoulders were burdened with the responsibility of administration had now become an arrant fool of a courtesan (Cleopatra) by rendering himself into her utter submission.

4.4 رومیو اور جولیٹ /*Romeo and Juliet*

4.4.1 Introduction

Romeo and Juliet is one of William Shakespeare's most popular masterpieces. A tragedy by nature, the play tells the story of two hapless lovers Romeo and Juliet. Owing to its ever-growing popularity, it has been frequently performed as well as translated into many languages throughout the world. One of its Urdu translations was rendered by Aziz Ahmed.

A notable Pakistani scholar and the former Professor of Islamic Studies at the University of Toronto, Aziz Ahmed, was also a noted poet, literary critic, novelist, polyglot and translator. He authored 10 novels, five collections of short stories, two books of literary criticism and a number of nonfiction works on history and culture.

4.4.2 Analysis of the Peritextual Features
(a) Description

A comprehensive peritext in the form of an essay entitled *Romeo aur Juliet: Aziz Ahmed ki nazar mein* (Romeo and Juliet: In the view of Aziz Ahmed) has been attached at the end of the book, i.e., after the main text. It is written by the translator who has given a detailed critical account of the source text.

It is comprised of the following subheadings which cover almost every aspect of the source text:

1) *Tarikh-e-Tasneef* (History of Publication) in which elaborated information about the various dates (given by different scholars) of its composition has been documented.

2) *Matn* (Text) in which various versions of the text have been discussed.

3) *Makhiz* (Sources) in which the original sources from which the story was borrowed have been mentioned.

4) *Rudaad* (Story) in which the summary of the text has been given.

5) *Asloob aur Tarz-e-Bayan* (Style and Expression) in which he has commented on literary style and narrative technique of the play.

6) *Rooh-e-Amal* (Subject matter) in which the subject matter and themes of the play have been discussed.

7) *Seerat Nigaari* (Characterization) in which he has explained Shakespeare's art of characterization.

8) *Guzarish-e-Ahwal-e- Waqiya* (Some Final Submissions) in which he has mentioned that before going to Europe, respected Maulvi Abdul Haq mentioned the need for authentic translations of Shakespeare in Urdu and recommended reading Shakespeare's plays from this point of view while studying there. He has also discussed some other translational issues (discussed below) related to this translation.

(b) The Selected Peritextual Excerpts

Excerpt 1

> The interesting thing is that when I was at the University of London, then, along with many other plays of Shakespeare, *Romeo and Juliet* was also included in the syllabus. Partly because of this and partly because of my teacher, professor C. J. Sisson (who has also written an essay entitled '*Hindustan mein Shakespeare*' (Shakespeare in India) for the *Shakespeare Association* suggested that this play will get more popularity, so, I first selected *Romeo and Juliet* for translation. After three years of continuous hard work, this translation is being presented to the audience. (Ahmad, 2000, p. 430, my translation)

Excerpt 2

> Those parts of the play (mostly comic) that were in prose have been rendered in prose. I have tried to use free verse in Urdu to translate Shakespeare's blank verse. Free verse is actually a form of blank verse and is derived from it and is very popular in England and France these days. In England, its most successful example is found in T.S Eliot's poems. (Ahmad, 2000, p.430, my translation)

Excerpt 3

I have violated the rules and regulations somewhere intentionally and at some places out of compulsion. I have deviated from these rules where they caused ambiguities. The first teacher and the first critic, Aristotle, allowed the rules and regulations to be avoided/broken if necessary. What the template/pan is made for will always be more important than the template/pan itself because if preference had been given to the template/pan/format, the translation would have been meaningless/absurd and flawed/defective. (Ahmad, 2000, p.431, my translation)

(c) Discussion of the Selected Peritextual Excerpts

1.   Since the translator mentions his choice of text selection in the first excerpt, it reflects preliminary norm of translation policy. The stated factor affecting the translator's choice is the notion of popularity of the ST (source-text) in the TC (target culture). It shows that the text selection is influenced by keeping in view readers' literary preferences. In writing, catering to the taste and expectations of the readers is a general practice. But in translation it is of crucial importance because text selection is the first step in the process of translation; and the approach adopted at this stage is likely to affect those of the succeeding stages such as the selection of the paradigm in general, and selection of equivalent textual material of target language in particular. Since he preferred this ST over the other plays for its potential of getting more popular in the target culture, chances are that other major decisions regarding this translation might also be following the conventions and norms of the target language and culture.

2.   The second excerpt reflects operational norms with respect to the selection of form and literary mode. He states that he has followed the structural form of the ST, i.e., rendering its prosaic parts in prose while poetic parts in verse but has not followed its literary mode and has preferred using free verse for translating blank verse. Blank verse and free verse are similar in that they both lack consistent rhythmic and rhyming pattern but are slightly different; for the former is characterized by a regular meter while the latter is free from any such metrical regularities. He has not explained why he preferred free verse when he could have rendered it in blank verse as well.

The tradition of *nazm-- mau'ra* (blank verse) came into Urdu from English poetry. Initially, it was called *gher maqfi nazm* (non-rhyming poem) but later Abdul Haleem Sharar, with consultation of Maulvi Abdul Haq, established the term *Nazm-e-Maura* which is popular to date. In English poetry, a specific meter is used in blank verse. In Urdu, it is not possible to follow that meter. So, blank verse in Urdu poetry was adopted as a poetic genre which is characterized by equal number of syllables, regular weight and unrhymed stanzas. In the beginning, this style of poetry was considered wrong as it was non-conforming to the established poetic norms of the TL but later got accepted. But as compared to blank verse, free verse got more popular and flourished the most in Urdu (Kaifi, 1982). Thus, it can be established that because of conforming to the TL's literary conventions he used the mode of free verse for rendering blank verse.

3. The third statement shows initial norm reflecting his basic approach which appears to be tilted towards target language. He prefers content over its form. He justifies his preference by referring to Aristotle's view. He seems to be concerned about the sense or meaning and if the form showed any obstacle to its coherent rendition, he did not hesitate on compromising it and broke rules and conventions of the source text wherever he deemed necessary.

From the above discussion, it can be established that the translator's statements reflect a meaning-oriented approach and employs the strategy of sense-for-sense rendition within the target-oriented /acceptability paradigm and thus conforms to the secondary position of translation in the target literary system.

Examples

ST 1:

Sampson: o' my word, we we'll not carry coals.

Gregory: No, for then we should be colliers.

Sampson: I mean, an we be in choler, we'll draw (p. 10)

سپ سن: قسم ہے اب تو ہم کو کئلے کی دلالی میں منہ نہیں کالا ہونے دینگے۔

گریگوری: نہیں۔ ایسا ہو گا تو ہم کو تلکہ اٹھانے والے سمجھے جائیں گے۔

سمپ سن: سنو۔ ہمیں کالا کرو دودھ چڑھا تو ہم تو تلوار سونت لیں گے۔ (صفحہ۔10)

ST 2: Gregory: Tis well thou are not fish; if thou hadst, thou Hadst been <u>poor john</u>   (p.10).

TT 2. گریگوری: غنیمت ہے تو مچھلی نہیں۔ ہو تا تو

<u>غریبوں کا نوالہ بنتا</u>   (صفحہ۔10)

ST 3: But all so soon as the all-cheering sun

Should in the furthest east begin to draw

The shady curtains from <u>Aurora's bed,</u> (p.28)

TT 3. مگر جب آفتاب شادماں

مشرق کے کونے سے

<u>عروسِ صبح کے بستر سے</u> پردوں کو ہٹاتا ہے۔ (صفحہ۔ 29)

Comment:

In the first example, the idiom 'not carrying coal' has been used which in the source language (English) means not allowing oneself to be mocked at or ridiculed. In the second line it is misunderstood in its literal sense and is associated with a collier (coal miner). In the third line, the first character corrects him and uses the word 'choler' (in the medieval sciences, one of the four bodily humour—black bile— associated with irascible temperament) to mean that if got angry we will draw our swords/ fight. The translator has also rendered the first line figuratively in the target language by using the idiom containing the equivalent of coal because the second line is dependent on the first line for its meaning. He has used the TL idiom *koile ki dalali mein mun nahi kala karna* which means not allowing oneself to be defamed.

In the second example, the term 'poor john' has been translated as '*gharibon ka niwala*' (morsel/ inferior quality food of the poor). 'Poor john' in the source language refers to the small fish of inferior quality. Thus, in order to convey its sense, he has used the term *gharibon ka niwala.*

In the third example, the term Aurora in the source language means "dawn", or "the goddess of the dawn", but the translator has replaced it with '*uroos-e-subha*' (the morning bride) *as uroos-e-subha* was a more familiar term in the target culture as compared to Aurora.

These examples demonstrate the translator's target-oriented approach which he has materialized through sense-for-sense translation as can be seen how he has conveyed the sense of the source text excerpts by rendering them/replacing them in/by more familiar target culture equivalents.

4.5 *The Merchant of Venice* /ونیس کا سوداگر

4.5.1 Introduction

This play is one of Shakespeare's most famous comedies. It was written between 1596 and 1598 but has been popular to date. This frequently staged play has been translated into Urdu by many people. This translation was rendered by Amjed Ali Bhati and was published by *National Book Foundation* in 2019. Amjed Ali Bhatti is an eminent Pakistani author, critic and translator. He has to his credit many books, research papers and awards.

4.5.2 Analysis of the Peritextual Features
(a) Description

This translation contains the following two peritextual features attached before the main text:

1) پیش گفتار (**Foreword**)

This page-long peritext written by Inam-ul-haq Javed (Managing Director of the *National Book Foundation* as well as an eminent poet and writer) is a preliminary text in which he has given a concise introduction of Shakespeare, his literary art and his contributions. He has also given a brief introduction of the translator.

2) دیباچہ (**Preface**)

This authorial peritext is written by the translator. In this one-and-a-half-page note, he has documented his point of view about the nature, process and function of translation.

He also has mentioned the existing Urdu translations of the source text and has justified this rendition when its several Urdu translations were already available.

(b) The Selected Peritextual Excerpts

> The process of translation is a perfect medium for the discovery and identification/recognition of the human civilization, nature and history. Despite being humans, human beings are strangers to each other due to the racial, linguistic/geographical barriers, and political differences. It is through translation that they get acquainted with each other on a humanistic level by molding/fashioning a foreign language into their own language.
>
> The art of translation is the oldest and the most difficult one. The meanings and sense of one language have to be transferred into another language in such a way that the quality and the meanings of the original text do not get affected. The translator's thought and art must not dominate the author's thought and art. At the same time, the beauty of the composition, and its language and expression should not sound ponderous/awkward. (Bhatti, 2019, p.7, my translation)

(c) Discussion of the Selected Peritextual Excerpts

This excerpt reflects the initial norm because the translator has expressed his views about the nature, function and process of translation that give insight into his basic approach towards translation.

In the first paragraph, he views translation as a means of discovering new cultures and civilizations. This view calls for an authentic and adequate translation so that the originality of the source texts is respected and kept intact as much as possible. Only then will it achieve this function of introducing the cultural strangers to each other.

In the second paragraph, he defines translation as a transfer of SL's meanings into TL. He lists three things to be taken care of in the course of this transfer. First is the retention of the quality and meaning of the original text, second is dominance of ST author's art and thought, and the last one is rendition of a pleasing and gratifying TT. While closely

following the author's style reflects ST-oriented approach and is demonstrative of foreignized translation, retaining the contextual meaning in an agreeable mode of target language shows TL-oriented approach and is illustrative of sense-for-sense translation method.

Transfer of meanings and sense is indeed one of the essentials of translation, but translation is much more than that. Its more important function, as has been endorsed by Jamil Jalbi (in his preface to a collection of translated essays), that translation should be used as a tool to equip the target language with new stylistic varieties and modern expressions.

His approach, considering the first two features he has mentioned, seems to be tilted more towards the source-text-oriented paradigm which reflects the primary position of translation.

However, the researcher examined the first excerpt of his translation to check which strategy has the translator used actually and found a gap between his theorization and practice.

Examples

In sooth, I know not why I am so sad.

It wearies me; you say it wearies you.

But how I caught it, found it, or came by it,

What stuff tis made of, whereof it is born,

I am to learn.

And such a want-wit sadness makes of me

(Shakespeare, qtd. In Bhatti, 2019, p. 31)

Modern text

To be honest, I don't know why I am so sad. I am tired of it, and you say you're tired of it too. But I have no idea how I got so depressed. And if I can't figure out what's making me depressed, I must not understand myself very well"

Bhatti, 2019, p.31).

Translation

انطونیو: یقین مانو میں نہیں جانتا کہ کیوں افسر دہ ہوں۔ ایسی صورت حال سے میں عاجز آچکا ہوں۔ آپ بھی بتارہے ہو کہ ایسی صورت حال سے تنگ ہیں۔ میں بلکل

نہیں جانتا کہ مجھ پر یہ افسر د گی کیوں چھائی ہوئی ہے اور اگر میں یہ نہیں جان پایا کہ مجھے کون سی بات افسر دہ کیے ہوئے ہے تو میں یہ نہیں کہہ سکتا کہ میں خود کو اچھی

طرح سے جانتا ہوں۔

(Bhatti, 2019, p. 31)

Comment

The researcher examined the first excerpt of his translation to check which strategy has the translator used actually and found a gap between his theorization and practice. He has translated the play from its modern interpretation (though the actual source-text was also included) and thus forsaking the stylistic and structural peculiarities of the source text. It can be observed in the given example above that just the sense of the original text has been conveyed in the form of interpretation both in the modern text as well as in its translation. Out of the three features he had mentioned, he seems to have utilized only the first and the third, thus, shows alignment with sense-oriented translation method which in turn conforms to target-oriented/ acceptability paradigm and thus is indicative of the secondary position of translation.

B) Peritextual Features of the Selected English-Urdu Translated Novels

4.6 انجان راہی /*Shane*

4.6.1 Introduction

The novel *Shane* was written by American writer Jack Warner Schaefer. It is one of his masterpieces which has been frequently published and widely translated into many languages to date. Its Urdu translation was rendered by Shan-ul-Haq Haqqi.

Shan-ul-Haq Haqqi was a renowned Pakistani writer, lexicographer and translator. He has to his credit two collections of poems, one collection of *ghazals*, and a number of other publications dealing with various subjects including translations and other works.

4.6.2 Analysis of the Peritextual Features
(a) Description

This book contains one peritext titled as *Pas-e-lafz* (End Note) which has been attached after the main text. It has been written by Pakistani author and literary critic Hafiz Safwan Muhammad Chohan. It is a comprehensive note on the novel and its translation. It has been organized into two parts.

In the first part, he has given the introduction of the source text giving its publication details, describing its social and historical context, commenting on its narrative technique, highlighting its themes, summarizing its main events and critically portraying its main characters.

In the second part, he has given introduction of the target text providing information about its publication and its previous editions. He has highlighted the mistakes and oversights found in the previous editions and has claimed that all such mistakes have been removed. These mistake included omission of sentences and symbols, incorrect sequence of paragraphing, incorrect spelling, and errors in orthography. For corrections, he consulted its first and third editions, the 15th Corgi Book Edition of the original text and Haqqi's dictionary *Farhang-e-Talafuz.*

Then, he comments on the translational artistry of Shan-ul-Haq Haqqi and states that he perhaps was the only Urdu translator who had never and nowhere found Urdu to be falling short of proper equivalent words/lexical items whether translating prose or poetry. He has also described his translation approach.

(c) The selected Peritextual Excerpt

Haqqi has used Urdu colloquial words for translating English colloquial speech, Urdu idioms for English idioms, and Urdu sayings and proverbs for English proverbs. Just take this example that he has translated 'index finger' as *kalme ki ungli*

 (forefinger's equivalent in TL having cultural information). But it must not be concluded that he has completely indigenized the translation or has rendered a word-for-word translation or that he has compromised on the fidelity to the content of the novel. Rather, by using these linguistic elements as milestones and by

omitting the unnecessary details, he has successfully transferred the whole atmosphere of each and every scene of the novel, with all its social, contextual and cultural colors; into an easy, fine and fluent/flowing Urdu. Another remarkable thing is that, while translating, he has closely followed the structure of English sentences due to which a new stylistic mode/syntactic style has emerged in Urdu Language. (Haqqi, 2010, p.167, my translation)

Discussion of the Selected Peritextual Excerpt

This passage indicates text-linguistic norm as it highlights the translator's strategy of rendering the specialized and figurative language of the source text. Rendition of figurative elements by their TL's equivalents falls mostly under the concept of domestication, because such elements are usually culturally-loaded expressions. Decoding their meaning and encoding that back in their TL's equivalents overshadows the cultural peculiarities of the source text and undermines its foreignness, as Safwan himself has acknowledged that the foreignness has been indigenized. However, he has also emphasized that the translator has remained faithful to the original and has successfully transferred the text along with its aura and ambience into the target language.

Apparently, it seems a bit unrealistic that fidelity to the ST can be maintained while exercising domestication, for in domestication, the formal and lexical features are not closely followed. But the problem is that literary translation is usually expected and required to retain the literariness of the source text in the target text. As the literariness of a text is usually encoded in the figurativeness of a language, the translator would resort to the equivalent figurative expressions in the target language. This way, he will achieve fidelity to the literary mode of the ST but at the cost of diminishing its foreignness.

This loss of foreignness is somewhat inevitable in this case, for if the translator had rendered these figurative items literally or descriptively, the TT would have lost not only its literariness but would also have affected its readability which are considered as the essentials of a literary translation and hence would not be acceptable according to established literary conventions in the target culture.

Thus, his approach seems to be target language/culture-oriented and his translation strategy is domestication with respect to the figurative language and sense-for-sense

translation in general, as is indicated by the given example below. His approach also conforms to the secondary position of translation in the literary polysystem.

Example:

ST. "I was on the upper rail of our small corral, soaking in the late afternoon sun, when I saw him far down the road where it swung into the valley from the open plain beyond" (Shaefer, 1949, p.1).

TT۔ ایک روز سہ پہر کو میں اپنے مویشیوں کے باڑے کے گرد لگے ہوئے جنگلے کو گھوڑا بنائے دھوپ پر کھارہا تھا کہ وہ سڑک پر نمودار ہوا، عین اس جگہ جہاں سے سڑک بیرونی میدان کو پیچھے چھوڑ کر ہماری وادی میں آتی تھی۔

(حقی، 2010، صفحہ، 5)

Comment

This is the opening line of the novel. It can be seen that he has followed the sentential style (complex sentence) of the ST but the rest of the content has been rendered freely to convey the sense. The underlined additions and the other structural and lexical shifts can also be observed.

4.7 اندھیر نگری/ *The White Tiger*

4.7.1 Introduction

Andher Nagri is the Urdu translation of the novel *The White Tiger* which was authored by an Indian writer Aravind Adiga. The novel, set in India, depicts India's struggle in the globalized world through the main character Balram Halwai. It highlights the social, religious and political issues of India. It was translated into Urdu by Qaiser Saleem who is a prolific fiction writer and translator of Pakistan having published various books including novels, short stories, travelogues, etc.

4.7.2 Analysis of the peritextual features

(a) Description

Three peritexts have been attached with the book before the main text.

1) مصنف، مترجم اور یہ کتاب (The Author, the Translator and the Book)

This two-page peritext is written by A.Khayam. As its title suggests, it is an introductory note giving basic information about the author, translator and this text.

2) عرضِ مترجم **(The Translator's Note)**

It is a page-long text in which the translator shares his choice of text selection and documents his views on the current political scenario of Pakistan giving suggestions for its improvement.

3) After the main text, another peritext is attached which enumerates Qaiser Saleem's translated works.

The selected Peritextual Excerpts

Excerpt 1

The award-winning book *The White Tiger* has been selected for translation not because it has won 2008's Man Booker Prize, but because the picture that it depicts of India's state of affairs reflects the situation of our homeland, Pakistan. (Saleem,2010, p. 12, my translation)

Excerpt 2

The novel was titled as *The White Tiger* for a certain reason. The main character, Confectioner Balram, is always in the mind of the author and the whole novel is woven around this character. It is a character of its own kind which after breaking the chains of poverty becomes a successful merchant. The White Tiger is born once in the species of lions and this might be the reason of the novel's title. Keeping in view the context, Qaiser Saleem has selected the title *Andher Nagri* (instead of its main character) which is more apt and closer to the subject matter of the novel.

(Saleem, 2010, p.11, my translation)

Excerpt 3

Qaiser Saleem has been acknowledged as a translator, and in this novel too he has retained the spirit of the theme of the novel along with the qualities of a good translation and gives the same impression as was created by the author.

(Saleem, 2010, p. 11, my translation)

Discussion of the Selected Peritextual Excerpts

1.   The first excerpt is indicative of preliminary norm of text selection (translation policy). The translator's stated reason is reminiscent of one of the norms of text's selection which Asif Farrukhi mentioned in his preface to his translated Italian novel *Fontamara*. He stated that usually a text is selected for translation either when it can set new standards of expression in the target language or when it is so relevant to our own situation that we can get new awareness about ourselves through it. Qaiser Saleem's stated choice conforms to the latter norm which highlights the target –oriented paradigm.

2.   The second statement shows text linguistic norm of title's translation. A. Khayyam gives the background information of the ST's title mentioning that it was based on the central character of the novel. However, the translator has preferred the context of the novel in translating the title. According to oxford Urdu-English dictionary, *Andher Nagri* refers to an ill-governed state or a place where nothing is right. It can be seen that how his choice of text selection has affected his strategy of title's translation. Since the novel was selected because of its political and social context's relevance to that of ours, its title was also translated in accordance with that context instead of following the ST's title closely.

3.   The third excerpt reflects initial norm as it shows the translator's approach towards translation. The three mentioned features of his approach, i.e., producing the original effect, preserving the ST's subject matter, and following the merits of translation, fall under the target language oriented domain. For instance, in order to produce the same effect, the translator would have to rely on target language and target culture a great deal. Second, keeping intact just the main subject matter and not the formal features of the source text allow translators to exercise some freedom in rendering ideas in the target language. And third, the merits of literary translation which include readability as well as literariness compel translators to utilize target language forms and culture based expressions.

Retention of the original effect/impression is a big claim. This introduces the question that is it even possible to create the same effect in translation as that of the original? How can one claim that the impression that one gets from reading this translation is the same as that of the original? It can be said that it depends on the competence of translator. If the translator is competent enough to perfectly understand the source text and is capable of experiencing the same effect which a native reader would have experienced, he/she can successfully transfer it into the target text providing that he/she has full command on the target language as well.

Within this target-oriented paradigm, the stated theoretical stance shows that the translator has followed the strategy of dynamic equivalence. His approach is also reflective of the secondary position of translation.

Examples

1. The opening words of the novel can be cited as an example of the translator's approach. As the novel is written in the form of 7 letters written by the protagonist and addressed to a Chinese premier, it starts with a letter. The translator has translated the initial phrases "For the Desk of" and "From the Desk of" as "*Banam*" and "*Manjanib*" respectively.

2. Similarly, the translation of the very first sentence shows a little deviation (in terms of punctuation and grammatical form) from its source text:

ST.

Sir, neither you nor I speak English, but there are some things that can be said only in English.

(Adiga, 2008, p.2)

TT.

جناب!

(Saleem, 2010,p.15) ۔نہ تو آپ اور نہ میں انگریزی بول سکتے ہیں لیکن ایسی باتیں کچھ ایسی ہیں جو صرف انگریزی میں کہی جا سکتی ہیں

Comment

The phrases 'From the Desk of' and 'For the desk of' imply an official and a formal setting. But no such implication can be drawn from their target language equivalents '*Banam*' and '*Munjanib*', as they are generally used in formal as well as informal letter communication.

Similarly, the second example is the first sentence of the novel. Its translation also shows a little deviation (in terms of punctuation and grammatical form) from its source text. For example, the comma after 'Sir' in the source text excerpt is replaced by an exclamation mark in the target text after *janab*. Likewise, the first sentence in source text excerpt is in the present simple tense but in the target text it has been rendered using the equivalent modal verb of *can* which is not there in the source text. This has caused a slight difference in meaning. For example, the inferred meaning of the source text is that they don't speak English but the inferred meaning of the target text is that they cannot speak English.

4.8 سلاسل/*Roots*

4.8.1 Introduction

Silasil is the Urdu translation of the Alex Haley's popular English novel *Roots*. Alex Haley was an American writer.   This translation has been rendered by Pakistani education expert, Anwar Fatima Jafri. It was first published in 2003 and this edition came out in 2005.

4.8.2 Analysis of the Peritextual Features
 (a)Description

The book contains the following peritextual features: The first peritext is a thanking note titled as *Izhar-e-Tashakur* written by the translator in which she has expressed her gratitude towards the people who cooperated with her in the completion of this book. The second peritext is the translator's preface titled as *Pesh Lafz*. Apart from giving introduction of the ST's author and description of the ST, she has also shared her experience of translating this book and has discussed some of its important issues. The next one titled as *Maroozat* is a two-page introductory note on the subject matter of the source text and is written by Mudabir Rizvi (ex-script editor, Karachi television). At the end of the book, another peritext titled as *Silasil—Chand Tassuraat* has been attached in which comments of the literary critics—Rauf Parekh, Asif Farrukhi, Mashkur Hussain yaad, Ali Ahmad,

Atia Jafri, Muhammad Ali Siddiqui and Mustafa Karim—about this translation have been documented.

(b) The Peritextual Excerpts

Excerpt 1

> In order to comprehend such language, it was necessary to carefully read every line of the book so that keeping in view the context of the story, these dialogues could be translated or interpreted in such a manner that both the style and fluency/readability of the text are maintained along with the spirit of the subject-matter. (Fatima Jafri, 2005, p.11, my translation)

Excerpt 2

> Yes, it is deemed necessary to clarify that at some places the text has been abbreviated. This has been done because the conversations or the details given in these places do not add anything to the text and mood of the novel. Besides, the book contains certain things which are considered inappropriate in our culture and social values. I have rendered such things briefly and metaphorically. However, care has been taken to ensure that the trimming do not affect the mood, fluency and meaning/sense of the book. (Fatima Jafri, 2005, p.11, my translation)

(c) Discussion of the Selected Peritextual Excerpts

1. The first excerpt represents initial norm for she has stated her basic approach towards translation. Her focus appears to be on the fluency (indicated by *rawani* and *tarjumani*) of the target text and retaining spirit of the source text. Fluency is part of the target language-orientation strain while retaining spirit of the original belongs to source text/language-orientation strain. Apparently, the two concepts, when taken together, seem somewhat contradictory. How can a text be able to retain spirit of the source text when it caters to fluency of the target text? For the spirit is encoded in the source language and in order to retain it in the target text the SL and ST needs to be followed closely. However,

fluency follows the conventions of the target language and thus a lot of the original features of the source text are compromised in the target text.

2.   The second excerpt reflects operational norm. She speaks of the decisions taken during translation and gives their reasons. She admits that at some places she has abridged the text. The stated reasons of abridgement include elimination of extra details and omitting inappropriate material.

The stated reasons of abridgement represent a target-oriented paradigm/approach. Within this approach, it signifies the strategy of domestication because: firstly, abridgement directly corresponds to elimination of linguistic or structural elements of the source text which is one of the key features of domestication; and secondly, rendition of translation in such a way that it conforms to the target culture and is in no way contradictory to its religious or ethical values is another important feature of domestication. Since the content that has been labelled as inappropriate by the translator was unfit in the target culture in one way or the other, she considered it proper to either eliminate it or rendered it figuratively and thus aligned with domestication. Although she does claim that she has retained the spirit of the ST, but spirit in its full essence cannot be retained in the domesticated text with all those trimmings and omissions.

As proposed by Even-Zohar (cited in Venuti, 2004)) the usual position of translation in the literary system of the target culture is secondary except in certain cases where it acquires the primary position. Since this translation was first published in 2003, it can be assumed that the position of translation during that time was secondary as neither of the cases responsible for primary position can be traced. Thus, her translational approach justifies Even-Zohar's assumption and conforms to the secondary position of translation.

Examples

The target text is replete with such examples that shows its alignment with domestication in terms of its omissions. The translation of the very first paragraph (given below) of the novel is one such example that not only shows the translator's strategy of abridgement but also reflects her stated reasons. The omitted parts of the ST have been underlined.

ST: Early in the spring of 1750, in the village of Juffure, <u>four days upriver</u> from the coast of The Gambia, West Africa, a man child was born to Omoro and Binta <u>Kinte</u>. <u>Forcing</u>

forth from Binta's strong young body, he was as black as she was, flecked and slippery with Binta's blood, and he was bawling. The two wrinkled midwives, old Nyo Boto and the baby's grandmother Yaisa saw that it was a boy and laughed with joy. According to the forefathers, a boy firstborn presaged the special blessings of Allah not only upon the parents but also upon the parents' families; and there was the prideful knowledge that the name of Kinte would thus be both distinguished and perpetuated (Haley, 1976, p. 5).

1750 میں موسم بہار کی ایک صبح گیمبیا کے ساحل سے کچھ فاصلے پر واقع جو فر گاؤں میں عمرو اور بنٹا کے یہاں ایک لڑکا پیدا ہوا۔ بنٹا کے پاس اس وقت اس کی ساس یاسہ اور ایک بوڑھی عورت نایوبوٹو موجود تھیں۔ یاسہ اپنے پوتے کی پیدائش سے بے انتہا خوش نظر آ رہی تھی۔ Jafri, 2005, (p.17)

Comment

The second sentence (starting from "Forcing forth…) brings to mind the event/image of childbirth. Owing to its private nature, the translator perhaps considered the event of childbirth a taboo to be discussed openly. Thus, she might have omitted this sentence for its inappropriateness as she has mentioned in her preface. The last sentence also tells something that is not in practice or believed in the target culture. So, she has omitted that as well. Some other words and phrases have also been left out on the pretext of being unessential. However, it can be seen that due to these omissions, important information regarding the identity of the protagonist has been lost. Such as in the ST there is a reference to his race (as black as his mother) and also a hint about his name (Kinte) and his role and importance (a blessing for his parents as well as his next generations) but none of such information can be retrieved from its Target text.

4.9 شعور و احساس /*Sense and Sensibility*

4.9.1 Introduction

Sense and Sensibility (1811) is the second novel of the English novelist Jane Austen. The novel narrates a story of the two sisters: one being the embodiment of 'sense' and the later the representative of 'sensibility'. In the novel, 'Sense' has been justified over 'Sensibility'. Its Urdu translation was rendered by Abdul Aleem Qidwai.

Abdul Aleem Qidwai was a distinguished Urdu Scholar, writer, linguist and translator. He has 10 books and many essays and articles to his credit. He also rendered translations of significant Islamic works.

4.9.2 Analysis of the peritextual features

(a) Description

The book contains a seven-page peritext entitled *Deebacha-e-Mutarajim* (Translator's Preface) appended before the main text in which the translator has given a very comprehensive account not only of the source text but also of the age in which it was produced. First, he highlights the significance and the everlasting popularity of the ST. Secondly, he mentions the themes of the novel. Then, he gives a brief biographical account of Jane Austen along with appreciation of her literary style. Next, he brings into light the social context and background of the novel by describing the main characteristics of the age in which it was written. Then, he presents a summary of the novel. Finally, he comments on the nature of translation and describes his approach towards it.

(b) The Selected Peritextual Excerpt

Now I deem it essential to say a few things about translation. Inter-lingual translation is not an easy task. For languages differ in linguistic features, figurative expressions, composition and style, etc. If the source text is translated literally, the target text becomes boring, listless and uninteresting; and the ponderousness of translation becomes unbearable. If it is rendered completely freely disregarding the context of the original text and only the basic ideas are expressed in the target language, then, it will be altogether transformed into something else. That is why I have selected the middle ground, i.e., keeping in view the original book, the translation may be rendered in such a pleasing and simple language in which the original features of the source-text are maintained along with the coherence of expression so that the minds of readers do not get burdened/strained or so that the readers may not face any inconvenience. Therefore, most of the relations and pronouns have been explained and unnecessary repetitions/information have been avoided. (Qidwai, 2017, pp. 6-7)

(c) Discussion of the Selected Peritextual Excerpt

As the translator has explicitly stated his basic approach towards translation, his statement is indicative of initial norm. His choice between the two poles of translation is a middle ground, i.e., neither fully source text oriented nor completely target culture oriented but a combination of both. As was assumed by Toury (2012) that in the actual practice a translator usually goes for the mixed approach. Abdul Aleem's stated approach validates Toury's assumption.

His theorization on translation reflects Dryden typology of translation. Like Dryden, he also mentions three types of translation: the literal rendition (what Dryden called metaphrase), the sense-for-sense rendition (what Dryden called paraphrase), and free translation (what Dryden called imitation). His stated middle ground corresponds to the paradigm of paraphrase/sense-for-sense translation in which priority is given to the intended meaning of the content over its linguistic or structural form.

This approach is tilted towards the TL oriented paradigm as the fluent and appealing expression in translation can only be achieved by using the TL's established conventions. This approach indicates the secondary position of translation in the literary polysystem of the target culture.

Examples

ST 1: "Their estate was large, and their residence was at Norland Park, in the center of their property, where, for many generations, they had lived in so respectable a manner as to engage the general good opinion of their surrounding acquaintance" (Austen, 2003, p.2).

TT 1:

"اس کے قبضہ میں وسیع جاگیر تھی جس کے وسط میں نارلینڈ پارک میں ان کا مکان واقع تھا۔ جہاں کئی پشتوں سے اس کے مکین ایسی عزت اور آرائش کی زندگی بسر کرتے چلے آرہے تھے جسے آس پاس کے شناسالوگ بڑی عزت اور قدر کی نظروں سے دیکھتے تھے" (صفحہ۔8)۔

ST. 2

"The late owner of this estate was a single man, who lived to a very advanced age, and who for many years of his life, had a constant companion and housekeeper in his sister" (Austen, 2003, p.2).

TT. 2

"اس جاگیر کا آخری مالک ایک کنوارا تھا۔ جو لمبی عمر تک زندہ رہا۔ کئی سال اس کی رفاقت اور گھر بار کا انتظام اس کی بہن انجام دیتی رہی" (صفحہ۔8)۔

Comment

These examples are illustrative of his stated mixed approach (sense oriented) as they do convey the meaning/sense of the ST but do not strictly follow its form, rather they conform to the TL's convention. For example, Urdu language lacks the usage of complex sentences, hence, the translator has rendered the first complex sentence in two sentences while the second one in three sentences. The wording of the STs has also not been strictly followed.

4.10 ٹرائل/ *The Trial*

4.10.1 Introduction

The Trial, originally written in German, is one of the major literary works of the German eminent literary figure, Franz Kafka. This novel, published in 1925, is about the struggles and encounters of a young man who gets arrested unreasonably by some mysterious and inaccessible authority. It was translated into Urdu by Yasir Jawad through its English version. Yasir Jawad is a prolific Pakistani writer and translator. He has authored more than 20 translated books including literary as well as non-literary translations.

4.10.2 Analysis of the Peritextual Features
a) Description

This book contains the following two peritextual features:

1) دیباچہ/Foreword

This three-and-a-half page peritext is written by Qazi Javed who was a Pakistani academician and author. He has given a brief biographical account of Franz Kafka and has discussed the source text regarding its composition, subject matter, popularity and reception. In the last paragraph, he has commented on the nature and quality of this translation that the translator has tried to transfer not only the sense but also the original ambience of the text in the translation.

2) Translator's Note

In this two-page-long note, Yasir Jawad has documented his views regarding Kafka and his literary artistry. He comments on his style and claims that he has tried to retain Kafka's stylistic features in this translation. At the end, he explains his choice of title selection.

(b) The Selected Peritextual Excerpts

Excerpt 1

Kafka is not primarily a craft writer/professional writer, his manuscripts were compiled and published by his friend Max Brod. There is a continuous fluency in his style, like a dream flowing uninterrupted. Therefore, while translating, special attention has been paid to keep intact this fluency, dreamy state and flow. Care has also been taken not to distort any sentence of the novel in a "journalistic haste" or due to indolence/carelessness for the Urdu reader. (Jawad, 1995, p.10, my translation)

Excerpt 2

As far as the name of the novel is concerned, *Muqadma* is inappropriate and even wrong because the word 'trial' gives the impression of an unending and a continuous process while *Muqadma* is the representative of a static and a decided feeling/perception. Instead, the word *Azmaish* was relatively close, but it did not give the impression of a judicial proceeding or a struggle for justice. Thus, it was deemed proper to borrow the original title. This is not an unprecedented move. Dostoevsky's novel *Idiot* was also published in Urdu under the same/original name despite its many equivalents in the target language.

(Jawad, 1995, p.10, my translation).

Discussion of the Selected Peritextual Excerpts

1.   This first excerpt reflects initial norm as it is manifestative of the translator's approach towards translation of this novel. He has commented on the literary style of Franz Kafka and claimed that he has tried to retain his style in the target text.

Translation of the style is a crucial phenomenon in literary translation. It is a fact that every author possesses his/her unique style. This style is the essence of a literary text for it is what makes a literary text literary. The general opinion on translation of style is considerably divided. On the one hand, it is deemed untranslatable and is recommended that translator should write in his/her own style (since usually they themselves are also literary figures), while on the other hand, it is regarded as translatable and is argued that it can be reproduced in the TT by competent translators.

This dichotomy of views corresponds directly to the two major approaches of translation: ST-oriented and TT-oriented. Yasir Jawad statement's shows that he is aligning himself with the ST pole and seems to have rendered an adequate/foreignized translation of the novel *Trial.* However, his concern for the convenience of target readers can be seen as an obstacle in its foreignized rendition. And secondly, he has translated from the English version of the novel instead of the original novel, so, a great deal of Kafka's literary style must have been lost.

2.   The second excerpt represents text-linguistic norm as he has explained his choice of the title selection. After considering the available equivalents of the word 'trial' in the TL, he did not find any of them suitable because they, according to him, were not able to convey its exact meaning. Thus, he decided to borrow the title and tried to justify his choice by referring to another translated novel with a borrowed title. It shows that the translator' s approach, as declared by him, is source text oriented, and his translation conforms to the paradigm of foreignization because borrowing as well as retaining the author's style in translation are the strategies usually employed for keeping intact the foreignness of the source text. His stated approach is indicative of the primary position of translation.

Examples

Examples cannot be given from this translation because the translator had not mentioned which English translation he had used as his source text. So, it was difficult to identify its real source text as various English versions of the original source text were available.

4.11. سوفی کی دنیا/ *Sophie's World*

4.11.1 Introduction

Sophie's World is a famous novel of the Norwegian writer Jostein Gaarder. A teacher of philosophy by profession, Jostein Gaarder is also a distinguished author having published several literary works including novels and short stories. This novel has been widely translated and has remained the best-seller throughout. Its Urdu translation entitled *Sufi ki Duniya* was rendered by Shahid Hameed which has been published by Urdu Science Board.

Shahid Hameed is a noted Pakistani writer and translator. He has rendered some acclaimed Urdu translations of masterpieces such as *War and Peace* by Leo Tolstoy, *The Brothers Karamazov* by Dostoevsky, *The Old Man and the Sea* by Earnest Hemmingway, *Pride and Prejudice* of Jane Austen and *The Question of Palestine* by Edward Said.

4.11.2 Analysis of the Peritextual Features
a) Description

A nine-page peritext entitled *Pesh-lafz* (preface) written by translator has been attached before the main text. It starts with an interesting anecdote connecting the readers with this book. After giving some preliminary information about the author and the source text, the translator discusses the subject matter, i.e., philosophy, of the novel and convinces the readers of its importance in Pakistani context. It also highlights the significance of the source text and mentions the reason for its selection that he wanted to make the readers aware of the importance of philosophy and its application in the real life. In the end, he explains his method of translating technical terms.

(b) The selected Peritextual Excerpt

Translation of technical terms/phrases into Urdu is a very difficult/arduous task. In the absence of a central body/authority, everyone prefers his/her own translation, and so many translations of each term have been established. I have relied on *Farhang-e-Istilahaat* (Dictionary of Terms) published by Urdu Science Board Lahore for the translation of most of the terms. Where I disagreed or could not find translations of the terms, I dared to invent them myself. However, for the

convenience of the readers, I have included English alternatives of almost all the terms, so that there is no room for ambiguity.

(Hameed, 1998, p. 9, my translation).

Discussion of the Peritextual Excerpt

This excerpt indicates text-linguistic norm of translating terminology. Translation of technical terms is a very important aspect of the translation process. It is one of the most potential fields of translation that nourishes the target language in a genuine manner. In fact, the essence of translation lies in its ability to serve the target language on lexical and stylistic grounds by enriching it with new terms, concepts and expressions. So, it can materialize half of its essence through rendition of terminology.

As acknowledged by Shahid Hameed, translation of technical terms is a very significant and daunting task. A translator is faced with a number of choices when it comes to render a technical term. Whether it has to be translated or transliterated is one of the most common choices as well as problems. It is up to a translator whether he/she goes for borrowing or literal translation; descriptive translation or calquing method and omission or coinage. Although he has not explicitly stated his approach towards translation, information about his preferred translation paradigm can be implied from his stated choices.

According to prescriptive rules, identifying equivalent concepts is the only appropriate way of translating technical terms (Achkosov, 2014). This is what has been done by Shahid Hameed. He has rendered most of the technical terms by their equivalents given in *Farhang-e-Istelahaat*. So the terms in the source text have been replaced with the already existing equivalents terms in the target language.

The authentic place to look for equivalent terms is of course dictionary. But according to him, even dictionary must not be followed blindly, rather translators need to utilize their own knowledge of the target language to render the exact contextual meaning of the term. As has rightly pointed out by Sager (2005), that the dictionary entry is usually generic while the terms in literary texts are sometimes contextualized. So a translator is required to make sure that whether a particular equivalent term is acceptable or not keeping in view the context of those terms in the source text.

As he has translated all the terms not omitting any of them, and he has also included all the original English terms along with their translation, his approach is ST oriented. Besides, he has also given footnotes at the end of a book in which the foreign concepts of each chapter have been explained. It does not look like an original composition

but its foreignness can felt throughout the text. Within ST oriented paradigm he aligns with semantic translation. His approach reflects the primary position of translation.

Example

The following passage taken from the target text is representative of his preferred paradigm. The numbers—1 and 2—included in the excerpt indicate the footnotes given at the end of the book where these concepts have been explained.

"دو گھنٹے بعد جو آنا خاصا بڑا اپنی پشتی تھیلا (rucksack) (1) اٹھائے سوفی کے گھر پہنچ گئی۔ سوفی بھی اسی قسم کا تھیلا تیار کر چکی تھی اور اس کے پاس خیمہ بھی تھا۔ دونوں کے پاس سفری بستر (bed rolls) (2) اور سویٹر، زمین پر بچھانے کی چادریں اور بیٹریاں (flash lights)، بڑے سائز کی تھر موس بوتلیں اور خاصی مقدار میں اپنے پسندیدہ کھانے تھے" (صفحہ، 211)۔

C: Peritextual Features of the Selected English-Urdu Translated Short Story collections

4.12 *Shajar-e-Gulnar/ The Phoenix and Other Stories*

4.12.1 Introduction

Shajar-e-Gulnar is the Urdu translation (rendered by Asif Farukkhi) of the book *The phoenix tree and other Stories* written by a Japanese fiction writer, Satoko Kizaki. The book is a collection of four short stories: "The Phoenix Tree"*,* "Barefoot"*,* "Mei Hwa Lu" and "The Flames Tree".

Asif Farrukhi was an acclaimed Pakistani writer, doctor, literary critic, linguist and translator. He has authored a number of books which include translations and collections of short stories and critical essays. For his valuable services in the field of literature, he was awarded *Tamgha-e-Imtiaz* in 2006.

4.12.2 Analysis of the Peritextual Features

a) **Description**

This book contains one-page peritext titled as *Pesh-lafz* (preface) written by the translator. In the first paragraph, he tells the readers what these stories are about. He discusses their subject matter briefly and connects it with the readers' common experiences. In the next paragraph, he sheds light on the characters describing their aspirations and

struggles in life. He also highlights the social and cultural context of these stories. Then, in the concluding paragraphs, he describes his choice of text selection and shares his approach towards its translation.

b) **The Selected Peritextual Excerpts**

Excerpt 1

Japanese fiction is a well-established literary treasure in the realm of the modern world literature. Discussing the twists and turns/dealing with intricacies of the human mind and peeping into the crevices of human character are its significant features. These short stories are representative of this long-standing tradition and I have translated them to introduce this style in Urdu. (Farrukhi, 1994, p. 4, my translation)

Excerpt 2

Instead of translating word-for-word, I have tried to transform these fictions into a format of Urdu fiction in such a way that the spirit of the original does not get affected. Sometimes, in the course of translation, I wished to get it trimmed here and there, particularly where I found the writer's pen/expression a bit sluggish and monotonous. But I refrained from omissions/trimming thinking that translation is a sacred trust/matter of trust and that it should be handled as a deed of love (having loyalty to the author).

 (Furrukhi, 1994, p.4, my translation)

(c) Discussion of the Selected Peritextual Excerpts

1.   The first excerpt indicates preliminary norm of translation policy. The translator has discussed his choice of text selection**.** Text selection is the first step in the process of translation. This choice is of crucial importance for it determines and influences the translator's choice of paradigms, strategies and techniques in the later stages. For example, if a text is selected with an intention of enriching the literary modes of the target language

by incorporating those materialized in the source text, the translator is most likely to adopt the ST/SL-oriented approach and to align with the pole of adequacy. On the other hand, if a text is selected just because of its relevance to the target culture, chances are that the translator will go for the target language/culture-oriented approach, and in order to meet the literary and cultural expectations of the TT readers, and might prefer the pole of acceptability. His translation policy, as claimed by him, calls for an adequate translation as he intends to introduce a new style into the TL (target language).

2.   The second excerpt represents initial as well as operational norm. The translator has mentioned his translation method. Instead of word-for-word rendition he has molded these stories into a format of Urdu Short story. As per his translation policy, he was supposed to render a more foreignnized TT following the ST closely; but he deemed it proper to follow the literary format and expression of the TL as to retain the literary nature of the ST. But as he has also claimed (rightly) that he refrained from omissions and didn't let his inner author dominate the original author, his translation cannot be termed as domesticated. Rather, he seems to have preferred the sense-oriented strategy in which the sense/meaning is conveyed through various shifts from the TT. Thus, he shows alignment with target oriented paradigm and reflects secondary position of translation.

Example

ST. "On the lawn, sparkling and expansive as the waves of the sea, stood a woman. She was so tall; she might have been supporting the sun with her head. Makiko thought of the female figures that adorn ships' prows" (p. 22).

TT "لان سمندر کی موجوں کی طرح چمکیلا اور دور دور تک پھیلا ہوا تھا،اس لان میں ایک عورت کھڑی تھی۔ وہ عورت اتنی لمبی تھی کہ اپنے سر سے آسمان کو سہارا دے سکتی تھی۔ماکی کو کو وہ شبہیں یاد آ گئیں جو بحری جہازوں کے اگلے حصے پر بنی ہوتی ہیں" (Furrukhi, 1990, p.43)۔

Comment

This is the opening paragraph of the story "Flames Tree" and its translation highlights Farrukhi's sense-oriented translation method within the target-oriented paradigm. The structural and lexical shifts (taken to convey the sense) can be identified in the underlined parts.

4.13 سنہری کہانیاں/*Sunehri Kahaniyan*

4.13.1 Introduction

Sunehri Kahaniyan is a collection of 30 short stories selected from various languages and translated by Abul Farah Humayun. Seventeen of these short stories are from English language, one from Bangla, one from Punjabi, two from Hindi, one from Persian, one from German, one from Chinese, one from Spanish, one from Turkish, one from Italian, one from French and the last two are his own short stories.

Abul Farah Humayun is a Pakistani comic writer and translator. He has published many books including two books of comic essays, a few translated novels and collections of translated short stories. He has been actively engaged in translation and has been translating mostly short fiction from English and other languages into Urdu.

4.13.2. Analysis of the Peritextual Features
a) Description

The book contains the following four peritexts.

1. *Afsano kay Tarajim* (Translations of Short-Stories)

It is one-and-a-half-page peritext written by Ali Haider Malik. First, he has given a brief introduction of translation and has highlighted its significance. Then, he has discussed the process of translating short fiction and its main approaches employed in English-Urdu translation: Transparent and Natural. Next, he has stated that translations of short fiction in the past tended to be more source-text-oriented and literary in nature; but later, due to the trend of digests and magazines which promoted the translation of popular short fiction by leaps and bounds and produced a huge stock of translated short fiction, they grew more target-oriented in nature. This prolific translation activity in turn introduced a large number of translators and Abul Farah Humayun was one of them.

After introducing the translator, he then discusses the process of text-selection which according to him depends on the nature of magazines and journals. Those who translate for literary magazines usually prefer the masterpieces of great literary figures while those translating for digests and popular magazines prioritize the nature of the magazine and demands of the editor and readers. Abul Farah Humayun has translated for such digests and magazines. This background information by Ali Haider not only reflects

the translator's approach towards translation but also highlights its causes. Being a product of digest and popular magazine translation, his approach is likely to be more target language and culture-oriented.

2) *Aik Laiq-e-Sataish Kawis*h **(A Commendable Effort)**

This two-page peritextual feature is written by S.M. Moin Qureshi who was a Pakistani academician and writer. After commenting on the various stories included in the collection, he discusses the art of translation. According to him, the first merit of translation is that it should appear as an original composition. Just like good actors make their viewers believe that their dialogues are the expression of their (actors) own feelings and thoughts, in the same manner, good translators will make their readers feel as if the translated text they are reading is originally written in their own language. He also commends the translator for his choice of text-selection as all the stories, according to him, are very interesting.

3) *Sunehri Kahaniyan*

This one and a half page peritext is written by professor Nigar Sajjad Zaheer who is an Islamic history expert and Professor at Department of Islamic History, University of Karachi. She has published seventeen books, in which, apart from the ones about Islamic history, also include three collections of short stories, one collection of poetry, and 2 travelogues.

In this peritext, she has given introduction about the target text mentioning that it is the translator's first collection of translated stories; and that the stories included have already been published in various magazines and digests. Then, she has discussed the tradition of translation and short story giving details about their origin. In the end, she has commented on the nature of some of these stories.

4) *Kuch Likh Dijiye* (Write Something!)

This one and a half page peritext is written by translator in which he has voiced his translation approach. He states that, sometimes, when asked by people about his principles of translation, he is not able to give a satisfactory response at that moment. However, now, after careful consideration, he has devised nine points and whoever asks about his translation approach he provides him/her with that. His stated nine points are the following:

(b) The Selected Peritextual Excerpts

1.

> First of all, we need to have a clear understanding of the story. If we neither understand the story nor like/love it, how will we translate it? We will like it only if we understand it. (Humayun, 2010, p.16, my translation)

2.

> Once the story is selected, we have to detect the flaws in the story and decide what things need to be replaced using our own art. (Humayun, 2010, p.16, my translation)

3.

> If somewhere a certain matter is going to be a mystery (becoming obscure or ambiguous), we have to see what twist has to be incorporated in the story and if need be, how? So that the continuity and interest of the story remains intact. (Humayun, 2010, p.16, my translation)

4.

> Also we need to consider that what temperament/mood of the original story is, will it be digested/accepted in our society? If not, how it can be made acceptable/indigenized. (p.16, my translation)

5.

> Ponderous diction can add to the literary value of a story but irritate/annoy the average reader. Some translators also include philosophy, which is sometimes the ideas of the original author and sometimes an ostentation of their own competence (p.16, my translation).

6.

Avoid unnecessary words and events to prolong the story (p.16, my

translation).

7.

Select brief short stories. If the story is long, then make sure that it contains an

element of interest from the beginning to an end (p.16, my translation).

8.

Some stories are rejected because their ending is inappropriate, or the story does

not have a vigor/spirit or is uninteresting. In such stories, vigor/spirit has to be

infused according to our own intelligence and understanding. We need to do

something ourselves as well. (p.16, my translation).

9.

 Sometimes the author's thought/expression is very complicated. Understand the

concept and write it in simple words and in your own style. Most translators

translate word-for-word which destroys the fluency and ease. Decide it yourself

what changes need to be incorporated and where you can demonstrate your own art.

No one will come to ask you, not at least the real author! (p.16, my translation)

Discussion of the Selected Peritextual Excerpt

This nine-point formula devised by the translator covers almost all the steps in

translation from selection of the text to the activity of translation. They are indicative of

preliminary, operational as well as initial norms. He has candidly expressed his point of

view towards translation. His recommendation for selecting brief stories for the sake of

readers' convenience (preliminary norm), omitting the extra details of the original story

(matricial norm), infusing the element of interest in accordance with the readers' demand,

making heavy alterations in the ideas, plot and structure of the story to make it presentable

and acceptable (matricial norm), prioritizing readers' convenience and fluency of the target

text (text linguistic norm), and replacing the author's style with that of the translator's style (initial norm) are all such features that are representative of TL/TC oriented paradigm and the strategy it conforms to is free translation. his approach indicates the secondary position of translation within the literary polysytem of Pakistan.

Examples

S.No.	Source text title	Target text title
1	*Man with the Golden Look*	آنکھ کا نشہ (*Aankh ka Nasha*)
2	*History Repeats Itself*	بلائے جاں (*Bala-e-jaan*)
3	*A Glimps of Venus*	سوچا تھا کیا (*Socha ta kiya*)
4	*The Baldy Pit*	جنتر منتر (*Jantar mantar*)
5	*The Golden Girl*	آفت کی پڑیا (*Afat ki purhya*)

Comment

The examples cited above are the titles of the short stories. It can be seen that there is a great deal of difference between the source texts' titles and those of their translated target texts' titles. The translator has deviated from the original wording of the titles and has replaced them with catchier and familiar titles for the target text readers. One cannot easily identify the original source text from the title of the target text. He has exercised a free translation.

4.14 Selected Stories of Nobel Laureates /نوبل انعام یافتہ ادیبوں کی منتخب کہانیاں

4.14.1 Introduction

This book is a collection of twenty-two translated short stories selected from the short fiction of eleven Nobel laureates from 2001 to 2015. It was published in 2016 by *Pakistan Academy of Letters.*

The collection includes two stories of each of the following Laureates: V. S. Naipaul (British writer of Indian origin), Imre Kertesz (Hungarian), J.M. Coetzee (South

African), Orhan Pamuk (Turkish), Doris Lessing (Zimbabwean), J.M.G. Le Clezio (French), Herta Muller (Romanian-German), Mario Vargas Llosa (Peruvian), Mo yan (Chinese), Alice Munroe (Canadian) and Svetlana Alexievich (Belarusian).

Najam ud din Ahmad is a distinguished fiction writer and translator. His translated stories are published in the *Adbiyat pakistan's* quarterly journal *Adbiyat.* He has also translated selected American stories.

4.14.2 Analysis of the Peritextual Features

a) Description

This book contains two peritextual features:

1) *Harf-e-Aghaz* (Foreword)

This one-and-a-half page peritext is written by Muhammad Qasim Baghio (Patron-in-chief of the book). After substantiating the significance of translation in the first paragraph, he shares the agenda of his organization *The Academy of Letters* which is to promote the Pakistani Urdu literature at the world forum as well as to import the foreign literary works through Pakistani languages especially Urdu. He also mentions that they have prepared an extensive plan of inter-translational activity. In the first phase of this project, 10 books are to be translated from foreign literature into Urdu and 10 books of Urdu literature are to be translated into foreign languages. This book is the first one of this series. In the end, he has given a brief introduction of the translator.

2) *Nobel Inam/ (*Nobel Prize*)

This two-page peritext is written by the translator in which he has given introduction of the Nobel Prize, describing its process as well as some other relevant details about it. Then he shares that he first thought of rendering these translations when he was asked by the editor of the journal *Tanazir* to annually translate one short story of a noble laureate for the journal. In the concluding paragraph he tells about his approach towards translation.

(b) The Selected Peritextual Excerpt

By using all my potential/abilities, working diligently and after selecting the best stories, I have taken special care of not to deviate from the original text as well as

not to affect/distort the flow of the target text. It has been also made sure that such a story is not translated that has already been presented in Urdu by someone else. (Ahmad, 2016, p.8, my translation)

(c) Discussion of the Selected Peritextual Excerpt

This statement shows initial norm. The translator has stated his approach between the two poles of translation, i.e., adequacy (source-oriented) and acceptability (target oriented). His standpoint appears to be the middle ground between the two poles.

Following closely the content of the source text and at the same time ensuring the readability and fluency of the target text is what he has claimed to achieve in these translations. While being faithful to the content of the source text is part of the source-text oriented approach, fluency is part of the target language-oriented approach. Without following the target language norms and conventions, achieving fluency is almost impossible. Venuti (1995) has criticized the notion of fluency in the target text on the grounds that it not only adds to the translator's invisibility but it also deprives the source text and culture (as well as translation in itself) of its otherness or originality. Thus, he views it as something unethical and has warned against it.

But the problem is that translators are part of a literary system of their culture and are under the influence of the literary conventions and requirements of that system. One such convention/requirement, most often voiced, is that the translation of a literary text must also be literary in nature. In order to maintain the literariness, it becomes mandatory on the part of translator to achieve some degree of fluency so that the target text may ensure readability. Otherwise, if translators start translating literary texts the way Venuti has suggested, not only would they fail to keep literariness but will also lose the readability and acceptability of the target text. Toury (2012) rightly theorized that the end product of translation would, in most cases, be a combination of the two approaches. Translators end up doing that out of compulsion.

On this continuum of the two poles, his translation can be considered as more adequate and faithful because he has closely followed the content of the ST and has respected its foreignness. He has borrowed the foreign terms and then has explained them in the footnotes at the end of the story thus conforming to semantic translation. His

approach reflects the primary position of translation and thus has challenged Even-Zohar's notion of the one to one correspondence between the position of a translation and the choice of the translation paradigms. By the time he produced theses translations, the position of the translation in Pakistani literary system was secondary as no case of the primary position mentioned by Even-Zohar in the polysystem theory could be identified.

Examples

<u>No.</u>	**Source Text Title**	**Target Text Title**
1	*A House in Spain*	ہسپانیہ کا ایک گھر (*Hispania ka ek ghar*)
2	*As a Woman Grows Older*	بوڑھی ہوتی عورت (*Boorhi hoti aurat*)
3	*The Baker's Story*	بیکری والے کی کہانی (*Bakery wale ki kahani*)
4	*Distant Relations*	دور کے رشتے (*Door kay Rishte*)
5	*Famous people*	معروف ہستیاں (*Maruf Hastiyan*)
6	*Wenlock Edge*	وین لاک ایج (*Wenlock edge*)

Comment

The titles of the target texts indicate the translator's Source-text oriented approach. He has closely followed the original wording of the source texts' titles. The first five examples have been translated literally while the sixth one has been borrowed. The original titles can be guessed from their translated titles.

4.15 Mashriq-*o-Maghrib kay Afsanay*

4.15.1 Introduction

This book is a collection of 12 English short-stories translated by Hamra Khalique. The collection includes one short story of the French writer Guy de Maupassant, one short story of the Indian Gujarati-language writer Dhumketu, Huma Charya, one short story of

Bangladeshi writer Allaodin Azad, three short stories of Columbian writer Gabriel Garcia Marquez, one short story of British writer Mary Stewart, one short story of Indian writer Janaki Rani, one short story of Farida Hussain, one short story of the Kenyan writer Jomo Kenyatta, and one short story of Bengali writer Prabhat Kumar Mukhopadhyaya.

Hamra Khalique is a writer, columnist, academician and translator. Her translated stories have been published in the quarterly magazine *Irtiqa* and the monthly magazine *Afkar*. She belongs to a literary family. Her mother and two of her aunts were Urdu and Persian poets. Her husband Khalique Ibrahim was also a writer. Now, her son Haris Khalique writes poetry in Urdu and English and has authored several collections of poetry.

4.15.2 Analysis of the Peritextual Features

a) Description

This book contains one peritext entitled *Pesh lafz* (foreword) written by Muhammad Ali Siddiqui who was an eminent scholar, educationist and literary critic. It is a four-page text in which he has first introduced the translator to the readers. Next, he has commented on the contemporary practice of translation and has compared it with that of the past; saying that translations of some translators in the last century used to be so fluent and in accordance with the original text that the fluency of the translation did not seem to distort the original meaning/sense, but these days, if there is fluency, then, that is characterized by a great deal of deviation from the original meaning, and if they have been rendered with full responsibility, then their style seems a bit disagreeable. He continues that the reader wonders whether the translator has a shallow knowledge of one of the two languages, or just a duty of writing a parallel/similar text instead of translation has been done due to the unavailability of qualified translators. Then, he has highlighted the significance of translation stating that our literature direly needs good translators and if our writers take the responsibility of rendering good and authentic translations, then it would be far more beneficial service than creating 2nd and 3rd rate literary works. At the end, he has commented on the translational approach of Hamra Khalique.

(b) The Selected Peritextual Excerpt

On the one hand, the translations of Hamra Khaliq do not look like translations, rather they appear original stories; but on the other hand, if these stories are compared with the original texts, then one wonders whether the first impression is

wrong. For example, I read *Miss Forbes ka lamha-e-Nishat*, *Ishq-e-Paichaan*, *khat*, and *Miss Harriet* just to make sure if I could say this honestly that the translations of these stories contain the spirit/essence of the original stories. I astonishingly came to the conclusion that they contain not only the spirit/essence of the original stories but also the conscience of the locality of their original readers.

(Khalique, 2001, pp.10-11).

(c) Discussion of the Selected Peritextual Excerpt

This statement by Ahmed Siddiqui indicates the translator's basic approach in these translations, hence, it can be termed as an illustrative of initial norm. He has highlighted three features of her translations: 1) appearing original rather than a translation, 2) containing spirit of its original text, 3) having conscience of the region of its original readers.

Praising translation for not appearing as a translation is a translational fallacy that is very common in the translation tradition. Lawrence Venuti, an English translator and scholar, raised his voice against this misconception in his book *The translator invisibility* (1995). He argued that due to the dominance of the notion of fluency in the English Translation Tradition, the English translators tend to render natural translations which, due to being fluent and being smooth reads, do not look like translations at all.

The same is the case within English-Urdu translation tradition as highlighted by Jamil Jalbi (in his preface to a collection of translated essays entitled *Arastu se Eliot tak*) Hafiz Safwan (in his end note appended to the Haqqi's translated novel *Anjan Rahi*). Both of them have termed it as a derogatory remark which negates the very essence of translation instead of a compliment.

As have been established above that translation which will appear original will be characterized by a higher degree of fluency. And in a fluent and smooth target text, spirit of the original is not likely to be fully retained. So, the two features are contradictory to some extent. As far as the notion of conscience is concerned, it can be interpreted as having the moral sense or morals of the source culture. Thus, the last two features align with the source-text-oriented approach while the first one is indicative of the target-language-oriented approach and hence reflects the Toury's suggested middle ground between the ST

oriented pole and TL oriented pole. But it can be seen that if a translation does not appear "a translation" it will be characterized by a higher degree of linguistic shifts and may conform to target oriented paradigm and the secondary position of translation.

Examples

ST. "There were seven of us on a drag, four women and three men; <u>one of the latter</u> sat on the box seat beside the coachman. <u>We were ascending, at a snail's pace, the winding road up the steep cliff along the coast"</u> (Maupassant, 1955, Para. 1).

TT.   ۔ گاڑی میں ہم سات آدمی سوار تھے، جس میں سے چار عورتیں اور تین مرد۔ ایک شخص کوچوان کے پاس بالائی نشست پر بیٹھا تھا۔ گاڑی خراماں خراماں اپنی
منزل کی طرف رواں دواں تھی (حمراء خلیق، 2001، صفحہ۔13)

ST. <u>Setting out from Etretat at break of day in order to visit the ruins of Tancarville, we were still half asleep, benumbed by the fresh air in the morning.</u> The women especially, who were little accustomed <u>to these early excursions,</u> half opened and closed their eyes every moment, nodding their heads or yawning quite insensible to the beauties of the dawn. (Maupassant, 1955, para 2).

TT-   "ہم لوگ تنکارویل کے کھنڈرات دیکھنے کے لیے جا رہے تھے۔ جن کی خوبصورتی طلوعِ سحر کے وقت دیکھی جا سکتی تھی۔ صبح کاذب کی خنک ہوا کے
جھونکوں میں تمام مسافر نیم غنودگی کی کیفیت میں مبتلا تھے۔ خاص طور پر خواتین جو عموماً اتنے سویرے اٹھنے کی عادی نہیں ہوتیں، آنکھیں موندے پڑی تھیں۔ وہ
اس ابھرتی ہوئی خوبصورت صبح کے حسن سے لطف اندوز نہیں ہو رہی تھیں" (حمراء خلیق، 2001، صفحہ۔13)-

Comment

The researcher compared the opening paragraph of the target text with that of the source text (*Miss Harriet*) and found it to be representative of sense-for-sense translation. First, the translator had not followed the ST's structure as the first two paragraphs were combined into one in the target text. Secondly, it was characterized by syntactic, lexical and structural changes; additions and omissions employed to convey the main idea of each sentence can be observed in the underlined lines of the passages above.

4.16 Tabular Summary of the Data Analysis

S.No	Source text/ target text	Peritextual Features	Stated approach	Translation Strategy	Translation Paradigm
01	*سالومی* / *Salome*	Translator's Preface	ST's author-oriented	Literal translation	Source-oriented/ Adequacy
02	*The Seagull*/ سمندری ابگلا	Translator's Preface	Target-reader-oriented	Domestication	Target-oriented or Acceptability
03	*Antony and Cleopatra*/ قہرِ عشق	2 Introductory notes and 1 translator's note	Equivalent Effect-oriented	Dynamic equivalence	Target-oriented or acceptability
04	*Romeo and Juliet*/ رومیو جولیٹ	Authorial Essay/end note	Content/meaning-Oriented	Sense-for- sense translation	Target-oriented or Acceptability
05	*Merchant of Venice*/ وینس کا سوداگر	Allographic Foreword and Translator's Preface	meaning-cum-form-cum-fluency-oriented But in the translation meaning-cum-fluency- oriented	Interpretation	Target-oriented Or acceptability
06	انجان راہی *Shan*	Allographic Endnote	TL-oriented	Domestication/sense-for-sense	Target-oriented
07	*Roots*/سلاسل	Translator's preface, Introductory note, Endnote	Spirit-cum- fluency-oriented	Domestication	Target-oriented
08	*Sense and Sensibility*/ احساس و شعور	Translator's preface	Content-cum fluency- oriented	Sense-for-Sense translation	Target-oriented

09	*The White Tiger*/ اندھیر نگری	2 Introductory Notes, 1Translator's Note	Spirit-cum-effect-oriented	Dynamic equivalence	Target-oriented
10	*The Trial*/ ٹرائل	Foreword Translator's note	Author-oriented (but is not followed it in his translation)	Domestication	Target-oriented
11	*Sophie's World*/ سوفی کی دنیا	Translator's Preface	Source-text- oriented	Semantic Translation	Source-Oriented
12	سنہری کہانیاں	3 introductory notes and 1 translator's note	Translator's style-oriented	Free translation	Target - oriented
13	نوبل انعام یافتہ ادیبوں کی کہانیاں	Allographic Foreword, Translator's note	Content-cum fluency-oriented	Semantic Translation	Source-oriented
14	The Phoenix Tree and Other Short Stories/ شجر گلنار	Translator's preface	ST's style and TT's format-oriented	Sense-for-sense translation	Target-oriented
15	مشرق و مغرب کے افسانے	Allographic Foreword	Fluency-cum-spirit oriented	Domestication	Target-oriented

CHAPTER 5

CONCLUSION

This study began with an aim to examine the peritextual features of English-Urdu translations in Pakistan in order to identify their theoretical trajectory with respect to the major paradigms of and/or approaches to translation. For this purpose, primarily those features were focused upon which contained information regarding translational norms or translation paradigms.

A survey was conducted for collecting initial data by visiting different libraries and book shops in Islamabad. Having examined more than one hundred English-Urdu literary translations, the researcher did find a certain number of translations, though not very high, which had such peritexts where the translators, literary critics and reviewers had commented on translation; and had explained their translational choices and preferences. Using purposive sampling technique, 15 such English-Urdu translations were selected whose peritextual features were to be analyzed in light of the Polysystem Approach.

Polysystem approach views translation as a system operating within the polysystem(s) of the target language. Thus, it studies the phenomenon of translation, not in isolation, but within its broader context that is provided by the prevalent norms of translation in the target culture. This approach has been delineated by Evan-Zohar's polysystem theory and Toury's norms of translation that were taken as central theoretical framework for this research. Both of these theories help us in providing the context for the selection of a certain translation paradigm.

The textual analysis of the selected peritextual data brought forth the following findings.

5.1 Research Findings

5.1.1 Findings of the First Research Question

The first question was aimed at investigating the peritexual features of English-Urdu translations in Pakistan. The term peritexual feature, in the context of this study,

applies to the texts having a known author, and attached either before or after the main translated text.

In the first part of the analysis, i.e., description, two types of peritextual features were found to be appended to the selected translations: 1) Authorial peritext, and 2) Allographic Peritext. Authorial peritexts are those texts which are written by the author. Since the translator is the author of a translated text, peritexts written by him/her are considered as authorial. Allographic peritexts are those texts which are written by someone else usually by a literary writer, critic, reviewer, publisher or a patron.

Thirteen books, out of the total fifteen, contained authorial peritexts. These peritexts were in the form of:

1) A preface as in *Sufi ki Dunya* by Shahid Hameed, in *Salome* by Majnu Gorakhpuri, in *Shajar-e-Gulnar* by Asif Farrukhi, in *Samandri Bagla* by Saleem ur Rehman, *Venice ka Sodagar* by Amjed Ali Bhatti, *Ihsas-o-Shaoor* by Abdul Aleem Qidwai, *Silasil* by Anwar Fatima Jafri.

2) A translator's note preceded by the forewords written by other people as in *Qehar-e-Ishq* by Shan-ul-Haq Haqqi, *Andher Nagri* by Qaiser Saleem, *Trial* by Qazi Javed, *Sunehri Kahaniyan* by Abul Farah Humayun, *Nobel Inamyafata Adeebon ki Kahaniyan* by Najam ud din Ahmed.

3) An Endnote as in *Romeo and Juliet* translated by Aziz Ahmed.

Nine of the total fifteen books contained allographic peritexts. They were mainly in the form of forewords and other introductory notes. Two of them—*Mashriq-o- Maghrib kay Afsanay by* Hamra Khalique, and *Anjan Rahi* by Shan ul Haq Haqqi—contained only allographic peritexts (written by literary critics), the former book had it in the form of a preface and the later had it in the form of an endnote. The rest of the seven books had them in combination with the authorial peritexts which were usually attached after them. They were mostly forewords or other introductory notes.

All these peritexual features were descriptive and informative in nature, providing information about the socio-cultural as well as historical context of the source texts, and offering insight into the phenomenon of translation with respect to its various steps. They served as a bridge between the reader and the author as majority of them included detailed introductions of the author and his/her literary contributions.

5.1.2 Findings of the Second Research Question

The second research question was aimed at identifying the theoretical trajectory as reflected in these peritexts with respect to the major paradigms and/or theories of translation. The scope of this question was deliberately kept broad as this exploration was a venture into the unknown. That is why the phrase "alignment with or departure from the major paradigms of translation" was used, as in case some of the theorization might be found to be totally different and may not align with any of the existing translation paradigms.

In light of the polysystem theory and translation norms, there are two major paradigms of translation. One is the adequacy paradigm which is source-text-oriented and follows norms and convention of source language and the other is the acceptability paradigm that is target text-oriented and conforms to the norms and conventions of target language. Each of them include a number of almost similar concepts, for example, S-T-O paradigm entails translation concepts such as word-for-word translation, literal translation, semantic translation, formal equivalence; while T-T-O paradigm encompasses sense-for-sense translation, free translation, domestication, dynamic equivalence, rewriting and interpretation.

The textual analysis of the peritextual data showed that majority of the translators and translation critics aligned with the target-oriented or acceptability paradigm, and thus reflected as well as conformed to the secondary position of translation in literary system of the target culture. The statement of translators and translation/literary critics, taken from the peritextual features, brought into light various approaches having varying points of emphasis in the process of translation. For example, emphasis on close adherence to source text (literal/semantic translation), emphasis on retaining the spirit of the source text and fluency of the target text (domestication), emphasis on target text readers' convenience (domestication), emphasis on equivalent effect (dynamic equivalence), emphasis on meaning not form (Sense-for-sense translation), emphasis on following content of the source-text ensuring fluency of the target text (sense-for-sense translation), emphasis on spirit-cum-original effect (dynamic equivalence) and emphasis on rendering the target text in translator's own style rather than following that of the author (free translation).

Majority of the stated approaches reflected as well as conformed to the secondary position of translation in Pakistani literary polysystem(s). The statements of only a very

few translators reflected primary position. Majnu Gorakhpuri conformed to the primary position as the position of translation was largely primary when he rendered his translation. However, the translations of Shahid Hameed and Najamudin Ahmad challenged the Even Zohar's notion of correspondence between the position of translation and the chosen translation paradigm, as their statements reflected primary position of translation, but the position of transition was secondary at the time they produced these translations.

The textual analysis also brought into light various factors that were found to be influencing the process of translation. These factors broaden the scope of polysystem theory. The polysystem theory, from the perspective of translation, mentions only the position of translation to be the controlling factor in the choice of translation paradigms. But the analysis showed that the system of translation has many other subsystems that also play an important role in influencing the choices and preferences of translators, such as the systems of readership, reviewership, criticism, marketing and publishing. Translation lands into the matrix of these pre-existing systems and is influenced by the already established principles and norms of these systems. For example, the norm of the readers' convenience as mentioned by Saleem ur Rehman and Yasir Jawad in their peritexts, the norm of praising translation as appearing an original work rather than a translation as expressed by Sidiqqui and referred to by Jamil Jalbi and Hafiz Safwan, and the norm of achieving fluency in the target text as expressed by the selected peritextual data can be seen as largely responsible for this alignment with the target-oriented paradigms.

5.2 Some Recommendations

1. At the start of this investigation, the researcher was expecting to find tremendous theorization on translation as abundant as the population of English-Urdu translations (more than 100). However, as shown by the initial phase in data collection, relatively a small number of translators had expressed their views explicitly about the nature and function of translation and explained their translational choices. It is recommended that translators must spell out their philosophy and approach of translation in the peritexts, after all they have translated a whole text, they must have had adopted some translational approach towards it that needs to be mentioned explicitly.

2. The researcher believes that the basic reason for this dearth and/or absence of theorization seems to be an irresponsible attitude towards translation. Translation,

it seems, has been taken for granted and is regarded as a pastime activity by many, if not all. The researcher recommends that this attitude needs to be changed as translation is the most complex and technical activity. Translators need to realize the significance and complexity of translation, and should utilize these liminal spaces to present their translational stances in dealing with the difficulties they came across.

3. The researcher thinks that theorization in the peritexts is of crucial importance in the development of a translation tradition of a country. For example, the foundation of western translation tradition was laid by such liminal spaces as most of the translation theories came from there as has acknowledged by Munday (2009) in his preface to his book *Introduction to Translation Studies*. The Pakistani English-Urdu translators also need to make use of these spaces as a platform to render their contributions to the development and establishment of a well-known Pakistani translation tradition.

4. In some of the translations, that had been rendered from the English translation of original source-text, the names of English translators as well as the ST's titles were not mentioned. It is essential that they be mentioned not only out of the ethical responsibility but also for the convenience of researchers or readers who want to have access to the source texts for comparative evaluation.

5. In almost all the peritextual features, the socio-cultural context and historical background of only the source text was mentioned. However, in translation, a text belonging to the literary system of the source language is replanted in the literary system of the target language. The researcher thinks that it is equally important that the literary matrix of the target language must also be mentioned in these peritexts, so that it can be assessed as to what extent the text has been influenced by the literary conventions of the target culture.

6. It was also observed in the present study that the views of translators and translation critics about translation were mostly conventional and representative of the typical translation notions. However, a text in itself stands as a complex system operating on various levels each of which has to be dealt with utmost care in translation. Coping with these issues calls for a more specialized and instrumental thinking on

translation which the translators must come up with and express in the peritexts of translation.

7. Some translational fallacies were also noted in the peritextual data. Such as the frequently expressed compliment on translation as appearing original rather than a translation, the oft-mentioned concern for the convenience of the readers, and the widely-believed idea that translation must be a fluent and smooth read. These views need to be reassessed (as they compel the translators to undermine the foreigness of a text) and a more responsible attitude needs to be adopted towards translation for the authentic rendition of source texts.

5.3 Suggestions for Future Researchers

The essence of a good research topic/field lies in its investigational/analytic fertility. The conclusion of a given research must not bring its reader to a harvested field but to the one planted all over with saplings that need to be tended to by the future researchers. The study of paratextual features is one such field of research in Pakistani context, that needs to be explored further. Some suggestions for future researchers are listed below:

1. This study was primarily focused on the peritextual features with respect to their alignment with or departure from the major paradigms of translation. So, apart from the general description, only the information regarding translation norms and paradigms was examined and analyzed. However, these peritexts are also loaded with ideological information which can be utilized to trace the influence of target culture ideologies on translation.

2. These peritexts are a crucial platform where the foreign works and authors are presented before the readers. Thus, they can also be investigated in terms of their role in shaping the reception and perception of foreign works in the target culture.

3. As established by the study, and also a common observation, that most of the foreign works are translated through their English versions as the translators do not know the original source language and have to rely on English. The English translations of the original source texts are likely to have been appended with their own peritextual features. These features can be compared and contrasted with the peritextual features of its Urdu translation to explore that how the original source text is presented in two different cultures.

4. It is also a commonplace phenomenon that one source text has been translated several times by different translators within the same target language. A comparative evaluation of the peritexts of these translations can be conducted to record the translational and theoretical variations in rendition of the same text in the same culture at different points in time. A diachronic approach can be adopted in this context.

5. Another interesting area is the comparison of the peritextual features with those of the original source text in order to investigate the differences between the system of translations and the system of original compositions.

6. These peritexts can also be used for documenting the history of a given translation tradition. Using a diachronic approach, the various trends and tendencies of translation at different points in time can be observed from collecting the translation definitions and translator's preferences expressed in these peritexts.

7. The study was focused on the peritextual data only, however, the epitextual data is also equally important in offering insights into the process of translation. Epitextual features such as newspapers reviews on translations and interviews of translators, publishers and critics can be explored and utilized in this regard.

8. These peritextual features can also be explored in terms of their functions which can then be juxtaposed with the exiting models of paratextual functions in order to identify their similarities and differences.

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