

**DEFORMING TENDENCES IN THE URDU  
TRANSLATION OF *THE OLD MAN AND THE  
SEA***

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**ISLAMABAD**

**FEBRUARY, 2018**

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and the Sea***

**By**

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M. A. English National University of Modern Languages Islamabad, 2012

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF

THE REQUIREMENTS FOR THE DEGREE OF

**MASTER OF PHILOSOPHY**

**In English (Linguistics)**

TO

FACULTY OF LANGUAGES



**NATIONAL UNIVERSITY OF MODERN LANGUAGES, ISLAMABAD**

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## ABSTRACT

**Thesis Title: Deforming Tendencies in the Urdu Translation of *The Old Man and the Sea***

In this study the researcher has explored the manifestations of deforming tendencies in Ibne Saleem's Urdu translation of *The Old Man and the Sea*. For this purpose, the researcher has used Antoine Berman's theorizations on the twelve deforming tendencies in translation. The researcher has found instances of deformation in terms of semantics and syntax while analyzing the target text in comparison with the source text. These deformations are the result of a wide range of domesticating techniques such as inclusions, exclusions, rationalizations, etc. For translations, it is inevitable to be deformed due to an excessive concern for 'sophistication' and 'readability' on the part of translators. As many as forty five instances of deformation have been pinpointed and analyzed by the researcher while employing the textual analysis in an interlingual way. It has been shown as to how these instances dislocate the source text and how its linguistic and cultural specificities fail to translate in the target text. The researcher has found that Ibne Saleem's translation is considerably deformed, if not altogether marred, with reference to cultural allusions and syntactic complexities. Usually the translator handles the translation with perceptiveness and competence but mostly when the source text acquires complexity, semantic density or cultural distancing, the deforming tendencies come into play.

# TABLE OF CONTENTS

Chapter	page
THESIS AND DEFENSE APPROVAL FORM .....	ii
AUTHOR'S DECLARATION FORM .....	iii
ABSTRACT .....	iv
TABLE OF CONTENTS .....	v
ACKNOWLEDGEMENT .....	viii
DEDICATION .....	ix
<b>1. INTRODUCTION.....</b>	<b>1</b>
1.1. Language and Translation.....	1
1.1.1. Intra- Lingual Translation .....	2
1.1.2. Inter- Lingual Translation .....	2
1.1.3. Inter- Semiotic Translation .....	2
1.2. Deforming Tendencies .....	2
1.3. Background of the Study .....	6
1.4. Statement of the Problem.....	7
1.5. Objectives of the Study .....	8
1.6. Research Questions .....	8
1.7. Significance of the Study.....	8
1.8. Delimitation.....	9

<b>2.</b>	<b>LITERATURE REVIEW .....</b>	<b>10</b>
2.1.	Language: Some Preliminary Concerns.....	11
2.2.	Translation: Definitions .....	12
2.3.	The Birth of Translation and its Role in History .....	13
2.4.	Process and Practice of Translation .....	16
2.5.	Translation and Culture.....	16
2.6.	Poetics of Translation .....	20
2.7.	Poetics, Ideology and Translation.....	22
2.8.	Translation and Some Feminist Considerations.....	24
2.9.	Translation and Colonialism .....	28
2.10.	Postcolonial Translation.....	32
2.11.	Strategies in Translation.....	38
<b>3.</b>	<b>RESEARCH METHODOLOGY .....</b>	<b>47</b>
3.1.	Introduction.....	47
3.2.	Conceptual Frame Work.....	48
3.3.	Data Analysis and Research Method .....	49
3.4.	The Rationale for Selected Data .....	50
<b>4.</b>	<b>DATA ANALYSIS .....</b>	<b>51</b>
4.1.	Introduction.....	51
4.2.	Analysis.....	52
<b>5.</b>	<b>CONCLUSION.....</b>	<b>95</b>

5.1. Findings .....	96
5.2. Recommendations.....	98
5.3. Suggestions for Future Researchers.....	100
<b>REFERENCES.....</b>	<b>101</b>

## **ACKNOWLEDGEMENT**

For the most part, I am doubtlessly thankful to Allah Almighty Who has always given me courage to be persistent and consistent in the hard times of my life. He has also enabled me to continue my struggle to achieve my destination. At this particular moment, I am heartily thankful to my beloved mother who had this urge for me to get through pros and cons of life to achieve success. Though at this moment of accomplishment, she is no more around to see that my dream has come true, but I am really obliged to her for consistent support and prayers. May Allah rest her soul in peace. I have an overwhelming feeling of gratitude for consistent guidance, support and encouragement of my supervisor Dr. Jamil Asghar Jami. He has always provided me in time feedback of my research with guidance and suggestions. I am thankful to my supervisor for giving me ample time to resolve my research problems. I am also gratified to my UGS coordinator Mr. Yousaf who supported me during the research by giving me a bit relaxed timetable of teaching classes. Doubtlessly, I want to express my gratitude to dean English studies Dr. Safeer Awan for cooperation and consideration. I also say thanks to Brig. Asif HOD English FC for his great cooperation and support in terms of assigning classes to me for teaching. I am immensely grateful to my elder brother Wajid Ali Khan whose particular role as father in my life enabled me to get through all difficulties. I am also highly obliged to my sisters for their support and encouragement. I want to thanks to my colleagues and friends Dr. Ansa, MS. Uzma Moin, Ms. Firdous, Ms. Sadia, Ms. Kishwer, Ms. Sarwat and Ms. Arooma whose consistent questions and reminders helped in completing this work. I want to say my heartily gratitude to my dear madam and friend Ms. Najma Quyyum for her great support and assistance throughout my research. I also say thanks to Mr. Aqleem Ijaz for his assistance and consideration during my research. I want to say special thanks to Dr. Muhammad Uzair, Dr. Arshad Mehmood and Dr. Jamil Asghar Jami whose assistance, support and considerations made this difficult task easy for me. In the end, again I want to express my deep love and gratitude to my beloved mother because without her I would not be able to complete this difficult task and would have not been able to get success.

## **DEDICATION**

I dedicate this thesis to Al-Nadwa-Educational-Trust, Chattar, Islamabad for supporting me.

# CHAPTER 1

## INTRODUCTION

### 1.1. Language and Translation

Language is considered a tool and a system of words commonly used by people of one community and nation who share same cultural and geographical traditions and area, respectively. It is also considered a leading and incredible means used by human beings to express their emotions, likes, dislikes and thoughts. It is through language that the human social existence has become possible. Language helps us actualize our experiences communicatively as well as linguistically. It is also through languages that our shared existence becomes possible but here we have another challenge and that is the multilingual world in which we are living. It is in such a world that the practice of translation is necessitated (Crystal, 1999).

As a result, there is an increasing demand for the act of translation in our multilingual world. However, there is a danger and risk of distortion generally in communication & comprehension and particularly in translation. This is done because of deliberate effort to propagate the meanings and core message of the text to the target reader. Moreover, there is an effort to indicate specific cultural and linguistic elements in a way that can create distortion in translation. Therefore, it is language that is the source of sharing human experiences and it plays a vital role in maintaining social interaction possible. As stated by Fowler (1999), “There is a dialectical interrelationship between language and social structure, whereby the social organization of a society constitutes an integrated whole of the societal patterns” (p. 29).

In the discussion of translation, he further states that translation is not merely an inter-linguistic process; rather, it is more complex than replacing source language text with target language text and includes cultural and educational nuances that can shape the options and attitudes of recipients. Translations are never produced in a cultural or political vacuum and

cannot be isolated from the context in which the texts are embedded. Translation can play a number of different roles such as constructing new words and bringing innovations to languages. Thus, translation is not merely a linguistic process, but also a political and social activity.

As far as the intricacies in terms of conceptual and political function of translation are concerned, it was not highlighted till the 20<sup>th</sup> century. Moreover, the practice of translation was not only appreciated in the field of literature but also in the domains of media studies, cultural anthropology, advertisement, international politics, research publications and education. But the term ‘translation’ needs to be explained as it bears upon theoretical as well as conceptual problems and complexities. Therefore, there are many intricacies associated with the term ‘translation’ because of its multiple connotations. So the term is also taken as “transference”, “conveyance”, “transportation”, “removal”, and “dislocation”(Munday, 2004, p.5).The classification given by different theorists clearly depicts the symbolic use of translation. The following classification has been given by Roman Jakobson (Munday, 2004, p. 5):

### **1.1.1. Intra-lingual Translation**

According to Roman Jakobson, the intra-lingual translation or rewording is a type of an interpretation which is done through the verbal signs by means of other linguistic signs of the same language.

### **1.2.1. Inter-lingual Translation**

Jakobson says that Inter-lingual Translation is, indeed, a translation proper. It is an interpretation of verbal signs by means of some other language.

### **1.3.1. Inter-semiotic Translation**

Inter-semiotic translation is in fact ‘transmutation’. It is an interpretation of verbal signs by means of signs of non-verbal sign system.

## **1.2 Deforming Tendencies**

Almost all types of translations are full of *deforming tendencies* that have been pointed out by French translator and philosopher named Antoine Berman (1942–1991) who has translated the German and Hispanic literature into French. He is also an eminent theorist



of translation who has made his contributions in the concepts of foreignization, ethics of translation and literal translation. He has also highly influenced the great scholar and translator Lawrence Venuti. Because of the influence of Berman's philosophy, he has translated *Translation and the Trials of the Foreign* — one of his renowned essays (Berman, 2000). According to Berman (2000), there is always exists a *textual deformation* system in TTs that can prevent 'receiving the foreign as foreign' which is considered an aim of translation being ethical. His ideas in examining the forms related to deformation are taken as *negative analytic*. Berman finds translators open and expose to the ethnocentric forces that can lead towards the 'desire to translate' even the forms of the TT. Berman (2000) says that "the principal problem of translating the novel is to respect its shapeless polylogic and avoid an arbitrary homogenization" (p.287). It means that translations spoil the features of the novel in terms of linguistic varieties and creativity. By saying this; he wants to draw attention towards *deforming tendencies* which can bring distortion in communication (Munday, 2004). These are listed below:

- a) Rationalization
- b) Clarifications
- c) Expansions
- d) Ennoblement
- e) Qualitative Impoverishment
- f) Quantitative Impoverishment
- g) Destruction of Rhythms
- h) Destruction of Underlying Networks of Signification
- i) Destruction of Linguistic Patterns
- j) Destruction of Vernacular Networks or their Exoticization
- k) Destruction of Expressions and Idioms
- l) Effacement of the Superimposition of Languages

These tendencies have been explained briefly in the following (Munday, 2004, pp. 150-151):

### **Rationalization**

It is a kind of deforming tendency that can be observed in the translated text while dealing with the syntactic structures particularly of the ST. Therefore, it has an effect on the syntactic structures of the text which include sentence structure, word order, and punctuations.

### **Clarification**

This is another form of deforming tendency which is a cause of deformation because translator tries to clear the concepts in the TT that are deliberately kept unclear in the ST.

### **Expansion**

This is another deforming tendency which means “an unfolding of what, in the original, is “folded” in the TT. It impairs the rhythmic flow of the work. It is often called “over translation and to ‘flattening’”.

### **Ennoblement**

It is a type of deforming tendency in which the translator tries to rewrite in stylistic manner. It is considered an attempt to improve the original text by rewriting it in a more sophisticated way.

### **Qualitative Impoverishment**

Another kind of deforming tendency in which the expressions, terms and figures of the ST are replaced with the expressions, terms and figures of the target language is called qualitative impoverishment but these replacements with TL equivalents lack *sonorous richness or iconic features*. Iconic means the relationship between the form and sound of certain terms with their associations or associated sense. When such terms are replaced, then this relationship is spoiled. Thus the quality of the source text is on stake when a translator tries to present the original in a more refined way.

### **Quantitative Impoverishment**

It is considered a deforming tendency in which there is a loss of lexical items of the ST. For instance, Spanish ST uses three distinct words for the word ‘face’ as ‘semblante’, ‘rostro’, and ‘cara’. So turning all these words into face involves lexical loss.

### **The Destruction of Rhythms**

This means the abundant use of punctuations and deformation of word order in the TT that causes destruction of rhythmic movement of the ST. Though this is a general feature of the translations of the poetry but also considered a momentous part in the translations of novels.

### **The Destruction of Underlying Networks of Signification**

It is a kind of deforming tendency in the process of translations, in which the verbs and adjectives of the ST are read and interpreted differently so the exact and pragmatic meanings of the ST are lost. Moreover, the words that form uniformity and bring sense to the text are sometimes either not translated or sometimes they are translated with wrong equivalents. In any case the underlying system of the text is spoiled and meanings are destroyed. Thus, the destruction of meanings and sense is related to this tendency.

### **The Destruction of Linguistic Patternings**

It causes the loss of systematic nature of the text because of the inclusion of the elements of rationalization, clarification and expansion. As a result, the translated text becomes 'homogeneous but incoherent' as compared to the source text. In this tendency of deformation certain other aspects related to language, such as grammar and syntactic structures also get deformed.

### **The Destruction of Vernaculars Networks or their Exoticization**

It is a kind of deforming tendency which is related to patterns of language and local speech. The use of these patterns set up the settings of the novel. But if their presence is excluded while translating the ST, then there is a great loss in terms of conveying the exact meanings of the ST that could be better communicated by the use of slang or local version of the language.

### **The Destruction of Expressions and Idioms**

It causes problem in conveying meanings of the ST because in the act of translation the translator tries to find out the expressions, images, figures, proverbs or in short the stylistic devices that are equivalent in the TL. But when the replacements do not match the

standard or are failed to convey the exact meanings of the source text, then expressions of the source language text get destroyed sometimes.

### **The Effacement of the Superimposition of Languages**

It is a form of deforming tendency in which the traces of the different forms of the language that go hand in hand in the ST are mostly eliminated in the TT. The forms of language such as idiolects and sociolects are removed from the TT while translating the ST. Berman calls this the ‘central problem’ in the translation of novels.

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

The concept of translation and interpretation has always attracted the scholars and researchers of language at different times. It can be said with great certainty that in one way or the other all human communication is dependent on the role of translation and interpretation. However, the instant background of this study is closely related to the ‘cultural turn’ because in the second half of the 20<sup>th</sup> century, there were traces of the influence of cultural studies on translation. Therefore, the translation scholars have struggled to change the passive, static and conventional concepts of equivalence, meaning, and reliability to more comprehensive discussions of cultural considerations that play a vital role in the act of translation (Hermans, 2004).

The very conceptualization of the practice of translation adopted in this study is not only a broader perspective but also the one which considers it a source of ideological conflict of power and hegemony. Moreover, it was due to the cultural turn that language got its status of being ‘culture’ in itself. Because of this fact, now meanings were not just carried out but were interpreted by the complex linguistic, social and cultural variables. As a result, translation was also taken as a “form of manipulation” (Hermans, 2004, p. 41). All these reasons and changes contributed to the history of translation during the 20<sup>th</sup> century (Vermeer, 1989).

With the advent of this cultural turn, cultural considerations in the act of translation took significance. Many scholars considered all the developments in terms of concepts as *cultural turn*. Therefore, translation was not left confined to the word or the text but to the *culture* and was taken as the equipped ‘unit’ of translation. These developments provided a

platform for the scholars and researchers of translation to talk about the issues of gender, identity, power, and hegemony along with cultural debates. In this regard the work of Andre Lefevere on ideology and translation in collaboration with Venuti's concept of domestication and foreignization gave strength to the notions of ideology and identity and broadened the range of the discipline too (Snell-Hornby, 2006).

The Anglo-American tradition of translation was later challenged by the translation scholars like, Philip Lewis, Antoine Berman and Lawrence Venuti. They paved the way for the discussions of cultural issues in translation. Lefevere says that in the act of translation there is a clash between linguistic items with those of ideological and cultural notions. In this case, the cultural considerations had winning status as compared to the linguistic ones.

Therefore, the present study not only explores the linguistic problems in translation but also examines the text with broader sociocultural considerations. For this purpose, one of the most critically acclaimed Urdu translations of *The Old Man and the Sea* has been selected. This translation has been composed by Ibne Saleem.

#### **1.4 Statement of the Problem**

Translations are generally considered problematic for those who consume them because they rarely have an access to the original text or ST. Translations are hardly a product of a cultural void and there is a general agreement between translation scholars that in seeking to transport words (and sentences and texts) from one language to another, the translator cannot merely search for equivalent words in the target language to render the meaning of the source text. In order to understand meanings, translation provides a platform to negotiate the social and cultural aspects of other cultural and literary texts. Therefore, the present study examines Antoine Berman's *Deforming Tendencies* present in the Urdu translation of *The Old Man and the Sea*. In line with Berman's hermeneutic paradigm, the researcher believes that every act of translation (including the one at hand) faces at one time or the other the "trial of the foreign" (*lepreuve de letranger*) and it is for the researchers to investigate the nature and extent of deformation which is an essential corollary of this trial. The translation selected by the researcher has also faced this trial of the foreign and has, at times, 'reconstituted' the text especially in those cases where the narrative takes up an indigenusness which as at once cultural and linguistic (Munday, 2004).

## 1.5 Objectives of the Study

In this modern and multilingual world the practice of translation has radically been developed and reflects the linguistic and cultural identities also. Therefore, the social and cultural aspects of language which have become part and parcel of investigation in the practice and process of translation cannot be investigated merely on the basis of conventional paradigms and theories because the social and cultural aspects of languages cannot be fully conveyed from language into another because of textual deformation system. So, the present study has the following objectives;

- To investigate the deforming tendencies in the Urdu translation of *The Old Man and the Sea*.
- To explore the linguistic patterns which become distinct semantically and syntactically in the process of Urdu Translation.

## 1.6 Research Questions

- Which deforming tendencies are present in the Urdu translation of *The Old Man and the Sea* by Ibne Saleem?
- How do these tendencies work to undermine the cultural and linguistic distinctiveness of the source text?

## 1.7 Significance of the Study

Language used in translations invariably affects our understanding and communication. Nowadays, translation is playing a vital role in the field of education, culture, politics etc. Therefore, quality translations are ipso facto required to be used to avoid distortion in communication, particularly in translation and interpretation. Therefore, this research focuses on the Urdu translation of *The Old Man and the Sea* to analyze the target text with reference to Barmen's theorizations termed as *deforming tendencies*.

The present study is expected to be considerably significant both culturally as well as linguistically because the role of translation as an inter-cultural communication is going to be investigated. If the quality of translations is not maintained, then there is certainty in loss of meanings which can lead to a crisis of understanding. Moreover, translations are considered

to be more potential to spoil or damage the meaning of the ST because of their inherent deformations.

## **1.8 Delimitation**

For this study the researcher has selected Ibne Saleem's Urdu translation of *The Old Man and the Sea*. While employing Berman's concept of *deforming tendencies*, the researcher has made a critical assessment of the very Urdu translation in terms of semantics and syntax. Though there are multiple dimensions and perspectives in which research and investigation can be made but this research study focuses on the semantic and syntactic patterns along with cultural and social aspects of the language to analyze the quality of the selected novella. All these aspects can cause distortion in communication, if they are not translated accurately.

## **CHAPTER 2**

### **LITERATURE REVIEW**

This chapter gives a detailed description of the topic, its history and the development of the discipline thematically. Moreover, it also includes the critical insights of the researcher about the subject being investigated. This chapter sheds light on the issue of deforming tendencies. In this regard the discussion has been made about the deformation of the texts in the practice of translation. The discussion also includes the European literary tradition. While developing the argument, the researcher has taken into account the controversies and favors that support the present research. In addition, the researcher has seriously paid attention to the methodological and theoretical issues while defining and explaining the debatable nature of translation, its tendency to deform the text and its effects on meanings.

This chapter also includes the published sources in terms of books, journals, web sources and theses related to translation and its nature. Moreover, the researcher has put an effort to use and mention as many resources as possible to support the present research. For this purpose the researcher has provided sufficient examples and in terms of in text and indent quotations. Addition to this, the researcher has paid full attention to collect and search the relevant and authentic literature keeping in mind the research design to be developed. In short, this chapter indicates the researcher's effort to collect and critique the data to make it meaningful and relevant.

This chapter also contains the critical analysis of the literature on translation to indicate the significance and practicality of the present research topic. Therefore, all important trends in translation and different moods of each concept have also been taken into consideration. In brief, the researcher has made an effort to discuss the issues of translations in relation to the topic being researched.

The major and central aim of this chapter is to highlight and find out the gap in the field of translation in particular connection to the issue of deforming tendencies. Another objective of the researcher is to make connection of the present research with other



disciplines particularly, education. Therefore, the researcher has selected the theorizations of Antoine Berman as the central framework of this research to look deeply into the topic and to highlight the weaknesses and strengths of the translation.

## **2.1 Language: Some Preliminary Concerns**

Richard Nordquist (2010) defines language as a proper system of human communication in which signals particularly arbitrary in nature, such as, sounds, voice, body language and written symbols as well. It is also considered a complicated, interesting, and mysterious phenomenon that is hard to be explained briefly.

According to Fowler (1999) language, a tool to express feelings, emotions, and ideas is integral to human life. It is considered a leading and unbelievable way that is used by human beings. Even the social existence of human beings is made possible by no other source but language. Language plays a vital role in expressing the human experiences not only communicatively but also linguistically. But, in using the very weapon, there is another challenge that has to be faced by humans in terms of multilingual world which demands the practice of translation.

Thus, the need for translation has increased radically to cope with the multilingual world and its linguistic requirements. Nevertheless, there is a danger of distortion in communication, particularly in translation. This very aspect has been observed by the analysts as well. The meanings in the process of translation get destroyed because of the cultural and social misidentifications of the source and target languages. This brings a linguistic change at an obvious level. Even though the social interactions are made and maintained by this strong tool of communication. As stated by Fowler (1999) that the dialectical concepts are closely and tightly linked with not only language but also with society and social structures and systems. Moreover, there is always a functional body of social system and organization responsible in constituting the social and societal patterns. It means language, society, social and cultural phenomenon are cause of generating and setting the patterns of the society.

The concept of language has also been challenged by numerous linguists, scholars and even by the novelists such as George Orwell and Rodden. The French philosophers have

also raised question about the nature of language being metaphorical and incapable of providing the actual account of the reality (Magnus & Higgins, 1996).

The process of translation is not merely an inter-linguistic process; rather, it is more complex than replacing source language text with target language text and includes cultural and educational nuances that can shape the options and attitudes of recipients. Translations are never produced in a cultural or political vacuum and cannot be isolated from the context in which the texts have been composed. Translation can play a number of different roles such as constructing new words and bringing innovations to languages. Thus, translation is not merely a linguistic process, but also a political and social activity.

The conceptual and political function of translation has seen many ins and outs and these intricacies were not highlighted till the 20<sup>th</sup> century. Later on because of the growing need and practice of translation, it was not only appreciated in the field of literature but also in many other fields such as media studies, cultural anthropology, advertisement, international politics, research publications and education (Sakai, 1997).

## **2.2 Translation: Definitions**

The term ‘translation’ needs to be explained as it bears upon theoretical as well as conceptual problems and complexities. Therefore, there are many intricacies associated with the term ‘translation’ because of its multiple connotations i.e. “transference”, “conveyance”, “transportation”, “removal”, and “dislocation”(Partridge, 1958, p. 349). Moreover, the concept of translation differs from language to language and culture to culture. The origin of translation is formed by the origin of language as well as writing.

Translation is a source of explaining the meanings of the source- language text with the target-language text equivalents. The word translation, etymologically has its origin in Latin- *translationem*- and in 14<sup>th</sup> century it was taken as ‘to carry across’, ‘to bring across’, ‘to remove to heaven’, and ‘to carry a saint’s relics to a new place’. In Greek the term has the meaning of ‘speaking across’ that gives the oral and rhetorical concept of the very term. The term translation is defined differently by different philosophers (Partridge, 1958). Few of the definitions have been explained below:

- According to Munday (2004), the term translation can be defined in many ways for example; it covers a vast subject area which can be divided into two. First, the translated text and second is the process in which translation is being done. It is simply known as translation.
- Crystal (2003) defines translation as an act or process in which meanings of the original or the source-text are conveyed and transferred with target language equivalents.
- Lawrence Venuti (1992), another renowned philosopher and translator has described translation as a procedure by which a series of signifiers that forms the source-language text is replaced by a series of signifiers in the target language which the translator furnishes on the basis of an interpretation.

Jacobson, Waugh and Burston (1990) define translation as holistic message transference from the source text into the target text, rather than the mere substitution of single separate codes or units. According to this definition, the combination of all the features and components of the text in terms of meaning, form, content, semantic and physical features defines the phrase 'whole message'. Nida (1975) states that translation is recreating in the target language the nearest possible natural equivalent of the central code of the source text; first with reference to meaning and second with regard to style. Thus, the form and style are simultaneously taken into consideration in the process of translation.

All these definitions mentioned above relevant to the present study of investigation. Therefore the researcher has selected these definitions to incorporate for the purpose of informing the analytical and explorative concerns of the study.

### **2.3 The Birth of Translation and its Role in the Literary History**

The role of translation is quite significant since the birth of human history, particularly when there is a connection between two cultures and languages, of course. Although this fact has been concealed since ages and has been considered an act of lesser significance, but its presence is as permanent as the socio cultural existence of the human beings. Because of the permanent and constant presence of translation, there are countless debates and discussions about the nature, theory and practice of translation. Therefore, it has

attracted not only the linguists but also the professionals of other disciplines such as, anthropologists, historians and philosophers.

Another evidence of the permanent and continuous role of translation can be appreciated from the earlier civilizations. Particularly, the translations traced back to the ancient civilizations since the birth of writing. For example, the first evidence of translation is found in the 3<sup>rd</sup> and 1<sup>st</sup>BCE in the form of ‘a translation of Hebrew bible into Greek’ by Septuagint. According to Magnus and Higgins (1996), when seventy translators from different places were assigned to translate the Testament, they were kept alone and isolated almost for seventy days. As a result, the translations which they had produced were quite closer to the source text and have not spoiled the quality of the text as well.

After some time, the Septuagint was translated into many languages and got the status of a supremely canonized sacred text. Moreover, other translations used it as the source of judging and analyzing the rest of the sacred translations. Greek tradition of translation is thus considered the first source which had introduced the vernacular practice of translation on the basis of formal theoretical platforms. They had provided two major distinctions in translations. The first is known as *metaphrase* or in other words a literal translation in which the meanings of the source text are interpreted. Whereas the other one termed as paraphrasing or non-literal translation in which the source text is translated with some other new words (Magnus & Higgins, 1996).

Even today in the contemporary times, the concepts and notions introduced and explained by the Greek related to translation are considerably the same. At that time there was an emergence of another hub of translation in Alexandria which was the amalgam of the translators of Mediterranean and Jewish who had shown courage not to rage the word of God. Therefore, they decided to go for word-for-word translation of the *Old Testament* in order to fulfill the theological needs.

At present, some other traditions of the translations are practiced like Buddhist, Indian and Chinese. The significant character of these traditions of translation was the obvious bias attitude towards the target language and culture. Consequently, they started theorizing the target text by mutual decisive concern. For example, the Buddhist translators called their translations *Sutras* just to show familiarity with the Chinese readers. This is in

fact an example of domestication. The purpose to mention the very example is to highlight the fact that in translation ST is either domesticated, foreignized or deformed. The present study is going to search the *deforming tendencies* in the Urdu translation of *The Old Man and the Sea*.

In recent years, the interest in the history of translation is increased radically. Therefore, the subject has got attention of the scholars and books have been published abundantly in the relevant field. Intellectuals and scholars still feel that there is a dire need of work to be done and explored in the history of translation. Subsequently, the study of the subject is not a new concept. Many philosophers particularly translators have worked in the very discipline (Magnus & Higgins, 1996).

According to Baker (1992), Huet has compared the ideas and concepts of Quintilian and Cicero, the translators of Antiquity with St. Jerome and Lefevre. Similarly, in 1759, the traces of the history of translation from ancient Greece to 17<sup>th</sup> century have been explored and explained by Samul Johnson in his work *The Idler*. Similarly, an urge to explain the history of translation is found in the mid-twentieth century and more specifically in 1980s in the works of Antoine Berman.

The earlier discussions about the practice of translation have been started by Cicero, Horace and St Jerome in 1<sup>st</sup> century BCE and 4<sup>th</sup> century CE, respectively (Munday, 2004). These translations had significant influence to the writings until the twentieth century. For instance, Jerome's way of translating the Greek Septuagint into Latin affected later translations seriously. As a result, the translation of Bible in Western Europe and translation of Buddhist had been made. Nevertheless, the practice of translation is established quite earlier, but it was developed as a discipline in the twentieth century.

Earlier than that, translation had been considered just a way of language learning particularly in modern language course because at that time language learning was taught through the traditional method known as 'the grammar-translation method particularly for the teaching of classical Latin and Greek. Later for the teaching of modern foreign languages, in this method the structures and rules of the source language converted into the target language that were tested and analyzed by the process of translation (Munday, 2004).

## **2.4 Practice and Process of Translation**

Munday (2004) says that in the act and practice of translation, the original or the source text gets changed because translation is practiced between two different languages. Therefore, the translation or the produced text is doubtlessly distinct from the original one.

This is done by going from the form of the first language to the form of a second language by way of semantic structure. It is meaning which is being transferred and must be held constant. According to Munday (2004), the act of translation is indeed an attempt to convey and deliver the meanings, concepts, ideas, points, views and messages of one language into another language. As a result, there are few elements that are considered integral to translation such as 'accuracy, clarity and the meaning. These elements are important because translator is expected to provide the equivalent information to the TT readers as the readers of the source text receive.

According to Newmark (1988) translation is an act of representing the original meanings into another language as per the understanding and intensions of the translator. The very definition highlights the importance of rendering meaning of the SLT into the TLT. In addition to this, Nida (1975) says that translation consists of reproducing the receptor language to the closest natural equivalent of the source language message, first in terms of meaning and secondly in style. In order to understand the process or act of translation, the following quote is suffice:

Translation does not happen in a vacuum, but in a continuum; it is not an isolated act, it is part of an ongoing process of intercultural transfer. Moreover, translation is a highly manipulative activity that involves all kinds of stages in that process of transfer across linguistic and cultural boundaries. Translation is not a simple, innocent, transparent activity or processes rather a highly charged process with significance at every level. It hardly has a close relationship in terms of quality of the text by maintaining a link between texts, authors or systems (Bassnett, 2002).

## **2.5 Translation and Culture**

Language a strong tool of communication is also used to depict and display the culture of the other communities and peoples. Language consists of many cultural structures

and these structures are helpful to understand the inner core of cultures. Language plays a central role in flourishing the cultures. Thus language brings cultures closer to each other and depicts the variety in cultures through debates and discussion. Therefore, it is taken as a tool to express the culture and identity of an individual. It also has an immense influence in the perception of the world as well.

Wittgenstein (2010) says about language that, “The limits of my language are the limits of my world” (p.53). Thus dealing with the ideas about translation from one language into another, one cannot avoid the influence of the cultures of both the languages. So in the analysis of translation, a text is expected to be analyzed in term of text and culture. In the act of translation, a translator is expected and demanded to take into account the customs, norms, social settings and trends of the both the languages. Only these considerations lead to the production of quality translations. According to Hatim and Mason (1990), in translating a text social context is perhaps a more central variable than its field. Hence, the act of translation takes place in the socio-cultural context. The following ideas about the practice of translation explain the act quite clearly:

McGuire (2002) is of the view that translation involves the rendering of a source language (SL) text into the target language (TL) so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structure of the SL will be preserved as closely as possible, but not so closely that the TL structure will be seriously distorted

The idea of cultural translation has been investigated in the article titled *Translation and Cultural Equivalences* by Masri (2008). In which he draws attention to the issue of cultural inequivalences and loss in the translation of Arabic literary texts when it is translated into English. He further investigates that the translation of stylistic devices or figurative language such as proverbs, metaphors and idiomatic expressions of the source text are translated into another language, and then loss in terms of cultural depictions is unavoidable. He says that the role of a translator becomes very important because he tries to maintain the cultural instances of the source text in the target text.

It is expected from a translator to take into account the role of cultural aspects for both the texts in order to provide a culturally more realistic translation. As a result, the analysis and examination of the translated text demand the socio- cultural context, in which

the translations are produced. All these points support the present research because the subject of investigation is to look at the quality translation of *The Old Man and the Sea*.

Studies in the field of translation have been very much related to sort out the difference between the source text and the translated text. All these investigations had attempted to find out the originality in the target texts. But there was no discussion of the *culture* in which a text is translated. The culture and its impacts on the translations have been taken into account by Munday, Bassnett and Lefevere.

According to Munday (2004), Bassnett and Lefevere are of the view that translation activity is indeed an interaction between translation and culture rather than a mere interpretation of language. In translation, culture is interpreted with its all impacts, history, traditions and conventions. They have penetrated to the constructions of the literature in terms of film adaptations, commentaries and translations that are integral to the creation of literature. This was a turn from studying translation as text to the translation as culture.

Munday (2004) quotes that Bassnett and Lefevere have considered translation and culture as ‘cultural move’ and have conducted many case studies to prove their argument. They have also pointed out the changing standards and trends in translation over time, particularly the representation of particular ideologies, depiction of power residing within the industries responsible of publishing, display of feminist writers and their writings at contemporary times. Addition to, the act of translation is taken not only as appropriation, but also translation as a process of rewriting, depiction of colonization, rewriting, and discussion of writers of films as well.

Translation and culture go hand in hand as stated by Sugeng Hariyanto (1996) in his work *The Implication of Culture on Translation Theory and Practice* that culture is depicted in two different ways. For instance, the lexical and references are cultural specific but they are explained in a unique way in the source language. Hence, the duty or responsibility of the translator is to pay attention to the words and expressions that are culturally-bound words and expressions.

Masri (2008) in his article *Translation and Cultural Equivalences* discusses translation as an act of cultural translation. He particularly pays attention to the concept of ‘cultural-in- equivalences’ in the translation of Arabic literary texts. He tries to find out the



role of the translator as an insider of the culture. For the very purpose, he selects the stylistic devices such as metaphors, idiomatic expressions and proverbs from the source text, Arabic and investigated them with the target text English.

There are many views about language and culture as an inseparable phenomenon. All these viewpoints support the very relationship. Many theories have been developed to help the translator in translating the cultural-specific items. The focus was given to the translation of lexemes only. But Nida, in 1964 has identified problems related to correspondence in translation by highlighting the linguistic and cultural differences between the source text and the target text. He also explained that cultural differences bring stern problems and implications for the translator while translating them. As per his views the cultural as well as lexical problems must be taken into account by the translator.

The term *Cultural Turn* has been used for the Cultural Studies oriented translation theories to discuss and analyze the translation in terms of cultural, political, and ideological context, in which a translation is produced. Moreover, the turn covers a variety of approaches related to cultural studies and also depicts the contemporary translation studies being interdisciplinary in nature. Bracaj (2015) explains that translation is used as an activity of transferring source language into target language equivalents either written or spoken.

Culler (1976) says that languages do not categorize differences and opinions among languages because they have distinct view of the world from each other. They bear different systems of articulation. Therefore, they are distinctly identified and view the world accordingly. Thus cultural differences create problem in translation from one language into another. According to Bracaj (2015) while translating the text the translators not only find problems to maintain meanings, style, idioms and proverbs of the source text or the original text but also face difficulties to translate the cultural concepts. Therefore, their task becomes more challenging. Therefore, it is expected from the translators to carefully adopt the procedures and strategies while translating the culture-specific words, expressions and concepts of the ST.

Hornby (2006) has pointed out few points that are needed to be kept in consideration while translating from one language into another. According to Snell, there are some cultural specific terms that need full attention in the act of translation. These are defined as,

nomenclature, internationally known and used items, objects, cultural norms and cultural specific elements. Similarly, another philosopher Newmark has also identified few classes as *cultural categories* that demand careful translation, e.g. ecology, social culture, customs, material culture, gestures and habits.

All these concepts again conform to the present study because they also focus on the quality of translation by applying Antoine Berman's point of view. Time and again different translation scholars have paid attention to the problem of culture and its intricate relationship with language. Particularly, the translation of culture-specific items is among the thorniest issues that a translator or interpreter may face. The very issue is also worthy of discussion for teachers to teach and/or evaluate to translate different texts or pieces of speech from one language into another (Bracaj, 2015).

## 2.6 Poetics of Translation

Text is deformed in the process of translation when translation genres, themes and literary devices are not used properly. The very concept is known as *poetics of translation*. This notion has been derived from the Aristotle's *poetics*. Literary system plays momentous role in relation to social system in the act of translation. According to Baker (2006), the poetics of translation tries to maintain the relationship between the poetics of the original text along with its own literary system with the target text but in a distinct system.

Lefevere (1992) has enlightened the concept of poetics of translation. He defines that the functional role of the poetics is very significant as it is linked or tied with ideology and the influences of them attached with poetics. The influence of ideology not only affects the poetics externally but also the factors which are cause of generating these ideological influences are attached with literary system internally. The quality of any translation is based on an apt application of the literary systems. Many scholars have attempted to investigate the quality of the translated texts to prove a translation as a literary translation.

In these investigations, they had pointed out a new concept known as *faithfulness*. It was based on the concept of *fidelity* rather than the idea of *accuracy*. It means that a specific poetic form can be maintained in its own system of language and the role of translation is to save the real sense and meanings of the source text. Baker is of the view the poetic forms

must be translated in their true sense rather than presenting them in an identified form of the target language culture.

In contemporary traditions, philosophers and scholars are trying to explore about translations rather than the concepts of what type of translation should be. In these discoveries they look into texts synchronically and diachronically with a purpose of revealing poetic links and variations along with literary traditions of the source text and target text. It has also been pointed out that in translating the source text, the element of faithfulness both at the levels of linguistic and functional is missing which means that translators want their translations to be comprehended and understood by their readers of the target language. Therefore, they put on stake the literary devices of the source text in order to conform to the literary devices of the target culture. As a result, there is a loss of transference of the literary devices of the source text.

Zohar (1981) says that the poetics of translation also helps in knowing the ways in which the translators can get assistance in terms of the selection of texts for translation and to adopt literary norms in the target culture and language. It also takes into consideration the literary, linguistic and ideological factors which are considered integral to the process of translation.

These factors are also the cause of deforming tendencies, about which the present study of investigation is based upon. A text is identified either literary or non-literary, when it is opened for the investigation to sort out the use of poetic devices such as, rhythm, intonation, metaphors, and alliterations etc.

Scholars have paid attention to the concept of *poetic intuition* which determines the intuitions of the translators to use these devices in the target language. Translators try to incorporate the literary devices in a unique style just to make the translated text new and different from the already existing text. In this regard the great work of Miko (1970), is of significance because he suggests that “however emotional and or irrational, subjective qualities perceived on the basis of intuitions, including subtle devices such as word play and irony, can be determined by reference to the formal patterning of the source text” ( Baker, 2006, p. 168).

In the act of translation the expressive features are also taken into account as mentioned by Miko (1970) as well. According to Baker (2006), in translation the literary systems of source and target languages along with the depiction of writer, text, reader and poetic features are presented side by side. When translations are created, these all features are analyzed that are the cause of shift in poetic devices made by the translator in the target language. Therefore, the forms of the source texts get deformed which can cause distortion in communication.

Many renowned translation scholars such as, D'hulst, Van Bragt, Vanderauwera, and Heylen had conducted case studies in translation and concluded that poetics always has an immense influence on translation particularly (cited in Baker, 2006, p. 168); it effects the devices such as irony, humor, and norms of the receiving culture. Apart from these literary devices as poetics, translators must take into account the presence of extra-literary forces and factors like, 'economic, pragmatic, and audience-related' while analyzing a translated text, all these poetics must be taken into consideration.

## **2.7 Poetics, Ideology and Translation**

In translation, many scholars find a connection between poetics, ideology and translation. But the key claim of the very notion has been made by the French translator and philosopher Lefevere. According to Lefevere (1992) in the process of translation, it has been observed that ideological and poetological nature of source language is maintained when these are in a clash and conflict with linguistic considerations. These views and explanations indicate that ideological considerations are more significant that depict the ideology of the translator mostly by his or her patronage or the sponsorship. While the poetological concerns are very much related to the poetics of the target language culture. As a result, it is expected from the translators to keep all these points in consideration. So the original text can be presented to the reader in its real and true sense. Moreover, the ideology of the translator which is generated through internal and external factors and forces exist in poetic system of translation can be avoided.

The cultural specific items are mostly translated by the translators through the technique of euphemism in order to avoid the sensitivity being hurt. As per Al-Barakati (2013) point of view, translators intentionally use the technique of euphemism to produce

text which clearly portrays culture which does not a culturally-compatible text that would not go against the conventions. In addition to, Lefevere (1992) says that translations produced by adopting the strategy of euphemism clearly represent the specific and dominant ideologies of a particular society at a specific period of time. These types of texts work as a play for the target reader who are unable to read the original or the source text.

Lefevere (1992) explains this strategy by discussing the diary of Anne Frank in which the concept of her sexuality was excluded from the original text. Similarly the sentences which depicted the collaborations of the people in favors of Germans were also omitted while translating. He also brings example of the text which was translated in German and published in 1950 in order to highlight the problems related to comprehension and alterations for the sake of Germans and their image. Therefore, he says that all these changes or euphemisms are nothing but rewriting due to ideological strain.

Lefevere (1992) thinks that translation is obligatory to know about languages, cultures, norms and values because translations portray the culture of the source language in a way which shows conformity with the target language culture to facilitate the target audience. Therefore, the problem of equivalence is found in the translations. As per Bassnett's (2002) point of view the translated texts are mostly different from the source text or the original once. Hence they are taken as independent piece of literary texts.

All these inclusions, exclusions and ideological presence in the process of translations spoil the quality of the source text or the originality of the ST is lost. Again these points and notions support the argument made by the researcher in the current study of investigation. The role of ideology in translation is very vital because it is not confined merely to the politics but to the act of translation. As stated by Lefevere (1992), "the grillwork of form, convention and belief" (p.15). Lefevere divides *ideology* in three types that are responsible to build the target text. These categories are the ideology of the translator, ideological constraint by power and ideological constraint by the target language audience.

Therefore, Lefevere (1992) considers it an activity rather than a process and says, "Carried out in the service of power" (p.15). It is indeed a factor forced by people, groups of people, who have religious, political, and social powers. They can be publishers, media, and royal courts figures. These forces or power factors compel the translator to construct the

translated text that conforms to the ideologies of these powers. Eventually, the target texts always alter the exact meanings of the source text.

These ideologies created or depicted in the translations are of three kinds, named as *the ideological component* related to the selection of the subject and the way of its presentation. The other kind of ideology is known as the *economic component* which is very much about the payments of the translators paid by their patronages. This system of payments was a kind of pension in the past but at present, it is given in form of fee of the translator. In the past, this was in the form of a pension or other regular emolument from a benefactor. The last form of ideology in the text is termed as *the status component*. In this, the translators try to conform to the expectations of the benefactor (Munday, 2001).

All the above discussed points related to the ideology which have an obvious presence in the act of translation, conform to the present study of investigation. Keeping in mind the effects of the very ideologies and factors mentioned above, the researcher has focused on the deforming tendencies in the target or translated text that might be the result of these ideologies that are kept in hand in the act of translation.

## **2.8 Translation and Some Feminist Considerations**

The feminist point of view about *solidarity* has also been achieved through the process of translation as pointed by Gayatri Chakravorty Spivak (1999) in a statement worded as *The Politics of Translation*. In fact the very essay sheds light on the feminist, post colonialist and poststructuralist concepts. The writer tries to highlight the problems among these approaches and makes clear that how a translator does translate the text to which the reader has to surrender for? Because translation is also a form of reading in which one's identity is shown, when translator conforms to the identity of the patronage.

The act of translation is linked with language that belongs to everyone. Therefore, she says, "this after all is one of the seductions of translating" (Spivak, 1999, p. 1). In politics of translation, the task of a feminist translator is highlighted and advised to take into account that language is dominated by the gender identity. She further states that it is not the case that only meanings are transferred in translation but also the vital role of the language which is played in highlighting the presence of an agent is also important. But the true meanings and intentions are not conveyed fully (Kumar, 2008).

Addition to Kumar (2008) a renowned philosopher defines the role and responsibility of a feminist translator. As he states that the role and the task of a feminist translator is significant because she considers language as an indication of highlighting the mechanisms of gender depiction. It means that the writer or the translator is depicted and written by the language she uses, of course. It has been observed that the writings of these writers present the history of British feminism in a way which is quite different from the fact. The purpose of producing such writings is to free them from British imperialism and to promote racism. Moreover, it is an effort to show male dominance in writing the historical facts.

Spivak (1999) as a translator knows the problems and challenges faced by the translators. Therefore, she explains that translators usually try to hide or conceal significant points for the sake of politics. This act of translation causes loss of important clues concealed in the source text. According to her, the cause of the loss of metaphors existing in the target text is nothing but the love and likeness of the translators with the target text. Hence, she also defines the responsibility and the task of the translator quite clearly. As she focuses and emphasizes to the fact that a translator is expected to assist the target reader by providing a link and connection between the source text and its translation side by side keeping in mind the position of the translator and demands of the target audience.

Spivak (1999) who takes the notion of the politics of translation as a text produced from a non-European perspective finds a translator incapable of maintaining the rhetoricity of the original. Because in creating something new and meaningful, the translator unconsciously brings danger to the source text meanings. She further explains that Spivak proposed three tiered concepts of language for the act of translation, named as synonym, syntax and local colour to deconstruct the notions of rhetoric, logic, and silence, presented by Derrida, the poststructuralist translator. But at one place, conformity is found between Spivak and Derrida when there is debate about translation in English and French. As stated by Derrida (1985), "I must speak in a language that is not my own because that will be more just"—I want to claim the right to the same dignified complaint for a woman's text in Arabic or Vietnamese" (p. 3).

Spivak (1999) as quoted by Kumar (2008) says that, "In the act of wholesale translation into English there can be a betrayal of the democratic ideal into the law of the strongest" (p. 182). This statement identifies the dominance of English language to promote

the feminists movements in western world and leads to the stillness of the minority language feminists within and around Europe. Therefore, Spivak is not in favor of Western feminists' writings and translations that are expected to be translated in powerful language, namely English, because these types of translations depict the depressed or politically less powerful individuals and cultures too. As the debate about politics of translation is all about feminists solidarity, so it is advised to the hegemonic countries to demonstrate the real feel of solidarity with women who speak and write in postcolonial contexts.

With reference to the discussion of translation and politics, it is expected to get familiarity with the mother tongue and language of the feminist works. Spivak is also concerned about not imposing the concept of solidarity and feminists notions on the third world uneducated women but to understand their language. It is necessary because women are grown up and learned in limitless languages of the world both European and Asians. While translating from one language into another, the above mentioned points should keep in mind because the act of translation is to comprehend or understand the source and target languages and audience. She is of the view that translation portrays the political concerns as well. She has also pointed out the adjectives that depict feminine gender such as "submission, intimacy and understanding for theorizing translation thus theorizing translation itself receives a feminist slant" (Kumar, 2008, p. 3).

In fact, the *politics of translation* dominates English and other powerful languages of the ex-colonizers. While translating in these languages, translators try to translate in such a way that the source text shows a familiarity with the target text. As a result, it is in the easy access of the western reader. Therefore, there is an impact of cultural-studies and postcolonialism on the act of translation and issues related to that.

Thus, feminist writers are expected to learn the languages of the postcolonial countries in order to better state their problems. It would also help in understanding a society at social, cultural and political levels. There are feminist theorists who had stated many things about translations of male translators who have talked about translation and of women. Spivak says that these types, instances and orientations have been closely attached to the colonial concepts and thought processes. The term colony is in fact a copy of translation in which the concealed identity is rewritten by the colonizers.



The concept of bilingualism is integral to the politics of translation because a bilingual translator has advantage on others. It was also expected in previous days from the students of colonial or postcolonial of English to be possibly different from the native speakers of English as Venuti uses the term indistinguishable for the very idea of being different, particularly, for the trade of translation in third world. If the translator uses his or her native language that is class oriented and brings with it an access to imperialism, then it is difficult to avoid having access to the vernaculars or the language used by the public.

Venuti (1992) talks about the standards and materialism in translation too. Therefore, he expects from the translator to have a specific kind of knowledge to cope with 'metropolitan materialism' rather than having a fight with convictions of philosophical in nature. This simply means the person who is translating or the translator should have a complete understanding of the topography of the original to overcome the problems of racism and racist notions about the third world feminist writers and their writings being first-class. Thus a translator needs to be fully prepared or equipped as compared to the translators of western European languages to focus on the idea of colonial attitude in translation, particularly, when dealing with the third world women writings.

Translation in the languages of the third world and the accessibility of the translated text require unique kind of political work out. In this regard Venuti (1992) says that the translated text is accessible to the audience if it is produced for the one who has written it. By using a language, one can talk of many issues, even the complicated ones as well. And these will be in the access of the readers but in a very light way. He states that there is a fake assumption if we claim that true meanings and content of the source text are conveyed through the language which can be learned quickly. "If you are making anything else accessible, through a language quickly learnt with an idea that you transfer content, then you are betraying the text and showing rather dubious politics" (Venuti, 1992, p. 407).

The debate about politics of translation concludes that translators of third world languages are expected to be good in terms of bilingualism and must keep the standards and ethics of translation. So, the translated text which is in the access of the readers can be interpreted in a real sense. When these considerations are not kept in mind, then the quality

of translations is spoiled and deforming tendencies become obvious. Therefore, these points also support the present research.

## 2.9 Translation and Colonialism

The act of translation has always been taken as ‘inferior to the original’. The very notion has led translation studies to pass through the literary and cultural studies movements, predominantly taking into account the subject of the politics of canonization. It is hard to deny the fact that some texts have a great value than some others. It is because the system of evaluation is different at different times and varies from culture to culture. As a result, there arouse a problem to differentiate between the *original*, or the source text and its translation. At times, the source or the original text was considered as *de facto* means a text superior to the translation. Later, the work and research in the discipline have pointed out the concept of *high-status original* in translation. The cause of this problem is none but the invention of printing and the spread of literacy that had rooted the sense of being *owner* than merely being an author of the text. The very notion has tinted the relationship between the translated text and the original. The idea of so called ‘original’ has come from the early expansion of the colonialism (Bassnett, 2002).

Octavio Paz (1992) is of the view that translation is the chief source of making us understand the world we live in. Due to translation, the world is presented to us as an increasing pile of texts:

Each slightly different from the one that came before it: translations of translations of translations. Each text is unique, yet at the same time it is the translation of another text. No text can be completely original because language itself, in its very essence, is already a translation – first from the nonverbal world, and then, because each sign and each phrase is a translation of another sign, another phrase.

At contemporary time, there are number of Latin American writers who have firm and strong views and notions about translation, writer, reader and translator. This point of view leads us back to the history in the time of colonization and translation. Thus discussion of translation is incomplete without colonialism as they go hand in hand. As stated by Eric Cheyfitz (1991) these translators also practice the colonialism and imperialism.

According to Bassnett (2002), a group of Brazilian writers in order to reorganize their relationship which they used to have being Latin Americans with that of Europe, started struggling in the 1920s. At that time, Europe was considered as the great Original or the starting point, and the colonies were taken as its copies, or *translations*. They used to copy or duplicate those originals. In this way, the copies or the translations were assessed as mere translations and were called less than originals. Thus, there was a myth regarding translation that translation diminishes the original and establishes itself.

Continuing to the discussion, it is also worth mentioning that there is strong assumption of losses in the act of translation. The loss in translation makes the text inferior than the original. The very assumption totally neglects the presence of *gain* in the act of translation. Therefore, colony, copy, translation and colonizers are linked phenomenon. As stated by Bassnett (2002), “The notion of the colony as a copy or translation of the great European Original inevitably involves a value judgment that ranks the translation in a lesser position in the literary hierarchy and the colony, by this definition, is therefore less than its colonizer, its original” (Bassnett, 2002, p. 4).

Bassnett (2002) sees translation as an act of a dialogue and translator as a powerful reader and an agent who has freedom as a writer. But this is an entirely a different view from the notion explained by George Steiner (1975), who considers translation as a process of penetrating the original text. At this present time, the postcolonial writers and theorists are taking great interest in translation and its relationship with colonization. Previously, translation had been a one-way process because texts had been translated into European languages for European readers and their consumption, rather than a process of transference and exchange.

As a result, European norms have not only affected and dominated literary production but also have captivated that only certain kinds of texts will be translated. And those texts will no more strange to the receiving culture and audience. Carol Maier (1995) who points out that translation is mostly considered a *form of violence*. In short, translations that were made to facilitate the colonizers uncovered the concept of the symbol of the colony as a translation, a copy of an original. Therefore, decisions have been taken that translations will

not be made merely into European languages particularly into dominant linguistic and cultural systems because this will be an attempt to propagate the colonizing process.

Now there has emerged a concept of a new politics of in-betweenness, pointed out by Homi Bhabha, and many of the Canadian women translators to resolve the very problem of colonialism and translation. Bhabha (1994) says that, “We should remember that it is the ‘inter’ – the cutting edge of translation and renegotiation, the in-between space – that carries the burden of the meaning of culture, it makes it possible to begin envisaging national and anti-nationalist histories of the people”(pp. 38–9).

Translations are closely linked with cultural and political systems along with history. Previously the act and practice of translation was considered as a pure aesthetic act, in which the problems regarding ideology and ideological implications were all together ignored. But the context in which those translations were produced had an immense influence on the translation. A new and developed English tradition of translation was introduced in the beginning of 19<sup>th</sup> century. In this tradition, the translated texts of Arabic or Indian languages were explained in the footnotes with the notion of anthropology.

As a result, the less privileged status of the text and culture got specific attention through textual practices. There are many examples exists of the very notion, for instance, Edward Lane talks about the famous translation of *The Thousand and One Nights*, in which he tells the target readers better than the European readers that there was no clear identification between lucid and the fabricated ideas of culture. Similarly, the renowned translator and author of famous and quality translations of the nineteenth century, named Edward Fitzgerald discussed the popular work in Persian *The Rubaiyat of Omar Khayyam*. He says that the translation of the very literary piece of writing has merely become an art after getting translated in English. It shows the incompetence of the Persian writers (Bassnett, 2002).

Another example of translation with colonial perspective is provided by Vicente Rafael (1988) who highlights the concept of colonial translations in terms of Spanish colonizers and the Tagalog means people of the Philippines. He quotes:

For the Spaniards, translation was always a matter of reducing the native language and culture to accessible objects for and subjects of divine and imperial intervention.

For the Tagalogs, translation was a process less of internalizing colonial-Christian conventions than of evading their totalizing grip by repeatedly marking the differences between their language and interests and those of the Spaniard (Rafael, 1988, p. 213).

Bassnett (2002) quotes Lefevere's point of view about translation, translators and colonialism. He says that the translators are expected to keep in mind the important and double sets of conceptual and textual networks and systems of both the languages. He also highlights that the non western cultural traditions are translated into western cultures by using western terms. In order to explain his point of debate, he quotes three texts of Dutch language composed between the years 1740 to 1820. These specific texts exemplify the construction of an idea of Dutch India, presently called Indonesia. This was done to facilitate the target Dutch audience. The above mentioned texts in the very quotation have been the product of colonial context, in which three of the writers by using different strategies and forms have reinforced their attitude to 'the Dutch colonizing venture' (Lefevere, 1992, p.15).

In short, Bassnett (2002) is of the view that colonial translation is an activity of highlighting the social distinctions via the process of rewriting. Moreover, the social differences have been presented as *savage* or *backwards*. The purpose behind this activity is to maintain and institutionalize the colonial system for the sake of control, as this has been the practice of the colonial system since ages. According to her, the colonial translation not only indicates the ways and strategies of the colonial rule through the linguistic and semiotic process or operations but also the display of materialistic powers. These techniques of translation further assist in recognizing the social, economic and political relationships before colonization. The intensions of producing such texts were to promote capitalism.

All the above discussed points support the present research because the colonial aspects, power and identities always affect the practice of translation. Therefore, the essence of the source text has been spoiled and caused deforming in the target text produced by the translators. Examples mentioned above clearly state that this practice had been practiced since ages back.

## 2.10 Postcolonial Translation

Now there is a turn towards the metaphors for the explanation of the new concept of postcolonial translation by Haroldo De Campos. He uses the terms like, “transcreation, ‘transluciferation, translumination, transtextualization, even poetic re-orchestration and the profoundly significant re-imagination” (Bassnett, 2002, p .15). De Campos’ translation practice, which is as radical as is his theory, derives from the deliberate intention to define a postcolonial poetics of translation.

According to Bassnett (2002) the practice of Translation always based and depends upon certain assumptions and points through which cultural meanings are carried by linguistic forms. The postcolonial viewpoint also focuses on the irregular relationships between cultures that are quite obvious in the translation of literary texts. Thus, to comprehend the intricacies regarding textual transference has become the core subject of investigation at present, particularly the notions of multilingualism, and cultural interactions.

Previously European languages were considered superior because they were the languages of the colonial masters, but at contemporary times, now there is a discussion of interaction in the previously ignored and marginalized languages. Since ages, the practice of translation has been an activity of colonial encounter to institute and show superiority of some cultures over others. But now, with increasing trends and awareness of the power relations that are always involved in the transfer of texts across cultures, the history of translation along with its practice has got significant attention. Therefore, this very significance can be better illustrated in the following:

Cultural studies bring to translation an understanding of the complexities of gender and culture. It allows us to situate linguistic transfer within the multiple ‘post’ realities of today: post structuralism, post colonialism and postmodernism (Simon, 1996).

According to Munday (2004), postcolonial studies always discuss and try to know the history of the former colonies and investigate the concepts of the powerful European empires, their attempts to confront the colonial powers and to show the effects of improper power relations existing and practiced by the colonized and colonizers.

At present, the essays composed by Lefevere (1992) and Simon (1996) are considered unsurpassed examples of the postcolonial writings of translations. Simon discusses extensively the post colonialist writer the Spivak, particularly, when he defines the ideological concerns of Spivak and their effects on translation in the context of third world literature specifically in English. She further states the concept of ‘distortion’ in translation. These notions of her have been discussed in her essay titled *the politics of translation* in terms of feminist, postcolonialist and poststructuralist approaches and theories.

Spivak (1999) is against the western feminists who always foresee writings particularly the feminist writings to be translated into the language of power, English but outside Europe. These types of translations are explained and defined or taken as *translatese*, in which the identity of politically less powerful individuals and cultures is eliminated:

In the act of wholesale translation into English there can be a betrayal of the democratic ideal into the law of the strongest. This happens when all the literature of the Third World gets translated into a sort of with-it translatese, so that the literature by a woman in Palestine begins to resemble, in the feel of its prose, something by a man in Taiwan.

Munday (2004) further quotes Spivak and says that feminists belong to the powerful or hegemonic countries should demonstrate unity with the women and writers of postcolonial context. The only mean and source by which they can prove this harmony is nothing but language that is used by these women both in communication and writing. At present, the discussions on the *politics of translation* show the place and prominence of English and also give importance to the other powerful or the hegemonic languages of the ex-colonizers. As a result, the meanings of the original text are distorted, when translated into these languages from Bengali and Bengali point of view is not conveyed because the translator takes liberty to over-assimilate the text to make it accessible to the western readers. Thus, translators are expected to have familiarity with the source language and its situation. This leads to the notions of post structuralism in terms of rhetoric, logic and the social identity.

According to Niranjana (1992), the vital juncture between translation studies and postcolonial approach is the presence of power relations. The image of postcolonial concepts is depicted through Post-structuralism, and the Colonial Context. She is of the view that literary translation is a kind of discourses which “inform the hegemonic apparatuses that

belong to the ideological structure of colonial rule” (p. 33). It means that colonial powers have used translation into English to create an image of the *East* in rewriting that has become the truth.

There are instances of colonial impositions of ideological values provided by Niranjana (1992) who has pointed out that the missionaries performed roles of linguists, translators, ethnographers and grammarians who worked on the native languages of the colonized. They worked on huge projects of collection and codification to know the base of colonial power. Here the role of translation within power structure becomes significant. Niranjana states that translation is a practice and process of shaping the power relations under colonial rule.

Bassnett and Trivedi (2012) consider, “power relationships being played out in the unequal struggle of various local languages against ‘the one master-language of our postcolonial world, English” (p.13). Thus, the exemplification and depiction of postcolonial context is nothing but translation. Therefore, a close relationship is found between translation and transnational act as the following quote depicts:

In current theoretical discourse, then, to speak of postcolonial translation is little short of tautology. In our age of (the valorization of) migrancy, exile and diaspora, the word ‘translation’ seems to have come full circle and reverted from its figurative literary meaning of an interlingual transaction to its etymological physical meaning of locational disrupture; translation seems to have been translated back to its origins.

Munday (2004) further says that, “Crucial, here, are the interrelated concepts of ‘in-betweenness’, ‘the third space’ and ‘hybridity’ and ‘cultural difference” (p. 134). These terms are used by a renowned postcolonial theorist named Homi Bhabha to discuss the concepts of identity, agency and belonging within Culture. Munday states that the colonial power has a stylish and more often unclear discourse. But as far as its authority is concerned, it is a challenge to produce an undecided cultural hybridity which permits a clear space of colonized discourse that can be determined and related to the colonial power.

According to Tymoczko (2016), different critics consider literature specifically the postcolonial literature as not only a new dimension but also a new literary process. Therefore,



nothing can be said directly and clearly about its nature because there is no sufficient and appropriate vocabulary to discuss the very phenomenon.

Bassnett and Trivedi (2012) bring into notice that the word translation is used as metaphor for postcolonial act of writing that appeals to a kind of activity related to the origin of words known as ‘etymology’ which is associated with the meanings of the words. Therefore, translation as an act of taking things away, for example, transports and relocates of the belongings and other remains of saints. As a result, the postcolonial writing are deemed to be a type of translations, “in which venerable and holy relics are moved from one sanctified spot of worship to another more central and more secure location, at which the cult is intended to be preserved, to take root and find new life”(p. 20).

In the discussion of postcolonial translation, it is worth mentioning that there are some commonalities and differences found between literary translations and postcolonial translations. According to Bassnett (2002), the translation particularly the literary translation is a kind of process and act which can never be planned for a long term in terms or in form of possessing a critical as well as theoretical literature about its nature.

One of the vital differences between literary translation and postcolonial literature is that, the writers of postcolonial writings do not merely swap a text, but also depict a culture which can be comprehended as a complete language, a system of cognition, a form of literature which further includes, genres, tables etc. Moreover, they present a culture which is solid, has a particular kind of social system and a proper legal framework along with a history, and other features of its own. In short, in translation, a translator is not free from cultural norms, identities, power, and purposes to perform this act.

In the early colonies, there has to be merely one culture and one language. So the literary translators used to translate word to word without the inclusions of cultures. But postcolonial translators translate the texts with a view of transposing cultures so translation does not mean translating only languages but also the cultures. As stated by Ivir (1987) that a translator is ‘*de facto*’ who is not only seriously concerned about the differences in languages in terms of word for word translation, but also to address the distinct cultural elements to the target reader who are from another different culture. In short, the translator is expected to have familiarity with the linguistic and cultural differences of both the languages.

Addition to, the Meta text rewritten by post colonialist writers with a specific culture or tradition either explicitly and implicitly is a cause of literary creation. So, the postcolonial translator has the similar task to perform same as the interlingual translator. In which, the former has a Meta text as culture and later merely possess a text, because there are some limitations in performing the literary activities. Mostly, the translator is confined to have a fixed text that includes cultural and linguistic constituents that entail certain factors that are predicament for the receiving audience or reader.

Nighat (2008) by taking into consideration the perspective of Tejaswini Niranjana states that the nature of literary translation possesses a kind of the discourse which updates reader about the hegemonic tools that are closely related to the colonial rule of ideological structure. She wants to draw attention towards the way translation was done by colonial powers, particularly from colonial languages into English. In these translations, the sole purpose of the powers was to construct the image of the 'East' by rewriting. It clearly indicates the role of the translator which was performed inside this power structure.

So, the translator is encountered with the problem of faithfulness which requires being faithful to the source text. But these factors are expected to be transposed regardless of the fact that they can affect the receptivity or cognitive structure of translator or audience and to let the cultural disjunctions obscure and mute. Eventually, the translator is confined to be *faithful* to the source text. On the other hand, it is observed that the postcolonial writer decides which cultural elements are to be transferred to the target or receiving audience.

Authors of the texts play a significant role in depicting or concealing the cultural elements of the source text for target or receiving audience. As stated by Tymoczko (2016) that the translator or an author may have two choices in translating the text. The first choice is to present an unfamiliar culture and its cultural implications to the receiving audience regardless of the fact that such differences can cause distortion to the reader. The second way or choice is to translate the text without highlighting the cultural differences with the purpose of producing a text to contribute to the literary work.

Consequently, linguistic features of the source culture that include dialect and lexicon are highlighted as elements that have either been domesticated or avoided altogether. A skilled writer and translator can keep the text balanced to deal with the information of the

source text. If the translator doesn't take into account the very elements, then there is a problem of losing the original meanings of the source text. Therefore, the produced or translated text gets its original essence lost which further harms its balance critical moments. The reason of this unbalancing of text is an attempt to assimilate it with the target or receiving reader and audience (Bassnett, 2002).

From the above discussion and similarly from the theory and practice of translation, it is confirmed that translation is not pure because no text can be fully translated in all its aspects. There are differences between source text and its translated text because choices are always made by the translator for the purpose of additions and omissions or exclusions and inclusions. The reason of the differences between the source text and translated text is that sometimes, the translators are incapable to comprehend the linguistic systems of both the cultures. As J.C. Catford (1978) defines translation as an activity or a process in which words and meanings of the source or original language are substituted with the other language. In simple, the original text is replaced with the target or receptor language and its meanings.

The above discussed points show that it is expected from the translator to be capable enough to handle and deal with elements and features of the source culture that include objects, customs, historical and literary allusions etc because the receiving audience has no familiarity with these features and elements of the source language. These all elements require explanation by the translator in foot notes. Addition to this, the element of selectivity is also indispensable to the creation of any piece of literature, particularly when the target audience is unfamiliar with the cultural subject and its norms.

Along with selectivity, translators of literary texts and postcolonial writers are expected to have good command on the feature of interpretation or Judgment that are unavoidable in the process of translation. And no inclusion and involvement of objectivity is allowed. So, Bassnett (2002) declares that it is not possible to have a translated text as a final and pure translation because the exact and final interpretation of a culture is not possible to translate through literary canons. Therefore, in translation, no word is considered as final or last.

Another obvious problem in the translations of the postcolonial writers is related to the translation of lexis. While translating the source text, translators try to translate the source

culture that is sometimes unfamiliar to the receiving audience. For instance, familiarity with the material culture in terms of foods, tools, garments and social structures that include customs and law and the elements of the natural world comprises of weather conditions, plants, animals etc are mostly translated in specific lexical items. These cultural items do not have proper equivalents in the receiving culture or target culture.

For the purpose of translation, therefore, translator makes certain choices in terms of inclusions and exclusions. He uses equivalents of the target culture and explains the source meaning in the foot notes. This very process of translations extends the field of semantics in the target language. Similarly, in postcolonial translations, writers and translators attempt to translate the cultural text in terms of *Meta text*.

For instance *In a Grain of Wheat*, Ngũgĩ wa Thiong'o imports without explanation words for plants, tools (e.g., panga and jembe, pp. 6, 8), garments (e.g. Mithuru, Miengu, p. 180), and dances (p. 205), among others, where the category of the words is made clear by context or collocation" (Bassnett, 2002, p. 25). Similarly, in another example, Tymoczko quotes that some African words like 'lappa, a garment' the translator has used words of English dialect to translate the African culture in terms of 'head tie, pit latrine, highlife' (p. 25). As a result, ordinary readers or audience in any dominant culture are left unfamiliar in the translation of specific lexical items of meta-text in postcolonial translations and writings.

The discussion about colonial and postcolonial writings and translations fully support the present research, because in the act of translation, cultural lexical items have not only left unfamiliar but also deformed the text. Thus no translated text is fully free from deforming tendencies because culture, power, identity, and some other factors that have been discussed and incorporated above, affect the translation severely.

## **2.11 Strategies in Translation**

Translations are not same as original because there are strategies and methods adopted by translators for the purpose of translation. In the act of translation, ideology, patronage, colonialism, power, hegemony and propaganda are involved. Thus, original meanings are not conveyed properly rather distorted. The strategies of translation basically take or select the foreign text to be translated and methods are adopted accordingly. So

selecting a text and deciding a method are determined by certain factors that involve politics, economy and culture.

According to Baker (1992) a translated text sometimes conforms to the contemporary dominated target language and its culture. Such types of texts have the possibility and quality to be promoted and assimilated with the prevailing trends, traditions and linguistic concepts of the target culture. It also tries to promote the political and social adjustments through domestic canons and point of view. On the other hand, the produced text may have an objective either to resist or to retain the foreign and original text by excluding the domestic lens.

Venuti (1992) mentions two momentous strategies of translation named as *Domestication and Foreignization*. In fact, the German theologian and philosopher, Friedrich Schleiermacher was the one who permitted the translators to select either the Domesticating method, in which the target language and culture are given importance rather than the source language and its culture. For this purpose, the target reader is facilitated and the author is brought back to home. Where as in the other strategy of translation termed as 'Foreignization' the source language and its culture are kept visible for the reader. So the reader is expected to understand the text along with language and culture of the source language.

Since the ancient Rome, the strategies of domestication are in practice, but these strategies got tremendous significance when Nietzsche declared the practice of translation as an act of *conquest*. At time, Latin poets started translating the Greek texts with Roman perspective without taking into consideration the names and personal things used in the source texts. Consequently, Baker explains that Latin translators when translated the text into Latin, have intentionally eliminated the instances of the source language culture and reproduced the text in a way as it was originally written in Latin. They also changed and replaced the names of Greek poets and writers and made additions of Roman culture. This was an attempt to show that the text was written in Latin originally.

Venuti (1995) considers domestication as an act of promoting the culture of Anglo-American translation. Similarly, Munday (2004) says, that domestication and Anglo-American translation is, "Just as the post colonialists are alert to the cultural effects of the

differential in power relations between colony and ex-colony” (p. 144). This strategy of translation is considered a transparent, fluent, and imperceptible way to reduce the feature of the foreignness of the target text. Munday (2004) states that translation, “that ‘leaves the reader in peace, as much as possible, and moves the author towards him’” (p. 49).

The translations of domestications according to Baker (2006) have specific types of purpose, agendas with particular concepts of imperialistic and professional concerns because the target reader is facilitated. For instance, Sir William Jones translated the ‘institutes of Hindu law’ into English language with an aim to prove the usefulness of British colonialism and to show the racist image of Hindus and to declare them as unreliable interpreters of the native British culture. This is the finest example of domestication.

All the above mentioned information about domestication and translation indicates the importance of the target language, culture and audience. To facilitate the target audience, foreign text is translated with target language perspective that is the cause of deforming tendencies in the translated text, which is the purpose of present research to explore.

Another dominant strategy in translation adopted by translators is *foreignization* which “entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language” (Venuti, 1998, p. 242). Addition to, it is a strategy in which the translator tries to bring reader close to the writer and the writer is kept free to a greater extent.

Regarding the method of *Foreignization* Venuti (1998) states that in this method of translation there is a pressure on the target language culture in terms of ethnocentrism in which the linguistic and cultural norms and values are given importance. In order to understand the translation of the source text, the reader is expected to understand the linguistic and cultural differences of the source text or the foreign text. This method is an attempt to hold back or to bring under control the domesticated cultural values of the English-language world. The very method is also termed as resistance by renowned translator Lawrence Venuti. The concept of resistancy is explained by Munday as an attempt of depicting the identity of the translator particularly the foreign identity or by maintaining the source text from the dominant ideological influences of the target language and its culture. In

short, in resistancy the foreign identity is kept visible and the dominance of the target culture is avoided.

Therefore, Nighat (2008) says that the technique of Foreignizing the text particularly in English language is a type of translation in which translators try to keep and maintain efforts against the effects and influences of racism, ethnocentrism and racism, cultural differences along with the influences of political and imperialistic notions. Therefore, according to Munday (2004), these two strategies of *domestication* and *foreignization* are taken as, ‘*heuristic concepts*’ which are concerned about the promotion of conducting research and developing thinking’ rather than working in terms of binary opposites and different cultures. In fact, they are dependent on cultures in which the translations are made.

He further explains the difference that the very terms and methods have different meanings but, it is worth noting that the strategies of translating a text in terms of domestication and foreignization are the strategies to analyze the translated text with a view that either it is assimilated with the target language and its culture or not and to what extent it is distinct from the source text.

Another strategy and method of translation is the concept of *deforming tendencies* pointed out by the eminent French theorist, Antoine Berman. According to him, all types of translations get partially deformed because of textual deformation system which doesn’t allow the foreign text to be received as foreign. Berman (2000), one of the famous theorists of 20th century has introduced TS (translation studies), as a term which can detect or sort out problems related to the domain of translation.

Berman (2000), a renowned French philosopher, famous linguist and ST-oriented translator has proposed his concepts and theories in translation by criticizing the works of classic and current translators. Berman is considered a firm defender of foreignization in translation because he thinks and believes that all foreign texts should keep their foreignness in TL. He further says that any kind of omission, Inclusion, expansion or change in the writer's style, change in language patterning, Expansion, change in punctuations bring distortion to the ST which he calls ‘Text Deformation System.

Berman's theorizations have got attention of the scholars, researchers and theorists at different times and the very concepts have been taken as frame work to analyze the texts. Many researchers have been conducted by applying Berman's concepts. For instance, *an examination of Berman's Deformation Tendencies on Persian translation of Tess of The d' Urbervilles* novel by Baber Abbas Islamic Azad University. The main aim of the very investigation was to find out the frequency of the deforming tendencies on Persian translation of Hardy's Tess of the d' Urbervilles by applying Berman's concept of Deforming Tendencies. It has further investigated that how words of the source text get change into the target language by adopting deforming tendencies (2018).

In this research the researcher has found certain shifts in meanings along with difference between Persian and English languages and their word order. These changes have been related to *Rationalization*, e.g.

Source text (English)	the young girls formed, "indeed", the majority of the band
Target Text (Persian)	"در واقع دختران جوان پر شمار تر بودن"

In this example, it has been observed that the location of the word "indeed" in the middle of the sentence depicts that the girls were really a lot of girls. In the source text this very word 'indeed' makes it similar to 'really' but the translator has not taken this into account. Another deformation in this research is about *Clarification*. In this deformation translators make things explicit and clear what the source text writers do not want to be clear in the original text. The researcher has pointed out 28 sentences which have been the manifestation of the untold, for example;

Source text (English)	the parson rode a step or two nearer.
Target Text (Persian)	"نشیش یکی دو گام ب او نزدیک شد و گفت"

Here Berman says that the word "گفت" in the TT is an instance of untold because the translator has incorporated and added some extra words into the target text in order to make it more homogeneous to the reader. He further states that the concepts of rationalizing and clarifying always cause of an expansion. He is of the view that almost every translation is longer than the ST, but this expansion is not accepted because there are attempts of over-



translation reduce the clarity of the work voice. Baber (2018) concludes that “This kind of tendency was one of the most frequent ones in the corpus of this study; indeed, there were 169 cases (56.33 %) of expansion in the corpus. Although this tendency may rationalize or clarify a translation, but it might diminish the voice of the ST” (p.140)

According to Venuti (1998) the deformation in terms of expansion may render the text more “clear” but it actually hides its own style of clarity. Berman (2000) says that this clarification diminishes the foreignness of the target text. The deformation which has been the result of the translator’s purpose and intention of rewriting is called ennoblement. Employing elegant style in translation brings destruction to the structure and rhetoric of the ST. The research has pointed and analyzed almost 14 cases (4.6 %) of ennoblement. One of the most obvious examples of ennoblement is given below as:

ST: The banded ones were all “*dressed in white*” gowns

TT: اعطای کرده سفید پوش شده بودند.

In this phrase “dressed in white” the Persian translator has used a literary sense as 'سفید پوش شده بودند' whereas the very phrase is used as in common or non literary sense. In fact, in every day conversation in Persian, one can hardly hear this phrase. It seems as if the translator has tried to produce “elegant” sentences, while utilizing the source text as raw material (Venuti, 1998). The above mentioned example has the deformation which is known as *Ennoblement*.

Another deformation tendency which occurs due to the replacement of the expressions and words of the source text with their TT equivalents which do not have sonorous richness is called *Qualitative Impoverishment*. In this research investigation by Baber 51 sentences have been observed which have this deformation. An instance of qualitative impoverishment is presented below.

ST: but her mobile peony mouth and large “*innocent*” eyes added eloquence to color and “*shape*”.

TT: مالبهائی خوش ترکیب گوشه‌تالو و بی آرایش زیبایش بی شادابی رنگ چهره و زیبای اومی افزود.

In this example the word “*innocent*” has been translated as ‘بی آرایش’ in the target text. Similarly, the word ‘*shape*’ has been translated as ‘زیبای.’ These two equivalents do not signify

the source text words. In fact, the word innocent refers to something which is simple and use as positive connotation. It has no similarity with the translated word. Similarly the translation of shape has no connection with the provided equivalent. So the text has deformed and the deformation is known as *Qualitative impoverishment*

There is a slow destruction or loss when slang and vernacular of the source language are replaced by the target language vernaculars and ultimately follow the linguistic patterns of the target language. This is one of the most frequent deforming tendencies this study of investigation. There are almost 103 instances of vernacular or source text slangs which have been replaced by target text vernaculars along with its linguistic patterns. For instance;

ST: "I've-got-a-great-family-vault-at-Kingsbere".

TT: من دارم در کنیکزبر مقبره خواندگی بزرگی

In this example, the original text has used vernacular which has been replaced by the target language vernacular. This is a deformation termed as *Destruction of vernacular networks or exoticization*

The text has another deformation in form of *Quantitative impoverishment because the translator* replaced a lot of synonyms by just one word. This is called lexical loss within the translation. There have been 37 examples of quantitative impoverishment in this particular research. An evidence for this deformation tendency is as follow.

ST: She was a fine and "handsome" girl.

TT: اود ختري ظريف و زيبا بود

The analysis of the data has revealed that more than five different lexical items from the source text have been translated into the target text as *زيبا* and *زيباى*. These words have been translated for the words *shape and beautiful*. This is a deformation in form of lexical loss.

The deformation in form of *the destruction of expressions and idioms* has also been observed and analyzed by the translator. The source text is more idiomatic then the target text. The translator has either changed or skipped the proverbs, expressions and idioms of the source text. There are 66 examples of the destruction of expressions and idioms in the target text. According to Berman, the replacement of the proverbs and idioms of source language

by their equivalents in target language is a kind of destruction of the discourse of the foreign or original work. There is an example of this deformation given below;

ST: Joan Durbeyfield must mind that she don't "get green malt in floor".

TT: جان باید مراقب باشه تا قبل از ازدواج رسمی حالگی نیمیفته.

In the end, it has been concluded that the source text words have been changed into target text language because of deformations in the translation of Hardy's *Tess of the d'Urbervilles* under Berman's theorizations. . The analyses of the data have also confirmed that in the process of translation the lexical mismatches cause destruction of rhythms, and destruction of vernacular networks (2018).

The concept and theory of Berman has been employed on many texts to analyze the frequency of deformation in translation. For example, *A Survey of Poetry Translation According to Antoine Berman's (1985) Text Deformation System: A Case Study of English Translation of Book II of Mathnavi Manavi* has been conducted by Zahra Jafari and Amin Karimni (2015).

In this research or investigation the purpose has been to investigate the deviation in translation of poetry by employing Berman's theory about 'Text Deformation system'. For this purpose the researchers have chosen one hundred and fifty lines of Book II of Rumi's Mathnavi translated by Nicholson, in 1926. These lines have been analyzed based on twelve deforming tendencies of Berman's theory and compared to Persian lines corrected by Nicholson as the source to find out the deformations. They have concluded that Rationalization, Destruction of rhythm, Destruction of linguistic patterning, Destruction of underlying network of signification, and Expansion were the most frequent items among the twelve deforming tendencies.

Similarly the deformation system has also been investigated in Translation and the Trials of the Foreign 'The Manifestation of Translation' by Bilge Metin Tekin. In this article the investigator has selected the Old Man and the Sea by Ernest Hemingway as source text and compared it with Turkish translation of the very novel. For instance;

Source Text:	‘Think about something cheerful old man’ he said  ‘Every minute now you are closer to home. You sail lighter for the less of forty pounds.’
Target Text	‘‘Biraz da güzel şeyler düşünsene, yaşlı Adam’’ dedi.  ‘‘Her eve biraz daha yaklaşıyorsun’’. Hem yükün de yirmi kilo azald

In short, Berman offers a theory which focuses on keeping the originality of the source text. All these examples taken from different articles in which Berman’s theorizations have been employed depict that the translation always manifests the genre, cultural and social aspects of the translator and the author. The present study of investigation declares that in the practice and Process of translation, it is expected from the translators to consider the sensitivity of social, cultural, and linguistic aspects of the language. It means there is a shift from a linguistic-oriented translation approach to a cultural oriented and translators should take into consideration the cultural and linguistic elements side by side.

## CHAPTER 3

### RESEARCH METHODOLOGY

#### 3.1. Introduction

Research in the field of translation studies was a new concept few years back and efforts were being made to develop its status. Therefore, as several researches have been conducted in this particular area, so at contemporary time, it has flourished as a discipline of its own. At present, there have been countless and multiple approaches to conduct research in different areas. Thus, unique researches have been conducted in this domain. These researches and inquiries bear their linguistic significance as well.

In translation studies, conventional research methods that are apt in the studies of humanities and social sciences become inadequate for comparative analysis in translation. The new methods related to the domain of translation studies and research purposes are difficult because of some reasons such as the negligence of the practical status of the domain, insufficient guideline provided by the sources available, research problem and the formulation of its hypothesis and how to design a research to conduct the comparative text analysis between ST and TT. And the most significant issue is how to mix approaches from other disciplines to translation studies. There are few problems faced by the researchers while conducting research in this particular area. These problems are listed below:

Existing research methods in translation studies itself are fragmentary and largely inaccessible to the inexperienced researcher. The practicalities of the research design have largely been neglected in translation; there is a wealth of theoretical articles available, but very few sources provide explicit guidance to the researchers with regard to the choice of a corpus, the formulation of a research problem and its corresponding hypothesis, how to conduct a comparative analysis between an original text and its translation, and lastly, but most importantly, how to integrate approaches derived from other disciplines into translation studies (Kruger&Wallmach, 1997).

Research in translation studies is considered a challenging task at contemporary times because of the introduction of new emerging trends, theories and principles regarding the act of translation. According to Venuti, a translator is expected to be ‘resistant’ to the principles and norms formulated by Anglocentric discourses. Translation is considered an apt way to discuss and point out the cultural and linguistic unequal exchanges between societies. But this aim requires appropriate critical lens to look at literary canons and stereotypes already existing in the contemporary academic world (Venuti, 1998).

### 3.2. Conceptual Framework

No translation is absolute because there are a few elements involved in the process and practice of translation such as domestication, foreignization, equivalence, deforming tendencies, to mention just a few. At the same time, it is pertinent to mention that an ‘absolute’ translation is also not desirable as all translations are approximations. However, the purpose of any research in translation studies in general and this research in particular is aimed at laying bare the (Meta) textual challenges of rendering the source text into a target text. A greater understanding of these challenges can bring a promise of sensitization which can result in translations which are linguistically and culturally more in tandem with the source text.

In this research, Antoine Berman’s *Twelve Deforming Tendencies* have been taken as the central conceptual framework. The entire trajectory of this research has been conceptualized in the light of Berman’s theorizations. It means the researcher examines the system of textual deformation in the selected novel of *The Old Man and the Sea*. According to Berman there is always a ‘system of textual deformation’ (2000, p. 24) in TT or the translated text that does not allow ‘foreign coming thorough’ (2000, p. 45). His concepts about these forms of deformation are known as *negative analytic* which he states in the following words:

The negative analytic is primarily concerned with ethnocentric, annexationist translations and hypertextual translations (pastiche, imitation, adaptation, free writing), where the play of deforming forces is freely exercised. (Berman, 2000, p 278)

Berman's model is located in the larger paradigm of ethics of translation in which he is more concerned with the linguistic/cultural viability of the source text. Berman splits the ethics of translation into the following two categories: positive counterpart and negative analytic. The former refers to a translation which is not just faithful to the source text but also retains the foreign; whereas, the latter refers to a translation which dismisses the foreign and assimilates it. He contends:

...this positive ethics in turn supposes two things: first a negative ethics, that is, a theory of those ideological and literary values that tend to turn translation away from its pure aim. The theory of non-ethnocentric translation is also a theory of ethnocentric translation, which is to say of bad translation. A bad translation I call the translation which, generally under the guise of transmissibility, carries out a systematic negation of the strangeness of the foreign work (2000, p. 98).

### **3.3. Data Analysis and Research Method**

The present study of research has assembled those excerpts which include words, phrases, clauses, and sentences which have undergone a process of textual deformation in translation. The Urdu translation of *The Old Man and the Sea* by Ibne Saleem has been taken as the primary data by the researcher to be analyzed for this study. The researcher explores the *deforming tendencies* in the selected text. The text forms the primary source to be compared with its target text. Moreover, while analyzing data, the researcher has focused on the meanings of both the source text and the target text. For this, the researcher has used two authentic dictionaries named, *Oxford English Dictionary* and *Feroz-ul-Lughat Urdu* which are available online. These two lexicons have been used because of their authenticity and reliability.

As regards the research method, the researcher has proceeded in a linear manner and the analysis broadly follows the sequence of the source text. This research has been done in order to achieve a coherence and consistency of argument. The researcher has carefully identified the problematic and/or deformed passages/sentences and subjected them to an analytical scrutiny.

### 3.4. The Rationale for Selected Data

The basic rationale for choosing this novel is that it has been written originally in English. This particular novella is comprises of 26,500-words and is considered a simple narrative fable regarding the efforts and struggles of a poor Cuban fisherman who has the mission of hunting a massive and huge marlin. Hemingway has earned *the Pulitzer Prize* for his fiction writing and was also awarded with the *Award of Merit Medal* from the *American Academy of Arts and Letters* in 1953. He has also received a *Nobel Prize* in 1954 in producing pieces of literature.

The novel *The Old Man and the Sea* is in fact:

Written in spare, journalistic prose with minimal action and only two principle characters, the work is at once a realistic depiction of the events and locale described and a symbolic exploration of the human struggle with the natural world, the human capacity to transcend hardship, and personal triumph won from defeat (Shafiei &Hossain Hatam, 2012).

Hemingway says that he has produced this novella by taking into consideration the old man, the central character of the novella as ‘a real boy, a real sea and a real fish and real sharks’. Hemingway further claims that “*The Old Man and the Sea* is written on the “principle of the iceberg” seven-eighths of it is underwater for every part that shows” (p. 8).



## CHAPTER 4

### DATA ANALYSIS

#### 4.1 Introduction

In this chapter, which is the essence of the whole research, the researcher has attempted to carry out a thorough investigation of the deforming tendencies in Ibne-e-Saleem's Urdu translation of *The Old Man and the Sea*. For this purpose, the researcher has taken chunks in terms of phrases, clauses and sentences to analyze them with reference to their corresponding Urdu translation as found in *Boorah aur Samandar*.

Translations are always expected to be more accurate and bear closeness to the ST, so that they can be read easily by the target reader without spoiling the pragmatic effect of the ST. Therefore, translations or TT must show linguistic similarity with those of the ST and its linguistic patterns. So they can be taken as 'good or successful' translations. But it has been observed that such translations are hard to produce because there is always an inclusion of cultural and social impacts. As a result, some texts are domesticated, foreignized and deformed in the process of translation. Similarly, it has also been observed and analyzed by the researcher that there are fusions of inclusions, exclusions and substitutions made in the target texts produced in the process of analysis the selected data. These all features lead to the concept of the *deforming tendencies*'. Those depict the social and cultural impacts of both the translators on the TT or the target text.

In this chapter the researcher has paid full attention to the text to find out deforming tendencies in the selected novella *The Old Man and the Sea* by Earnest Hemingway.

## 4.2 Analysis

**Source Text (1):** He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish.

**Target Text:**

وہ ایک بوڑھا آدمی تھا۔ وہ اپنی ہلکی کشتی لے کر اکیلا گلف اسٹریم میں مچھلی پکڑنے جاتا تھا، اور اب چوراسی دن ہو رہے تھے کہ اُسے ایک مچھلی بھی ہاتھ نہیں لگی تھی۔

**Commentary:**

In this instance we can observe the serious problem of *the destruction of linguistic patternings* that becomes more obvious because the translator adopts the strategy to break the embedded or connected sentence and ideas into two. The source text conveys the idea in one properly constructed sentence where as the translator has broken it by using not only the punctuation “ ” marks – but also repeated the pronoun 'وہ' for the translation of 'He'. The original text is embedded by the use of 'who' that is not only left untranslated but also replaced with 'He' or 'وہ'. This is an obvious example of destroying the linguistic patterns of the source text. Although the sentence pattern or syntax of the target language is altogether correct but the linguistic pattern of the original is partially damaged and destroyed. This is done for the purpose of providing more homogeneous text to the target reader. Another problem in this translation is about 'exclusion' because the phrase 'Gulf Stream' is not translated in the target language. In addition, no additional information is provided to the reader. So the very phrase is written as it is by using Urdu alphabets like 'گلف اسٹریم'. Moreover, the very phrase 'The Gulf Stream' means a temperate current of water flowing across the Atlantic Ocean from the Gulf of Mexico towards Europe. The full and exact translation of the phrase as 'خلیجی دھارے' and 'خلیجی رو' is not provided by the translator. Addition to this, the above mentioned information about the ST could be provided either in form of footnote, endnote, or the glossary that is usually made at the end of the text, or within the text to clarify the meaning of the original. So it has created distortion in communication.

**Source Text (2):** In the first forty days a boy had been with him.

**Target Text:** شروع کے چالیس دنوں میں اس کے ساتھ ایک لڑکا بھی ہوا کرتا تھا۔

**Commentary:**

In this piece of translation the problem becomes visible because of the unusual and unnecessary use of intensifier in terms of 'بھی' which is not found in the source text. The translator has not merely expanded the text but also tampered with the linguistic patternings of the source text. By adding the intensifier the translator has attempted to emphasize the meaning of the original text. In this attempt we find the element of uncalled syntactic foregrounding and the subtle destruction of the linguistic patterns. The above mentioned problems and issues in this particular translation are termed as deforming tendencies specifically *expansion and the destruction of linguistic patternings*.

These two tendencies are in fact, “additions only serve to reduce the clarity of the work’s ‘voice’, and “making the TT linguistically more homogenous, also render it more ‘incoherent’ because the systematicity of the original is destroyed” (Munday, 2004. P. 147). Additions and inclusions are made as an attempt to clear the text for the target reader; similarly, a try to make it more homogenous spoils the originality of the ST. Thus, adding intensifier to make it clearer has expanded the text in one way and destroyed the linguistic patterns in the other way.

**Source Text (3):** The boy had gone at their orders in another boat which caught three good fish the first week.

**Target Text:** لڑکا اپنے ماں باپ کا حکم مانتے ہوئے ایک دوسری کشتی کے ساتھ چلا گیا، جس نے پہلے ہی ہفتے تین اچھی مچھلیاں پکڑیں۔

**Commentary:**

Another deforming tendency similar to the previous one can be seen and observed in this piece of translation also. In this piece of translation, there is an addition of an intensifier in terms of 'ی' for which there is no word in the source text. In this attempt the translator has over specified the generic idea. Another problem is related to the use of unnecessary punctuation mark which has broken a connected idea into two. This is an addition of (,)

which is not in the source text. These types of uses become cause of deformation known as '*realization and destruction of linguistic patternings*'.

**Source Text (4):** The blotches ran well down the sides of his face.

**Target Text:** یہ دھبے چہرے کے دونوں طرف خاصی دور نیچے تک چلے گئے تھے۔

**Commentary:**

In this instance of translation, the phrase 'ran well down' is translated as 'خاصی دور نیچے'. For the word down, the translator has provided the equivalence as 'دور'. First it is not an exact translation. Secondly, it is not clearly mentioned in the source text that how long the blotches or 'دھبے' went down on the face of the old man. Therefore, the addition of the word 'دور' has created the problem and distortion because it has destroyed the underlying meaning of the original text. If the translator has translated 'well' as 'خاصی' then it could be suffice but there is an addition of the word 'دور'. For this word, there is no word in the source text. The type of deformation is called *the destruction of underlying networks of signification*. This deformation is related to the insignificant words which are neither translated properly nor taken into consideration by translators. This deformation has become the cause of spoiling the uniformity of the source text. So the text is deformed here as well. Moreover, 'sides of the face' is translated as 'چہرے کے دونوں طرف' that could be translated as 'چہرے کے اطراف'. In source text the word 'both' is not used but translator has made an inclusion in terms of 'دونوں'. Addition to, the word 'sides' means 'اطراف' in the target language Urdu but it is not provided in this piece of translation. Thus, this is not only an example of expansion but also the destruction of underlying networks of signification. Eventually, these types of problems that have been explained above always spoil the core and exact meanings of the original texts and always create confusion for the readers because they cannot clearly distinguish between the source and target languages and their grammatical and semantic differences.

**Source Text (5):** They were as old as erosions in a fishless desert.

**Target Text:** یہ اُتنے ہی پُرانے تھے، جتنے کہ بے مچلی کے صحرا میں ٹوٹی پھوٹی چٹانیں۔

**Commentary:**

This very piece of translation is also not free from deformation. The word 'Erosion' is translated as 'ٹوٹی پھوٹی چٹانیں' that leads towards the idea of broken rocks but 'Erosion' are not only made of rocks, they can be of soil and sand too. Therefore, translator has not only provided wrong equivalence but also has inculcated confusion for the reader. Eventually, the translator has delimited and confined the meaning of the very word which could be explained side by side. Such type of problem related to translation is called *qualitative impoverishment*. It is one of the deforming tendencies, in which translators use type of target language equivalents that do not have deep effect or rich meanings to elucidate the factual meaning of the source text. Thus, the 'Erosions' could be translated as 'زمین کا کٹاؤ' made up of either soil, mountains and of rocks. This is a tendency called *qualitative impoverishment* according to Berman. Moreover, for the target or translated words 'ٹوٹی پھوٹی' there are no words found in the source text. So it is another problem in this translation because translator has tried to define the meaning quite clearly by making some inaccurate inclusions. Such attempt in which the meanings are spoiled or inclusions are made is a kind of deformation termed as clarification. This tendency further creates problem and deformation in translation known as *expansion* which is an effort by the translator to clarify the text for the target reader. In this way, the translated text is not only gets expanded but also caused distortion for the target reader. In short, it is expected from the translators that they must maintain the pragmatic effect of the original text.

**Source Text (6):** Everything about him was old except his eyes and they were the same colour as the sea and were cheerful and undefeated.

**Target Text:** اس کی ساری ہی چیزیں تو بوڑھی تھیں، سوائے اس کی آنکھوں کے، اُن کا رنگ وہی تھا، جو سمندر کا، اور وہ مسرور اور غیر مفتوح تھیں۔

### Commentary:

In this instance of translation, again we can see problems. First of all, for the English word 'Undeclared' the translator has provided the equivalence in terms of 'غير مفتوح' which is not an exact translation because it is not used in the target language. So the translator could provide 'نا تا بل کست' which is more appropriate and close to the target language equivalent. Moreover, it is also part of the target language. Such problem is called a deforming tendency termed as per Berman qualitative impoverishment. In this act of translation words are replaced with the target language equivalents which do not supply exact meanings because they lack resonance effect. Secondly, there is an addition of an intensifier 'بہت' for that there is no word in the selected source text. This issue is a type of deformation called *the destruction of underlying networks of signification*.

Such problem destroys the rhythm of the source text. Thirdly, instead of translating the conjunction 'and' as 'اور' the translator has used (,) commas which has ruined the structure of both the languages. The type of problem is known as *the destruction of linguistic patternings*. Eventually, we can observe three main unavoidable issues and deformations in this piece of translation. If these insignificant points are not taken into account in the process of translation, then distortion is must. Moreover, true meanings and messages are not conveyed to the target reader. The reason of this entire dilemma is an attempt to make the translated and produced text more familiar to the reader. In this attempt the translator has made inclusion and tried to state the meaning more clearly. Addition to, the translator has tried to improve the target text. Therefore, the text could be free from the mentioned deforming tendencies, if the above highlighted issues have not been made. The logical explanation is also provided therefore.

In order to produce quality translations it is always expected from the translators to keep all the above mentioned points in mind. The present study of investigation is proved correct after all these arguments. Thus, to convey the true and exact meaning of the original text all these things must be avoided. In short the overall text is partially deformed at different points.

**Source Text (7):** “Santiago, “the boy said to him as they climbed the bank from where the skiff was hauled up”. “I could go with you again. We’ve made some money”.

**Target Text:** "ساں تیاگو" لڑکے نے کنارے پر چڑھتے ہوئے جس سے کشتی اُپر کھینچی جا رہی تھی۔ اُس سے کہا، میں تمہارے ساتھ دوبارہ جاسکتا ہوں، ہم نے خاصا روپیہ پیدا کر لیا ہے۔

### Commentary:

This section of translation is also bearing some issues and we can point out some deforming tendencies by looking deep into the text. First of all, the source text is generated in simple past tense whereas the produced text is indicating past progressive. For instance, the phrase ‘from where the Skiff was hauled up’ is translated as ‘جس سے کشتی اُپر کھینچی جا رہی تھی’ instead of ‘جس سے کشتی اُپر کھینچی جاتی تھی’. The former translation could be right if the source text had ‘being hauled up’ but it is ‘was hauled up’. Addition to, the translation of the Words ‘from where’ is ‘جس سے’ instead of ‘جہاں سے’. In this translation, the latter is a correct equivalence of the target language as compared to the produced one or the source text phrase. When these sorts of predicaments are found in the text, then semantic and syntactic structures of the source text are damaged which further create problems for the target reader because they can’t distinguish or differentiate between the SL and TL grammatical differences.

Therefore, in this text or translation, there are two important and unavoidable deformations termed as *the destruction of underlying networks of signification* and *the destruction of linguistic patterning*. The former highlights the semantic deformations and the later specifies the syntactic deformations in the translated texts. The argument made here concludes that change in meaning also affects the structure and the vice versa. Though in this dispute about the translation there is deformation related to the former because the incorrect equivalent words are provided but overall translation of past tense in past progressive clearly indicates the deformation in terms of syntax as well.

Another foremost matter of debate related to deformation is the translation of the source word ‘money’ as ‘روپیہ’ which is the currency of Pakistan not the Quebian. In the source

text it is not mentioned that which currency the source text writer wants to tell to the reader. The produced text could have the exact and accurate word in terms of 'رقم' instead of 'روپیہ' because source text is about 'money' or 'رقم' in the SL and TL, respectively. There is no discussion about currency so that the translated word 'روپیہ' could be considered correct. Thus changing a general or common concept into a specific or particular one has also spoiled the text. Eventually, the true meaning has not been conveyed to the target reader.

These are the reasons and causes of the distortion in understanding for the target reader. Thus the target text is expected to be more quality bearing so that the exact message of the original can be conveyed without any change in structures and meanings.

**Source Text (8):** The old man had taught the boy to fish and the boy loved him.

**Target Text:** بوڑھے نے ہی اُسے مای گیری سکھائی تھی، اور لڑکا اس سے محبت کرتا تھا۔

#### **Commentary:**

The above chosen piece of translation is also indicating a deformation in terms of *ennoblement* a deforming tendency which means an effort to improve the source text by using sophisticated words or terms. For example, the verb 'To fish' is translated as 'مای گیری' which is an incorrect translation because the source text doesn't have the following phrase 'taught him fishing'. Translator could translate it as 'مچلی پکڑنا' as an accurate equivalent word in the target language. The purpose of the translator is nothing but to embellish the text without knowing the fact that it can create problem for the reader. Another deformation or issue in this translation is the inclusion of intensifier 'ہی' for which there is no word as 'just or merely' in the source text that could be translated as 'ہی'. If such addition has not been made even then it is clear that the old man had taught the art of fishing. This inclusion has expanded the text without any specific objective. The type of problem is termed as *expansion* and it brings confusion and causes distortion. It further diminishes the clarity of the original text. Consequently, text or the translation in target language along with these above discussed problems gets deformed and meanings are also not conveyed in their true sense.



**Source Text (9):** “Yes” the boy said. “<sup>Can</sup> I offer you a beer on the terrace and then we’ll take the stuff home.” “Why not? The old man said “Between fishermen”. They sat on Terrace and many of the fishermen made fun of the old man and he was not angry.

**Target Text:** "ہاں لڑکے نے کہا۔" کیا میں تمہیں ٹیرس پر بیئر کا ایک پیالہ پیش کر سکتا ہوں؟ پھر ہم سامان گھر لے چلیں گے۔ وہ ٹیرس میں بیٹھ گئے۔ بہت سے مچھیرے بوڑھے کا مذاق اڑانے لگے۔ مگر وہ ناراض نہ ہوا۔

### Commentary:

This is a finest example of needless omission of the source text by the translator. In this selected piece of translation, the translator has skipped the phrases like ‘Why not? And ‘the old man said “Between fishermen”.’ Moreover, he hasn’t provided any information in foot notes or he could provide the missed translation later on. Because of skipping the phrases of the source text, the distortion has been created for the reader because the translation of this conversation in its full context is not available. So, the half meanings have been conveyed.

Another unavoidable and obvious deformation can also be seen when we look at the translation of the words ‘beer and terrace’ as ‘بیئر، ٹیرس’. For these two words there are equivalents available in the target language as ‘شراب، چوتراہ’. The translator has shown non seriousness and made unwanted substitution of the words. Though the words which have been provided by the translator are commonly used in the target language but readers and students must have been provided with the exact and correct equivalents of the target language. Moreover, the inclusion of ‘پیالہ’ has become cause of reducing the quality of the text because there is no specific word for this in this selected piece of text and it is also a common understanding that beer is presented in some container. So such an inclusion is nothing but to make the text more embellish. An additional debate is about the translation of the source text tense into another tense. For example, ‘made fun’ is translated as ‘مذاق اڑانے لگے’ which could be translated as ‘مذاق اڑایا’ because the former one is an accurate translation of ‘started to make fun of’ instead of ‘made fun of’.

Though this last deformation can be avoided because throughout the novel it has been repeated but in this particular piece of translation rest of the tense has been accurately translated except the pointed out one. Thus, a deforming tendency in terms of *the destruction of linguistic patternings* is quite obvious because the syntactic pattern is disturbed here. So the tendencies which have been pointed out must be avoided to keep and maintain the quality of the text.

**Source Text (10):** Others, of the fishermen, looked at him and were sad. But they did not show it and they spoke politely about the current and the depths they had drifted their lines at and the steady good weather and of what they had seen.

**Target Text:** کچھ دوسرے بوڑھے ماہی گیروں نے اس کی طرف دیکھا، وہ اس کے لیے غمگین تھے۔ مگر انھوں نے اس کا اظہار نہیں کیا، اور دھیمے دھیمے باتیں کرتے رہے سمندری روکے بارے میں، اور یہ کہ انھوں نے اپنی ڈوریں کتنی گہرائی تک جانے دیں، مسلسل اچھے موسم اور جو کچھ انھوں نے دیکھا، اس کے بارے میں گفتگو کرتے رہے۔

#### Commentary:

In this particular instance of translation again there are some very serious and obvious problems related to deformation. First of all, the translation of the word “politely” is translated as ‘دھیمے دھیمے’ which has created problem. It is not only an incorrect translation but also a kind of duplication. The correct translation of the very word is ‘نرمی سے’ and duplication means providing more than the required one. For example, ‘دھیمے دھیمے’ could be translated as ‘دھیمے’ so the element of duplication could be avoided. These two issues have become the cause of *the destruction of underlying networks of signification*. It is a deforming tendency which explains that words that may not be significant as individual words but they create a network in the text and bring uniformity and give a sense to the text. If these in significant words are not translated properly then the destruction in terms of underlying networks is unavoidable.

Another noticeable deformation is about the repeated translation of the word ‘about’. In source text it is used once in the sentence ‘they spoke about.....’ and then the writer has

mentioned the actions performed. Translation should be accordingly but the translator has repeated it as 'سمندری رو کے بارے میں' and 'جو کچھ انہوں نے دیکھا اس کے بارے میں'. Normally it is a rule that more than one items and concepts are mentioned by the use of (,) in both the languages. For example, he spoke about cricket, hockey, basketball, chess and scrabble. In this sentence all items are mentioned by using 'about' once. So, in the translated text all items could be mentioned by using 'about' just one time. For example:

وہ سمندری رو، اپنی ڈوروں، مسلسل اچھے موسم اور جو کچھ انہوں نے دیکھا اس کے بارے میں گفتگو کرتے رہے۔

Addition to, another issue in this piece of translation is the inclusion of the target text phrase 'اور یہ کہ' for which there is no lexical in this source text. So question arises that which phrase is translated by the translator? These two obvious problems about deformation have destroyed the syntactic and semantic elements of the source texts. These are called deforming tendencies in terms of *the destruction of linguistic patternings and the destruction of underlying networks of signification*. The former one is about syntax and the latter one is related to semantics. This particular instance of translation has considerably affected the linguistic patterns of the source text.

**Source Text (11):** Those who had caught sharks had taken them to the shark factory on the other side of the cove where they were hoisted on a block and tackle their livers removed.

**Target Text:** جن لوگوں نے شارک مچھلیاں پکڑیں تھیں، وہ انہیں شارک فیکٹری لے گئے تھے، جو کھاڑی کے دوسری طرف واقع تھی۔ وہاں انہیں کانٹے سے لٹکا کر ان کے جگر نکال لیے جاتے تھے۔

#### Commentary:

In this piece of translation, a very obvious problem can be seen. The translation of the phrase 'block and tackle' is translated as 'کانٹے' where as the meaning of the very phrase is not 'کانٹے' because it is a full instrument known as 'چرخی دار کانٹا'. By providing the translated word the sense is not conveyed unless the latter one is not incorporated or provided to the target reader. This is again a deformation or deforming tendency termed as *qualitative*

*impoverishment* which means that words are replaced with the target language equivalents that do not sufficiently provide the exact meaning and lack in their loud sense. Side by side, another propensity is there in terms of the destruction of underlying networks of signification because underlying network of words is destroyed here that creates and develops sense and brings uniformity to the text. The above highlighted and logically discussed instances have become cause of misrepresentation of the original text. These deformations have damaged the source text and created confusion for the target reader.

**Source Text (12):** “yes”, the old man said. He was holding his glass and thinking of many years ago”.

**Target Text:** "ہاں" بوڑھے نے کہا۔ وہ ہاتھ میں اپنا گلاس لیے کئی سال پہلے کی سوچ میں ڈوبا ہوا تھا۔

**Commentary:**

In this piece of translation, there is an obvious example of deformation in which the translator has tried to make the text more elegant. This attempt of making the text more homogeneous is called *ennoblement*. This is an attempt to rewrite or improve the source text. For example, he has translated the part of the sentence ‘thinking of many years ago’ as ‘کئی سال پہلے کی سوچ میں ڈوبا ہوا’ that is not appropriate because it is not equivalent to the target language. The best and more accurate translation of this particular phrase is ‘کئی گزشتہ سالوں کے بارے میں سوچ رہا تھا’. So it can be said quite clearly that translator has done it deliberately to make the text more pleasing to the target reader. This type of attempt destroys the underlying networks that are responsible to maintain sense of the text. Such problems also bring confusion to the reader. So these must be avoided while translating from one language into another so that the quality of the text can be maintained.

**Source Text (13):** “Five and you were nearly killed when I brought the fish in too green and he nearly tore the boat to pieces. Can you remember?”

**Target Text:** پانچ سال کے۔ اور تم مرتے مرتے بچے تھے۔ میں نے کافی مچھلیوں کو اندر لے لیا تھا، اور اس نے کشتی کے قریب قریب پرچے

ہی اڑا دیے تھے۔ تمہیں یاد ہے؟

### Commentary:

This particular instance of translation is very problematic because it has problematized the source text in many ways. First of all, the phrase 'too green' is not translated in any ways. The literal meaning of this particular phrase is 'سر سبز' and in this context it means 'not sufficiently exhausted'. As per the fishing convention, big fish first must be exhausted only then they can be pulled up into the boat; or else they will damage the boat as it was about to happen in the case of Santiago. As the translation of 'too green' is missing so the first idea is not possibly connected to the other one. It means the old man had brought the fish into the boat when it was too green therefore, 'اس نے کشتی کے قریب قریب پر نچے ہی اڑا دیے تھے'. If it were not too green or 'سر سبز' it would have not broken the boat into so many pieces. Thus the skipping of the very translation creates distortion for the reader that how a fish was brought into the boat after a long struggle and could break it into pieces. It is understood that we expect a fish in a boat in fishing must be weak and would fight for its survival.

Another problem that is very noticeable in this translation is about translation of one fish as more than one or singular is taken as plural. For instance, in source text there is a discussion of a single fish but translation is done in a different way as 'کافی مچھلیوں' which shows that more than one fish were brought in the boat.

The problem is not finished here rather it becomes more severe when we move towards the next line and find the translation of 'اس نے' as 'کافی مچھلیوں' that is absolutely wrong. First of all singular object is translated as plural and then the next subject becomes singular again. So, in this translation there is distortion, confusion, and destruction of linguistic patterns.

Another problem in this translation is the translation of modal- auxiliary 'can' as 'سکتا' is not only missing but also the interrogative statement is translated as an affirmative one because the translation of 'can you remember' is provided as '

تھیں یاد ہے؟'. The exact and correct translation is 'کیا تم یاد کر سکتے ہو؟' which is not provided by the translator. Eventually the deforming tendencies such as *qualitative impoverishment*, *quantitative impoverishment*, *The destruction of rhythms*, *The destruction of linguistic patternings*' in terms of exclusions, replacements, change of word order and syntactic change are quite obvious in this one piece of translation, respectively.

**Source Text (14):** "I can remember the tail slapping and banging and the thwart breaking and the noise of the clubbing. I can remember you throwing me into the bow.

**Target Text:** مجھے یاد ہے، اُس کی دُم تھپڑ مار رہی تھی۔ اور کھرا رہی تھی، اور بیٹھنے کا تختہ ٹوٹ رہا تھا اور وہ کھرانے کی آواز۔ مجھے یاد ہے کہ تم نے مجھے کمان میں پھینک دیا تھا۔

#### Commentary:

This selected piece of translation is also problematic because it has problematized the whole text. For instance, the translation of modal-auxiliary 'can' is not translated accurately. The translation of the full phrase done by the translator is 'مجھے یاد ہے' instead of 'میں یاد کر سکتا ہوں'. The second translation is more accurate and appropriate translation. The translator has just replaced the words with TL equivalents without knowing the fact that these replacements do not sufficiently convey the meanings of the source text. Therefore, this is a deformation of *qualitative impoverishment*. This has deformed the source text. Secondly, the inaccurate rather wrong translation of 'slapping' as 'تھپڑ مارنا' is provided. The correct translation is 'پھڑپھڑانا' for the very word so that the meanings can be conveyed properly. Then another wrong translation can be seen here as 'کھرانا' for the word 'banging' and for 'clubbing' as 'کھرانے کی آواز' instead of 'دُڈے سے مارنے کی آواز' which is the most accurate translation and can convey the true meaning of

the source text. Then there is another clear example of deformation in the text when translator provides the translation of the word 'bow' as 'کمان' which is a literal translation of bow and because of resemblance factor it is done but this not an accurate and true meaning of the word bow. So the meanings have not been conveyed fully.

Translator should have translated bow as 'مستک' which is an accurate translation in the target language. The meaning of 'مستک' is 'جهاز کما تھا' that clearly explains the meaning of the source text. Thus all the above discussed problems create confusion for the reader and sense of the text has also been spoiled. This type of deformation is known as *the destruction of underlying networks of signification* in which because of the translation of insignificant words the underlying system of networking that gives sense and brings uniformity to the text gets damaged. As a result, meanings are not shared in their true and correct form.

**Source Text (15):** "If you were my boy I'd would take you out and gamble", he said.  
"But you are your father's and your mother's and you are in a lucky boat".

**Target Text:** اگر تم میرے بیٹے ہوتے، تو میں تمہیں لے کر نکلتا اور پھر ایک داو لگاتا۔ مگر تم اپنے باپ اور ماں کے بیٹے ہو، اور پھر تم خوش قسمت کشتی میں ہو۔"

#### **Commentary:**

This selected piece of translation has some obvious deformations. For instance, the source text word 'gamble' is translated as 'داو لگاتا' which is not a correct translation. The correct and exact meaning of the very word is 'خطرہ مول لینا، جو اکیلنا، قمار بازی کرنا'. There are many exact and real words available in the target language but translator hasn't incorporated them in the translation. As a result, the true sense of the source text is not conveyed.

This is a deformation known as *the destruction of expressions and idioms* in which the source text idiomatic expressions and proverbs are replaced with target language equivalents that do not convey the real meaning of the source text because translating them from one language in another is not possible because of their structures and connotations. Another quite noticeable problem is about the use of punctuations. The translator hasn't bothered to make proper use of the punctuations.

For example, he has sometimes fully skipped them or if he has used then left them incomplete e.g. if he has opened the (") in the begging, has left them open and hasn't closed them and vice versa. For instance in this selected piece of translation it can be easily observed that he hasn't used inverted commas as open but closed them in the end. It also creates problem for the reader either the use of punctuations is important or not or does it affect the syntax of the language or not? Such problems are found throughout the translation of this novel.

Thus the improper or no use of punctuations has destroyed the linguistic patterns of the language therefore it is a deforming tendency called *the destruction of linguistic patternings and rationalization* related to sentence structure, word order and use of punctuations.

**Source Text (16):** "Two", the old man agreed. "You didn't steal them?"

"I would", the boy said. "But I bought these". He knew he had attained it and he knew was not disgraceful and it carried no loss of true pride.

**Target Text:** "اچھا وہی سہی" بوڑھا مان گیا۔ "تم نے انھیں چرا یا تو نہیں؟" "تمہارے لیے پڑا بھی سکتا ہوں" لڑکے نے کہا۔ "مگر میں نے تو انہیں خریدا ہے۔" لیکن وہ جانتا تھا کہ اب وہ ایسا ہو گیا ہے، اور وہ یہ بھی جانتا تھا کہ یہ بے عزتی کی بات نہیں ہے، اور اس سے صحیح قسم کے غرور میں کوئی کمی نہیں آتی۔

**Commentary:**

This very translation is also not free from deformations and is blamed of destroying the source text. For example the first prominent deformation is the



inclusion for the translation of the numerals 'two' as 'اچھا دو ہی سہی' for which only 'دو' is suffice and correct. But unnecessary inclusion is made which has expanded the target text without any specific reason. Further, it becomes the cause of deforming the text and this deformation is called 'Expansion'. Secondly the translation of a modal auxiliary 'would' for the phrase 'I would' is also problematic because the phrase instead of 'تمہارے لیے بڑا بھی سکتا ہوں' could be translated 'میں کروں گا' which is correct and appropriate because 'would' cannot be translated in the meaning of 'can' as 'سکتا' because of difference in meaning. Addition to, there is no word for 'تمہارے لیے' in the source text which is an expansion in the produced text and unnecessary as well. Thus in this way not only the text is expanded but also has disturbed the element of accuracy.

Third and quite serious problem in this translation is the translation of the source text phrase 'true pride' as 'صحیح قسم کے غرور' which is an inaccurate or incorrect equivalent in the target language. The correct and accurate translation in the target language for the very phrase is 'حقیقی فخر'. As the correct corresponding lexical is not supplied here, therefore the source text is deformed and it falls in the deforming tendency of *qualitative impoverishment*. In short, the target text is enlarged without any specific reason by spoiling the quality of the source text.

**Source Text (17):** "I'll try to get him to work far out", the boy said. "Then if you hook something truly big we can come to your aid"

**Target Text:** "میں کوشش کروں گا کہ وہ بھی دور کھلے سمندر میں کام کرے" لڑکے نے کہا "اور اگر تم نے کوئی واقع ہی بڑی مچھلی پھانسی لی تو، ہم تمہاری مدد کو آسکیں گے۔"

#### **Commentary:**

In this piece of translation translator has presented the vernacular speech as standardized one. For example, the translation of 'something' as 'مچھلی' is an obvious attempt to present or make the text standard one. This

also spoils the essence of the original text because the vernacular or local speech or concepts are to be translated as vernacular or common rather than presenting them being standard. This is a deforming tendency termed as *the destruction of vernacular networks or their exoticization*. This is about local or common speech and language patterns which are helpful to establish the setting of the novel. When these local speech patterns are not translated then there is a severe loss or damage to the source text. Therefore, an attempt to erase these brings loss to the text. Eventually, the translator has erased the common speech element and destroyed the source text.

**Source Text (18):** “I am a strange old man”

**Target Text:** "میں تو ایک عجیب بوڑھا ہوں۔"

**Commentary:**

In this instance of translation the translator has brought an inclusion in terms of ‘تو’ which has expanded the target text. It is not only an *expansion* but also *ennoblement* because translator has tried to make it more elegant. The general and common idea is presented as specific one because of the addition of the very word. Meanings get changed when such additions are made, for example, ‘میں ایک عجیب بوڑھا ہوں’ is a common sentence with general idea but ‘میں تو ایک عجیب بوڑھا ہوں’ is specified here.

Moreover, the addition of ‘تو’ is an attempt of over specifying an open syntax. Thus, sometimes such additions and inclusions which seem insignificant are very significant because they can spoil or ruin the original meaning and side by side syntactic structures too. Therefore, the quality of the produced text has been damaged and true meanings of the source text have not been fully conveyed. As a result, confusion and distortion have been created to the reader.

**Source Text (19):** “Let us take the stuff home” the boy said. “So I can get the cast net and go after the sardines”.

**Target Text:** "چلو سامان گھر لے چلیں"۔ لڑکے نے کہا۔ "تاکہ میں جال لے جا کر سارڈین پکڑنے جاؤں"۔

**Commentary:**

In this meticulous piece of translation, it can easily be scrutinized that linguistic patterns are annihilated or destroyed. For instance, the translation of ‘can’ is not provided or if we assume that ‘جاؤں’ is available as the equivalent of ‘can go’ even then it is incorrect because the correct translation of ‘can go’ is ‘پکڑنے جا سکوں’ the accurate translation of a modal-auxiliary. As a result, the text has deformed and destroyed the linguistic patterns of the original text. Such type of problem and deformation is called *the destruction of linguistic patternings* in which the target text becomes more standardized and uniformed but harms the systematicity of the source text.

In short, the above mentioned problem that seems minor is stern in its nature because it has ruined the syntactic pattern of the source text and has further created confusion for the target reader.

**Source Text (20):** They picked up the gear from the boat. The old man carried the mast on his shoulder and the boy carried the wooden box with the coiled, hard –braided brown lines, the gaff and the harpoon with its shaft.

**Target Text:** انھوں نے کشتی میں سے سامان اٹھالیا۔ بوڑھے نے مستول کو کندھے پر رکھا، اور لڑکا، لپٹی لپٹائی بھوری ڈوریوں والا صندوق، بادبان باندھنے کی لکڑی، ہارپون اور اس کا ڈنڈا اٹھائے چلنے لگا۔

**Commentary:**

This selected piece of translation is very problematic because many things are vague. First of all, the phrase ‘wooden box’ is translated as ‘صندوق’ instead of ‘لکڑی کا صندوق’ secondly the ‘lines’ along with three adjectives are carried by the boy but in translation ‘coiled’ as ‘لپٹی لپٹائی’

and 'brown' as 'بھوری' and no translation for the third adjective 'hard-braided' is given. Addition to, the translator has translated 'the gaff' as 'بادبان باندھنے کی لکڑی' instead of 'برچھا' which is an accurate translation and also text is not expanded. Thirdly, he has given 'ہارپون اور اس کا ڈنڈا' as the translation of 'the harpoon with its shaft' which is again problematic because 'دستہ' is translated instead of 'ڈنڈا'. So the accurate translation of this sentence is;

لڑکا ، لپٹی لپٹائی، سخت، بھوری ڈوریوں والا لکڑی کا صندوق، برچھا، ہارپون اور اس کا دستہ اٹھائے چلے گا۔

In fact the source text has mentioned three objects carried out by the boy e.g. wooden box, the gaff and the harpoon. Moreover, wooden box has lines described by three adjectives such as, coiled, hard braided and brown and second object is mentioned as harpoon with its shaft. So all these quite clear objectives with their qualities are explained well in the source text but few of them are either skipped or replaced and become cause of confusion. This is a deforming tendency termed as *quantitative impoverishment* as in which words are skipped and wrong words are provided. Thus, there is lexical loss in terms of variations in translation.

In this translation, eventually, the source text meanings and syntactic structures have not only been spoiled but also created distortion for the reader. It has further ruined the quality of the original text. Therefore, this problematic translation falls in the category of *the destruction of linguistic patternings* is a deforming tendency which is about the destruction of sentence construction and linguistic patterns.

**Source Text (21):** Though he was quite sure no local people would steal from him, the old man thought that a gaff and a harpoon were needless temptations to leave in a boat.

**Target Text:** اور اگرچہ اُسے یقین تھا کہ مقامی آدمیوں میں سے کوئی اس کا سامان نہیں چرائے گا، پھر بھی بوڑھے نے سوچا کہ بادبان کی لکڑی اور ہارپون کی کشتی میں پڑے ہوں، خواہ مخواہ کسی کی نیت خراب ہو سکتی ہے۔

### Commentary:

In this very translation the main problem is related to language. For example, the phrase ‘ہارپون کی کشتی میں پڑے ہوں’ is a translation of ‘of harpoon’ which is totally incorrect because ‘اور ہارپون’ is a correct translation. When we read this created translation ‘ہارپون کی’ it makes no sense because ‘کی’ has created distortion and problem for the reader. Thus language problem or grammatical structure in terms of sentence construction is very obvious here and has destroyed the text. This type of issue and deformation is a cause of *the destruction of linguistic patternings* because the linguistic patterns and networks have been spoiled in this translation. Another issue in this translation can be noticed in terms of unnecessary addition of ‘پھر بھی’ for which there is no word in the source text. Such inclusions always enlarge the text because of that meanings cannot be clearly stated rather confusion is created for the reader. Thus the translator has first expanded the text without paying attention that there is no word for the included words and secondly the use of Urdu punctuations is also not correct.

Then we find the loss and destruction of idiomatic expression in this translation because the translator has translated the phrase ‘needless temptations’ as ‘نخواہ خواہ کسی کی نیت خراب ہو سکتی ہے’ which is not an accurate translation. There is an exact and accurate equivalent as ‘غیر ضروری ترغیب’ which has not been provided by the translator and eventually caused *the destruction of expressions and idioms*. In the act of translation, the proverbs and idioms are replaced with target language equivalents just to facilitate the target reader because of that there is great damage and loss to the foreign or original text. Moreover, the very translation is an attempt on the part of the translator to present it in proverbial way not only with the purpose to make it more elegant but also to facilitate the reader. Such type of deformation in which text is translated in a more sophisticated way is called *ennoblement*. In the end of the analysis of this piece of translation, it can be said and concluded that the text has been deformed

because of the needed *expansion, ennoblement, destruction of language patterns and loss of idiomatic expression and proverbs.*

Doubtlessly, when such deformations are found in any piece of translation, it is not possible to avoid confusion and distortion. Moreover, because of these tendencies the quality of the source text also gets reduced. Thus, the piece of translation cannot be considered as quality translation because it doesn't convey the accurate meanings to the reader.

**Source Text (22):** The old man leaned the mast with its wrapped sail against the wall.

**Target Text:** بوڑھے نے لیٹے ہوئے۔۔۔ بادبان والا مستول دیوار سے ٹکا دیا۔

**Commentary:**

This translation is a continuation of the previous deformation in terms of *ennoblement* because the translator has again presented and translated the simple text in a more stylish way by the addition of the words 'بادبان والا' to translate the only word 'mast' or 'مستول'. This is an insertion which is not needed because 'مستول' is suffice and accurate to translate the very word of the source text. This needless inclusion has further deformed the text because it has now increased and expanded the target text as compare to its source text. This deformation is known as *expansion* because of such additions and expansions the quality of the foreign is always on stake and cause of an unavoidable deformation termed as *the destruction of linguistic patternings.*

**Source Text (23):** Once there had been a tinted photograph of his wife on the wall but he had taken it down because it made him too lonely to see it and it was on the shelf in the corner under his clean shirt.

**Target Text:** پہلے تو دیوار پر اس کی بیوی کی ایک تصویر بھی ہوا کرتی تھی، لیکن اس نے اُسے اتار لیا تھا، کیونکہ اُسے دیکھ کر اُسے تنہائی کا بے حد احساس ہوتا تھا۔ اب وہ تصویر اس کی صاف قمیض کے نیچے، تختے کے کنارے رکھی ہوئی تھی۔

### Commentary:

In this instance of translation, there is a deformation of *qualitative impoverishment* because the translator has translated the source text word 'shelf' as 'تخت کے کنارے' which is an inaccurate translation and it doesn't exist in the target language. In the target language, a word 'طاق' is used for 'shelf' or even 'shelf' is used as 'shelf'. Thus the replacement of words with the TL equivalents those do not serve the purpose of translation, causes the reduction of quality and creates confusion. The presence of one deformation is a cause of damaging the text in another way. The text is not only spoiled in terms of quality but also it has been enlarged unnecessarily. Ultimately, the quality of the source text is not maintained and confusion is unavoids.

**Source Text (24):** "Eighty-five is a lucky number", the old man said. "How would you like to see me bring one in that dressed out over a thousand pounds?"

### Target Text:

"پچاسی نمبر مبارک ہے۔" بوڑھے نے کہا۔ "اس دن تم مجھے ایک ہزار پونڈ کی مچلی لاتے دیکھ کر کتنے خوش ہو گئے؟"

### Commentary:

This particular piece of translation is also problematic because it has problematized the text. For example, the translation of 'How would you like to see' is provided as 'کتنے خوش ہو گئے؟' which is an incorrect translation because it is indicating the use of past tense where as the source text is written in future tense. Therefore, the linguistic patterning of the source text to some extent has been affected. The correct and accurate translation which could be provided by the translator is 'تھیں کیسے لگے گا؟'.

The deformation which has created distortion and has affected the patternings of the source text is termed as *the destruction of linguistic patternings*. Similarly, the translation of the source text phrase 'dressed

out over a thousand pounds' is translated as 'ایک ہزار پونڈ'. Which is an inaccurate translation because the meaning of 'dressed out' is 'weighed' which can be translated as 'وزنی'. Therefore, the very translation has partially damaged the quality of the text and has brought distortion as well.

**Source Text (25):**

"I'll be back when I have the sardines. I'll keep yours and mine together on ice and we can share them in the morning. When I come back you can tell me about the baseball".

**Target Text:**

"میں سارڈین پکڑ کر واپس آتا ہوں۔ میں انہیں برف میں رکھ دوں گا، اور صبح ہم انہیں بانٹ لیں گے۔ جب میں واپس آ جاؤں، تب مجھے بیس بال کے بارے میں بتانا۔"

**Commentary:**

In this piece of translation, the translator has created distortion by excluding or skipping the source text is. For example, the translation of 'yours and mine' has been skipped by the translator in the translation of the sentence 'I'll keep yours and mine together on ice'. The translation of this sentence has been provided as 'میں انہیں برف میں رکھ دوں گا' which is an inaccurate and incomplete translation. The correct and full translation is 'میں اپنی اور تمہاری برف میں رکھ دوں گا'. So, this incomplete translation has spoiled the underlying networking and system of the text which bring form, uniformity and sense to the text. Therefore, the deformation which brought destruction to the text is termed as *the destruction of underlying networks of signification*. Because of the exclusion of the full phrase has considerably destructed the sense of the text.

Another deformation in this particular translation is known as *the destruction of linguistic patternings* text. For example, the translation of modal-auxiliary 'can' in this sentence 'When I come back you can tell me about the baseball' has been done as 'جب میں واپس آ جاؤں تب مجھے بیس بال کے بارے میں بتانا'



which is an incorrect translation because it has not only the changed the tense of the source text but also the linguistic patternings. The correct translation of this sentence could be 'جب میں واپس آ جاؤں تب تم مجھے میں بال کے بارے میں بتا سکتے' ہو'. In this way, the meanings and the syntactic structures of the source text could be retained. In short, these deformations have significantly spoiled the text.

**Source Text (26):** "Have faith in the Yankees my son. Think of the DiMaggio".

**Target Text:** "یا نکیوں پر بھروسہ رکھو، میرے بچے۔ عظیم ڈی میک گیو کو بھولو۔"

**Commentary:**

In this specific piece of translation, a very apparent and perceptible factual mistake can be analyzed. The translator has used an inaccurate language because he has translated the source text sentence 'Think of the DiMaggio' as 'عظیم ڈی میک گیو کو بھولو' which is an inaccurate translation. The correct equivalent of 'think' is 'سوچو'. Because of giving wrong and inaccurate equivalent for the word 'think', the meanings have been spoiled. Moreover, he has used a wrong conjunction 'کو' as well. As a result, it has partially destroyed the variations in terms of lexemes. This problem has brought lexical loss which is known as *quantitative impoverishment*. The correct and accurate translation of the very phrase in target language is 'عظیم ڈی میک گیو کے بارے میں سوچو' which is not only an accurate equivalence in the target language but also fully conveys the message without spoiling the semantic and syntactic elements. In the end, it can be concluded that the translator has repeatedly made such mistakes and spoiled the foreign text just to facilitate the target reader without paying attention to the fact that the source text has been considerably affected. In short, the use of an inaccurate equivalence has not only destroyed the meanings of the text but also the quality of the original is also not attained.

**Source Text (27):** “Do you think we should buy a terminal of the lottery with an eighty-five? Tomorrow is the eighty-fifth day”.

**Target Text:** "تمہارا خیال ہے، کیا ہم پچاسی نمبر کی ایک لاٹری خریدیں؟ کل پچاسی واں دن ہے۔"

**Commentary:**

In this selected piece of translation there is an element of deformation. In the source text, it is clearly mentioned that ‘a terminal of the lottery with an eighty-five’ is wished to buy by the characters. The word ‘terminal’ means ‘last’ it means that they should buy a lottery which has eighty-five number as last number on the lottery. It means that he wants to buy a lottery ticket that ends in eighty-five. But the translation is very vague and creating problem for the reader because the word ‘terminal’ is not translated in its real meaning and sense rather the translator has conveyed an idea that they should buy a lottery of number eighty-five as it can be seen in this translation ‘ہم پچاسی نمبر کی ایک لاٹری خریدیں۔’

Another quite noticeable problem in this translation is about the translation of a modal-auxiliary ‘should’ as چاہیے rather than خریدیں۔ Because of this translation the syntactic structures of the text have been changed. The former discussed deformation which has somewhat changed the meaning of the source text is a deforming tendency termed as *the destruction of underlying networks of signification* and because of this destruction the sentence construction has also been modified. It means it has brought destruction to the linguistic patterns of the text. this is deformation known as *the destruction of linguistic patternings*.

The former deformation is very much related to the networking system of the text which has brought destruction because the translator has replaced the words with target language equivalents which are not accurate. The latter indicates destruction to the grammatical concepts

particularly sentence construction. The translator could avoid these deformations if he has translated in this way;

تمہارا کیا خیال ہے ہمیں پچاسی کے آخری ہندسوں والا ایک لاکھ خریدنا چاہیے؟

This very translation properly indicates the meaning and sense of the word 'terminal' as well as the exact use of modal-auxiliary 'should'. It is also helping in placing the question word 'do' in the target language. Thus, the translation of these insignificant words brings some deformations to the semantic and syntax of the source language and meanings are also not fully conveyed to the target audience.

**Source Text (28):** I can always borrow two dollars and a half. "I think perhaps I can too. But I try not to borrow. First you borrow, and then you beg".

**Target Text:**

"میرا خیال ہے، کہ شاید میں بھی ادھار لے سکتا ہوں مگر میں کوشش کرتا ہوں کہ ایسا نہ کرنا پڑے پہلے تو لوگ قرض لیتے ہیں، پھر انھیں بھیک مانگنی پڑتی ہے۔"

**Commentary:**

This translation has some problems because translator has unnecessarily either excluded or expanded the text and brought destruction to the underlying networks of the text. For example , the first sentence of both the source and target text indicates that the debate is about 'borrowing' means the speaker of the text can borrow money particularly two dollars and a half. But in the target text he excluded the translation of the phrase 'two dollars and a half' which has clearly brought some confusion for the reader. Moreover, in the next sentence 'I think perhaps I can too' there is an inclusion in terms of 'ادھار' for which there is no word in the source text.

For example; 'میرا خیال ہے کہ شاید میں بھی ادھار لے سکتا ہوں'

These inclusions and exclusions have partially spoiled the underlying networks of the text. The correct translation is 'میرا خیال ہے کہ شاید میں بھی لے سکتا ہوں'. The other

problem in this translation is about the translation of the pronoun ‘you’ for example the source text ‘First you borrow, and then you beg’ has been translated as ‘پہلے تو لوگ’ ‘قرض لیتے ہیں، پھر انہیں بھیک مانگنی پڑتی ہے’. This is an inaccurate translation because ‘you’ is taken as ‘لوگ’ which is an inaccurate equivalence. So his translation has again brought deformation to the meanings and the syntactic patterns of the text. The simple and correct translation is ‘پہلے تم قرض لیتے ہو، پھر تم بھیک مانگتے ہو’ this translation neither has changed the meaning nor the sentence structure.

Eventually, the needless and unnecessary inclusions, attempt to ennoble the text have not only expanded the text but also broken the networking of words that further resulted in destroying the meanings of the original text. Ultimately, the destruction of meanings results in reducing the quality of the source text and brings distortion as well.

**Source Text (29):**

When the boy came back the old man was asleep in the chair and the sun was down. The boy took the old army blanket off the bed and spread it cover the back of the chair and over the old man’s shoulders. They were strange shoulders.

**Target Text:**

لڑکا واپس آیا، تو بوڑھا کرسی پر بیٹھا سوچکا تھا۔ اور سورج نیچے اتر گیا تھا۔ لڑکے نے پرانا فوجی کھیل بستر سے اٹھا کر کرسی کی نشست پر اور بوڑھے کے شانوں پر پھیلا دیا۔ وہ بھی عجیب کاندھے تھے۔

**Commentary:**

In this instance of translation the translator has again brought loss to the lexical variation in an attempt to present the text in a more refined way. For example, he has translated the source text word ‘shoulders’ as ‘شانوں’ and ‘کندھے’. Therefore, rendering them as shoulders is a lexical loss. The accurate translation of ‘over the old man’s shoulders’ is ‘بوڑھے کے شانوں پر’ and ‘بوڑھے کے کاندھوں’ and the

translation of the phrase 'strange shoulders' is 'عجیب کندھے' but translator has translated this word 'shoulders' differently as stated above.

The words 'شانوں' and 'کاندھوں' have brought confusion to the reader. Eventually, the useless decoration of the text has spoiled its meanings and become the cause of lexical variation. It has further confused the reader to distinguish between the 'شانوں' and 'کاندھوں' for English word 'shoulders'. All these problems always destroy the quality and sense of the foreign or original text. In order to maintain the quality of the text a translator is expected to convey full meanings without spoiling the syntactic elements of the source text. The deformation which has brought distortion to this piece of translation is termed as 'Ennoblement'.

**Source Text (30):** "I'm not very hungry".

**Target Text:** "مجھے تو کچھ زیادہ بھوک نہیں۔"

**Commentary:**

The obvious example of *expansion* can be seen in this piece of translation. For example, the unnecessary inclusions of 'تو' and 'کچھ' have expanded the text. The translator has over specified the text that is not needed at all. The exact and true translation of the very English text is 'مجھے زیادہ بھوک نہیں' which is not only conveying the meaning but also the sense of the text without making any inclusions and expansions. Thus it can be concluded for sure that the translator has again made an attempt to present it in a more refined way without knowing the fact that it has expanded the text unnecessarily.

**Source Text (31):** "I must thank him, the old man said".

**Target Text:** "مجھے تو اس کا شکریہ ادا کرنا چاہیے، بوڑھے نے کہا۔"

### Commentary:

In this piece of translation the translator hasn't translated the auxiliary 'must' as 'ضرور' rather he has provided the translation of 'should' as 'چاہیے'. He might have understood the source text auxiliary 'must' insignificant so he has translated of his own choice without considering the significance of the very word as the less important words are vital in making and bring sense and uniformity to the text, respectively. Consequently, this translation has spoiled the sense of the text. This deformation is called *the destruction of underlying networks of signification*. Thus because of the highlighted problem and deformation the meanings of the original text are messed up. Hence, the change or damage to the meanings of the text brings confusion to the reader. Therefore, the less important words must be translated accordingly so the uniformity and quality of the text can be maintained.

**Source Text (32):** "I must give him something more than the belly meat then. He is very thoughtful for us".

**Target Text:** "تب تو مجھے پیٹ کے گوشت کے علاوہ کچھ اور بھی دینا چاہیے۔ وہ ہمارا بہت خیال رکھتا ہے۔"

### Commentary:

This instance of translation is a continuation of the previously explained deformation because the translator has again committed the same mistake. For second time, the translation of 'must' is not provided and skipped from the text. The exclusion of the auxiliary or shifting modality has badly affected the meaning. Though at surface the skipping, missing and replacing of the very auxiliary into another one seems insignificant but at closer inspection the destruction is quite obvious.. To avoid *the destruction of underlying networks of signification* the translator could translate as

تب تو مجھے پیٹ کے گوشت کے علاوہ کچھ اور بھی ضرور دینا چاہیے۔ وہ ہمارا بہت خیال رکھتا ہے۔

Thus the accurate translation of the auxiliary can save the meanings of the original text because an unimportant word surely brings damage to the meanings.

**Source Text (33):**

Where did you wash? The boy thought. The village water supply was two streets down the road. I must have water here for him, the boy thought, and soap and a good towel. Why am I thoughtless? I must get him another shirt and a jacket for the winter and some sort of shoes and another blanket.

**Target Text:**

"تم نے دھویا کہاں؟ لڑکے نے دل میں سوچا۔ گاؤں کے پانی کا ٹنکا سڑک پر دو گلیوں کے پرے ہے۔ میں اس کے لیے یہاں پانی لے آؤں گا، لڑکے نے سوچا۔ ساتھ ہی صابن اور ایک اچھا سا تولیہ بھی۔ میں کیوں اتنا لاپرواہ ہوں؟ مجھے ایک اور قمیض اور سردیوں کے لیے ایک کوٹ بھی"

**Commentary:**

This instance of translation is very problematic because we can see the following deforming tendencies such as *expansion*, *the destruction of linguistic patternings*, and *the destruction of underlying networks of signification*. First of all, the translator has expanded the text by translating the phrase 'The boy thought' as 'لڑکے نے دل میں سوچا' in which the inclusion of 'دل میں' is not only an expansion but also affected the meanings of the source text. Such type of inclusions and expansions are cause of destroying the underlying system of words that bring meaning and sagacity to the text or words in simple.

Thus one deformation always affects the other elements of the text and language. In second sentence of the source text the translator has considerably destroyed the semantic and syntactic elements of the text. For example, the sentence 'The village water supply was two streets down the road' has been translated as 'گاؤں کے پانی کا ٹنکا سڑک پر دو گلیوں کے پرے ہے' which is an inaccurate translation. So, it has affected the meaning as well because the preposition 'پُر' is wrong because the requirement of the sentence is 'سے' similarly the translation of 'down' is done as 'پرے' instead of 'نیچے کی طرف' the former is wrong and the latter is accurate translation in the target language. Eventually the inaccurate or wrong translation of the very sentence has reduction in the meanings and structures of the text. As these two sentences can be compared in the following:

- 1 گاؤں کے پانی کا ٹکا سڑک پر دو گلیوں کے پرے ہے
- 2 گاؤں کے پانی کا ٹکا سڑک پر دو گلیوں پرے نیچے کی طرف ہے

The former is provided by the translator and has influenced the text where as the latter is corrected by the researcher in which meanings and syntax are not spoiled. The translation of third sentence ‘I must have water here for him’ is ‘میں اس کے لیے یہاں پانی لے آؤں گا’ which is indicating that translator has misunderstood the meaning and structure of ‘must have’ so he translated it as ‘آؤں گا’ which has brought destruction to the meanings and syntactic structure of the source language. The accurate translation of this sentence is

‘مجھے اس کے لیے یہاں پانی ضرور رکھنا چھایے’

Eventually, the translation has spoiled the meanings and become the reason of *the destruction of linguistic patterns* as well. Similarly, the last sentence ‘I must get him another shirt and a jacket for the winter and some sort of shoes and another blanket’ is also partially deformed as we can see its incomplete translation like

‘مجھے ایک اور قمیض اور سردیوں کے لیے ایک کوٹ بھی’

In this translation he has totally skipped the phrase ‘must get him’. Moreover, he has mentioned only two items or objects that speaker of the text is supposed to get for the other person e.g. ‘shirt and coat’ and totally missed the other two objects such as ‘shoes, blanket’. The exclusion of verb phrase, object pronoun and two objects has surely damaged the quality of the text because meanings and structures have been ruined. Such issues are termed as *qualitative impoverishment* and *the destruction of underlying networks of signification* because the meanings of the text have also been affected. The accurate and full translation can be like this

‘مجھے اس کے لیے ایک اور قمیض اور سردیوں کے لیے ایک کوٹ، اور کچھ جوتے اور ایک اور کبل لازمی لانا چاہیے’

In this translation, all the missing objects, object pronoun and missing auxiliary have been translated. As a result, there is no loss of meaning, syntax and even the quality of the original is also not on stake



**Source Text (34):** “Your stew is excellent”, the old man said.

**Target Text:** "تمہارا شور بانہایت نفیس ہے۔" بوڑھے نے کہا۔

**Commentary:**

In this specific instance of translation the translator has attempted again to present it in a more refined way therefore wrong or an inaccurate equivalent has been provided. For instance, the translation of the adjective ‘excellent’ as ‘نفیس’ instead of ‘زبردست’ Such an issue in which the text is presented in a more elegant way without any need is a deformation termed as *ennoblement*. In short the translator has needlessly tried to make the text elegant without considering the loss of the quality of the original meaning and text.

**Source Text (35):** “That means nothing. The great DiMaggio is himself again”.

**Target Text:** "کوئی حرج نہیں۔ عظیم ڈی میگ گیدوبارہ آگیا ہے۔"

**Commentary:**

This very instance is an apparent example of *the destruction of expressions and idioms* a deforming tendency, in which a proverb or an idiom is replaced by its target language equivalent. The proverb in the source text ‘himself again’ is not translated as ‘حوصلہ بلند’ rather it is reproduced as ‘عظیم ڈی میگ گیدوبارہ آگیا ہے’ In the act of translation, if categories are changed into some other categories, then meanings get spoiled side by side there is distortion in the text. The proverb ‘himself again’ is not translated as a proverb therefore the meanings have been changed. Such type of deformation is termed as *the destruction of underlying networks of signification* which is a result of *the destruction of expressions and idioms*.

Thus, the destruction of meanings and idioms is a cause of affecting the quality of the text. A deformation in which the quality of the text is spoiled is called *qualitative impoverishment*.

**Source Text (36):** “They have other men on the team”. “Naturally, but he makes the difference”.

**Target Text:** "ان کی ٹیم میں دوسرے آدمی بھی ہیں۔" "ضرور ہوں گے۔ لیکن اس کی بات ہی دوسری ہے۔"

**Commentary:**

The quality of the source text is partially spoiled once again in this instance of translation because the translation of the phrase ‘but he makes the difference’ is provided as ‘لیکن اس کی بات ہی دوسری ہے’ which is wrong and inaccurate because the meaning of the source text has not been conveyed because of improper target equivalents. For example, the correct equivalent for the word ‘naturally’ is ‘اصل’ and the word ‘difference’ has an accurate equivalence as ‘فرق’. In short the accurate translation with proper and correct target language equivalents is ‘لیکن اصل فرق اسی سے پڑتا ہے’.

In this translation, the exact meanings of the text have been conveyed and no loss of networking can be seen. The translation done by the translator has damaged the sense and uniformity of the text. Therefore, the type of deformation about loss of meanings discussed above is called *the destruction of underlying networks of signification*’ which has further influenced the quality of text and termed as *qualitative impoverishment*.

**Source Text (37):** “When I was your age I was before the mast on a square rigged ship than ran to Africa and I have seen lions on the beaches in the evenings”.

**Target Text:** "جب میں تمہاری عمر کا تھا، تو ایک سیدھی رسیوں والے جہاز کے ساتھ افریقہ گیا تھا، میں جہاز کے مستول کے سامنے تھا، اور شام میں کناروں پر میں نے شیر بہر دیکھے تھے۔" (بادبانی جہاز میں مستول کے سامنے افریقہ گیا تھا)

**Commentary:**

In this instance of translation, again the networking and language patterns have been influenced. For instance, the source text phrase ‘square rigged ship’ is

translated as 'سیدھی رسیوں والے جہاز' which is an incorrect translation in the target language; therefore, the meanings have been affected. When words are not translated with correct and accurate equivalents then underlying networking gets destructed. Such a deformation in which certain insignificant words are not translated by the translator is termed as *the destruction of underlying networks of signification*. This deforming tendency is all about meanings and their destruction.

Thus, the correct translation of the phrase discussed above is 'بادبانی جہاز'. Another problem in this translation is about needless breaking of the sentence. This sentence could be translated as a one sentence but it has been broken into two. In the source text the sentence 'I was before the mast on a square rigged ship than ran to Africa' has been broken in two sentences and then translated, as we can see the translation 'ایک سیدھی رسیوں والے جہاز کے ساتھ افریقہ گیا تھا، میں جہاز کے مستول کے سامنے تھا'. As a result, the quality of the text has been affected because the language patterns have been influenced. Such an issue or deforming tendency is called *the destruction of linguistic patternings*. The correct and accurate translation of this sentence in which meanings can be conveyed and side by side the quality of the text can be maintained is given below;

'بادبانی جہاز میں مستول کے سامنے افریقہ گیا تھا'

**Source Text (38):**

"I think they are equal". "And the best fisherman is you". "No I know others better". "Que VA" the boy said. "There are many good fishermen and some great ones. But there is only you". "S" I think (38): "I think they are equal". "And the be

**Target Text:**

"میرا خیال ہے، دونوں برابر ہیں۔" "اور سب سے اچھے پھیرے تم ہو؟" "اوہو! لڑکے نے کہا" اچھے پھیرے تو بہت سے ہیں اور کچھ عظیم بھی ہیں، مگر تمہاری بات ہی اور ہے۔"

### Commentary:

In this very piece of translation, the meanings and language patterns have been destroyed by the translator. For example, the source text phrase ‘No I know others better’ is not translated rather fully skipped by the translator. Therefore the meanings have been affected because the sense and uniformity are influenced. Another example in which the meanings have been partially destroyed is the translation of the word ‘Que VA’ which is Spanish word which means ‘of course’ and in target language it means ‘بلکل’. But the translator has translated it as ‘اوہ’ which is an inaccurate translation. This translation has spoiled the meanings of the text. The accurate translation of the skipped phrase is given below;

’نہیں، میں اپنے سے بہتر دوسروں کو جانتا ہوں۔ بلکل! لڑکے نے کہا‘

The exclusion of this translation has poorly ruined the text. Eventually the destruction of meanings and the language patterns have been also affected. Such deformations have been pointed out and discussed above are related to the destruction of meanings and language patterns. These deformations are termed as *the destruction of underlying networks of signification* and ‘*The destruction of linguistic patternings*’, respectively. Because of these deformations the quality of the text has also been affected. This type of deformation is termed as *qualitative impoverishment*.

**Source Text (39):** “I can remember it”, the old man said. “I’ll waken you in time”.

**Target Text:** "میں یاد رکھوں گا۔" بوڑھے نے کہا۔ "اور تمہیں وقت پر جگا دوں گا۔"

### Commentary:

This very translation has an observable issue related to the translation of modal-auxiliary ‘can’ in the phrase ‘I can remember it’ as ‘میں یاد رکھوں گا’ which is an incorrect translation because it is an explicit indication of the ‘future’ tense where as the meaning of ‘can’ is totally different. Eventually the meanings of the source or the foreign text have been to some extent spoiled. Such a deformation is known as *the destruction of underlying networks of signification*. The accurate translation of

the very phrase is 'میں اسے یاد رکھ سکتا ہوں' which is a correct translation because meanings have not been affected rather fully conveyed. In short, the words of the text which are very important components in forming sense of the text, if not translated properly then meanings get destroyed and of course the quality of the text gets reduced.

**Source Text (40):**

He was asleep in a short time and dreamed of Africa when he was a boy and the long golden beaches and the white beaches, so white that they hurt your eyes.

**Target text:**

جلد ہی اس کی آنکھ لگ گئی۔ اور خواب میں اس نے افریقہ دیکھا، جب وہ ایک لڑکا تھا، اور لمبے سنہرے کنارے اور سپید ساحل دیکھے، اتنے سپید کہ ان سے تمھاری آنکھیں چکاچوند ہو جائیں۔

**Commentary:**

In this instance of translation, it is again noticeable that the meanings of the source text have been stained. The translator has translated the word 'beaches' in the phrases 'golden beaches', 'white beaches' as 'سنہرے کنارے' and 'سپید ساحل' respectively. For the word 'beaches' two different words as 'ساحل' and 'کنارے' from the target language have been provided which has created confusion. The translator could translate them either as 'کنارے' or as 'ساحل' to avoid destruction of meanings. Such an issue in which the meanings of the foreign text get deformed is called *the destruction of underlying networks of signification* the translator might have tried to present the text in a more distinguished manner without considering the loss of the meanings.

The other conspicuous problem or deformation in the very instance is the translation of the 'plural' object into 'singular and plural' both. The original text has mentioned the word 'beaches' as plural in the phrases discussed above but the translator has translated it as 'کنارے' as plural and 'ساحل' as singular. This very translation has brought distortion to the reader by destroying the language patterns.

The accurate translation for the phrase discussed above is either 'ساحلوں' or 'کناروں' in which meanings and structures have not been destructed. These minor issues are in fact very severe problems in translation because they can ruin the quality of the source text. Thus, the destructions in terms of meaning and syntax are termed as *the destruction of underlying networks of signification* and '*The destruction of linguistic patternings*', respectively. The very deformations are cause of damaging the quality of the text which is another deformation in terms of *qualitative impoverishment*.

**Source Text (41):**

He no longer dreamed of storms, or of women, or of great occurrences, or of great fish, nor contests of strengths, nor of his wife. He only dreamed of places now and lions on the beach.

**Target Text:**

اب اسے طوفانوں کے خواب نہیں آتے تھے، نہ ہی عورتوں کے، نہ بڑے واقعات کے، نہ بڑی مچھلیوں کے، نہ لڑائیوں کے، نہ زور آزمائیوں کے، اور نہ اپنی بیوی کے اب اسے خواب میں صرف مختلف مقامات اور ساحلوں پر شیر بہر دکھائی دیتے تھے۔

**Commentary:**

This piece of translation is a continuation of the deformations of *the destruction of underlying networks of signification* and '*The destruction of linguistic patternings*', discussed in the previous selected piece of translation. For example, the word 'beach' a singular noun is translated as 'ساحلوں' which shows that the noun is plural. Therefore, the translator has not only spoiled the meanings of the original text but also the syntactic structure or part of the grammar. Ultimately, the destruction of meaning and grammatical category has affected the quality of the source text. Moreover, it creates confusion for the target reader to distinguish between the source text language and target text language structures. Thus, the target reader grasps an idea that the 'beach' and 'beaches' can be translated in any way either 'ساحل' or 'ساحلوں' because the distinction between 'beach' and 'beaches' is not provided by the translator. Eventually, the quality of the text has been affected.

**Source Text (42):**

He went up the road to take the boy. He was shivering with the morning cold. But would shiver himself warm and that soon he would be rowing.

**Target Text:**

بوڑھا لڑکے کو اٹھانے کے لیے سڑک پر آگیا صبح کی خنکی سے وہ کپکپا رہا تھا، مگر اُسے معلوم تھا کہ تھوڑی دیر کا بچہ کے بعد وہ گرم ہو جائے گا، اور تھوڑی دیر بعد اسے کشتی چلانی ہوگی۔

**Commentary:**

In this translation, another quite traceable illustration of *the destruction of underlying networks of signification* can be seen because the meanings have been exaggerated. The chief cause of this severe loss is *the destruction of linguistic patternings*. For example, the verb phrase ‘would be rowing’ is translated as ‘کشتی چلانی ہوگی’ which is grammatically wrong. The accurate translation of the very phrase is ‘چلا رہا ہوگا’ which is semantically and syntactically a correct translation because the translation of the tense is correct. The former translation has brought partial loss in meanings and structures where as the latter can save the text from destruction.

**Source Text (43):**

The door of the house where the boy lived was unlocked and he opened it and walked in quietly with bare foot. The boy was asleep on a cot in the first room and the old man could see him clearly with the light that came in with the dying moon.

**Target Text:**

جس گھر میں لڑکا رہتا تھا، اس کے دروازے کی کنڈی لگی ہوئی نہیں تھی، اس نے اسے کھولا اور اپنے ننگے پیروں سے خاموشی سے اندر داخل ہو گیا۔ لڑکا پہلے کمرے میں اپنی چارپائی پر سو رہا تھا، اور دم توڑتے ہوئے چاند کی روشنی میں بوڑھا اُسے بخوبی دیکھ سکتا تھا۔

**Commentary:**

The deformation in terms of *the destruction of vernacular networks or their exoticization* is pretty evident because the translation of the word ‘unlocked’ is

provided as 'مکڑی' which is an inaccurate equivalent in the target language. The correct equivalent in the target language for the very word is 'تالا لگا ہوا نہیں تھا'۔ In fact there is a difference between 'مکڑی' and 'تالا' in the target language. The former indicates a particularly shaped object made of an iron or steel rod fixed with the door in which lock is added. This particular object is 'مکڑی' and 'lock' either fixed or unfixed is called 'تالا' in Urdu language. Thus, the translation provided by the translator is not only wrong but also vague. Moreover, he has transferred the idea of 'مکڑی لگی ہوئی نہیں تھی' into 'تالا لگا ہوا نہیں تھا'

As a result, there is a loss of vernacular exoticization which is called a deforming tendency and termed as *the destruction of vernacular networks or their exoticization*. The other serious problem in this translation is about the translation of the phrase 'the dying moon' as 'دم توڑتے ہوئے چاند'. The very translation is an inaccurate because wrong equivalent of the source text. The words or equivalents for the very phrase which have been provided by the translator are not used in the target language. Eventually, there is deformation or deforming tendency in this translation named as *the destruction of underlying networks of signification* because the meanings of the original have been moderately affected. The correct equivalent for this phrase in the target language is 'ڈوبتے/غروب ہوتے ہوئے چاند' which is clearly indicating the meaning without spoiling the language patterns in terms of syntax. This is a deformation pointed out as *the destruction of linguistic patternings*.

**Source Text (44):** "Do you want Coffee?" the boy asked. "We'll put the gear in the boat and then get some".

**Target Text:** "کافی پیو گے؟" لڑکے نے پوچھا۔ پہلے ہم یہ سامان کشتی میں رکھ دیں، پھر تھوڑی کافی پیئیں گے۔"



### Commentary:

This piece of translation is an example of *expansion* a deforming tendency in which the target or the translated text gets expanded than the source text. There are many reasons for enlarging the target text such as, Ennoblement, inclusions, clarifications and rationalizations. Sometimes translator tries to present the text in a more homogeneous way to the target reader. For this reason he makes certain inclusions and brings refined and elegant words to clarify the meanings of the source text. Therefore, the target text gets expanded. For example, in this piece of translation there is an unnecessary inclusion of the word 'پہلے' which has expanded the text. In short, in order to maintain the quality of the foreign text it is expected from the translator to avoid needless inclusions.

**Source Text (45-1):** The old man was thin and gaunt with deep wrinkles in the back of his neck.

**Target Text:** بوڑھا، دبلا اور لاغر اندام تھا۔ اس کی گردن کی پشت پر گہری جھریاں تھیں۔

### Commentary:

In source text, the writer has incorporated only one punctuation mark (.) at the end of the sentence but in the translated sentence it can be observed that the translator has used (.) full stop twice and separated the sentence into two. This breaking of the sentence into two without any requirement has not only expanded the text but also caused destruction of meanings and syntax.

**Source Text (45-2):** "But remember how you went eighty-five days without fish and then we caught big ones every day for three weeks"

**Target Text:**

"مگر تمہیں یاد ہے؟ کس طرح تم ستاسی روز خالی آتے رہے اور پھر ہم نے تین ہفتے تک ہر روز بڑی بڑی مچھلیاں پکڑی تھیں؟"

### Commentary:

In this translation there is again a problem to make a difference between the punctuations of the source text and the target text. The writer of the original text has used inverted commas without the inclusion of question mark but in the translation there are

inclusions of (?) twice. This particular unnecessary insertion has messed up the meanings and language patterns. Thus, the quality of the source text has also been affected.

**Source Text (45-3):** “Yes” the boy said. “Can I offer you a beer on the Terrace and then we’ll take the stuff home”.

**Target Text:**

"ہاں" لڑکے نے کہا۔ "کیا میں تمہیں ٹیرس پر بیئر کا ایک پیالا پیش کر سکتا ہوں؟ پھر ہم سامان گھر لے چلیں گے۔"

**Commentary:**

In this piece of translation an addition of (?) question mark can be seen which is not used in the original text. This inclusion has changed the nature of the sentence from declarative to an interrogative one. Therefore, the meanings and syntactic patterns of the original text have been spoiled.

**Source Text (45-4):** “I remember everything from when we first went together”.

**Target Text:** ہم جب پہلی مرتبہ ساتھ روانہ ہوئے، اس وقت سے لے کر اب تک کی ہر چیز مجھے یاد ہے۔

**Commentary:**

In this chosen piece of translation, the source text has inverted commas in the beginning and in the end along with full stop. Where as in the translated text the translator hasn’t used commas in the start but in the end commas have been used. So the patterns of the language have been influenced. This improper and wrong use of the punctuation has created distortion in meanings.

**Source Text (45-5):** “If you were my boy I’d would take you out and gamble”, he said.

“But you are your father’s and your mother’s and you are in a lucky boat”.

**Target Text:-** اگر تم میرے بیٹے ہوتے، تو میں تمہیں لے کر نکلتا اور پھر ایک داؤ لگاتا۔ مگر تم اپنے باپ اور ماں کے بیٹے ہو، اور پھر تم خوش قسمت کشتی میں ہو۔

**Commentary:**

In this piece of translation, the destruction of meanings and syntax can be observed because the source text has properly used the required punctuations but

inaccurate use of the same required punctuations in the target text has influenced the source text meanings and syntactic structures. For example, in the target text, the inverted commas have not been placed in the beginning but in the end. Moreover, the source text points out two specific ideas by the use of commas at two different places but the translator has mixed these two separate sentences by inserting the conjunction ‘ and/(-). Thus translator has brought distortion in comprehension.

**Source Text (45-6):** “No. I will make it later on. Or I may eat the rice cold”.

**Target Text:** "نہیں۔ میں بعد میں جلاؤں گا۔ یا شاید میں ٹھنڈے ہی چاول کھاؤں؟"

**Commentary:**

In this piece of translation, again punctuations marks have not been used properly. The source text indicates that the sentence is an exclamatory sentence. But in the translation, the use of question mark instead of exclamation mark has not only changed its grammatical category but also considerably destroyed the meanings and structures of the original text.

**Source Text (45-7):** There was no cast net and they remembered when they had sold it. But they went through this fiction every day. There was no pot of yellow rice and fish and the boy knew this too.

**Target Text:** "وہاں کوئی جال نہیں تھا۔ لڑکے کو معلوم تھا کہ اسے کب کا بیچ چکے ہیں۔ مگر وہ ہر روز یہ کہانی دہراتے تھے۔ اور وہاں زرد چاول کی کوئی دیگچی اور مچھلی نہیں تھی۔ لڑکا اسے بھی جانتا تھا۔"

**Commentary:**

The inaccurate use of punctuations in the target text has again become cause of distortion for the target reader. In the source or original text three sentences have been completed with three full stops in the end. But in the target text there is an inclusion of inverted commas which have been opened in the beginning of the text but these commas have not been closed in the end. Therefore, the meanings of the source text have not been fully conveyed. This is a deformation known as *Rationalization*.

**Source Text (45-8):** “It could not happen twice. Do you think you can find an eighty-five?”

**Target Text:** "دو مرتبہ ایسا نہیں ہو سکتا۔ تمہارا کیا خیال ہے؟ ایک پچاسی نمبر مل سکتا ہے؟"

**Commentary:**

In this translation it is obvious that the original text has the question mark in the end but the target text has two questions marks instead. The translator has broken the sentence into two and has also changed its grammatical category. So the meanings and syntactic structures of the source text have been affected.

**Conclusion:**

In this chapter, the researcher has investigated the presence of deforming tendencies in Ibne Saleem’s Urdu translation of *The Old Man and the Sea*. The researcher has demonstrated with examples that these deforming tendencies have been found in the target text to varying degrees and with diverse linguistic (i.e. semantic, syntactic and narrative) and cultural (i.e. ideological, social and discursive) implications. Individually the presence of these tendencies may not have that noticeable impact on the accuracy and communicability of the target text, but when taken into cumulative considerations, these tendencies bear considerably adversely on the translation. The kind of deformation brought about by these tendencies ranges on a spectrum roughly between innocuous linguistic deviations to outright absurdities and a varied misidentification of meanings and nuances of the source text. Arguably the intent operative behind this structured deformation of the source text is the one which Lawrence Venuti pointed out: to ensure the fluent reading of the target text in order to ease the target reader out of the textual and meta textual complexities of the source text (1992).

## CHAPTER 5

### CONCLUSION

The present study was aimed at to find out the deforming tendencies in the Urdu translation of *The Old Man and the Sea* by Ibne Saleem titled 'پوڑھا اور سمندر'. The study has traced seven types of *deforming tendencies* in the target text selected for this research. During the investigation, the researcher has paid full attention to clearly analyze all the possible aspects of the deforming tendencies such as the background, the nature and the influence of these deformations on the text. The researcher has provided the plentiful textual evidence to prove the central thesis of the study. Now it is time to bring different threads of this exploration together and learn certain lessons and, obviously draw some conclusions.

The act of translation from one language into another always entails deformations of varied kinds which the renowned French translation scholar has termed as *deforming tendencies*. In the contemporary techno-industrial world, translation has become an integral and one of the most widely employed tools of human communication at all levels both vertical as well as horizontal. Therefore, the social, academic and cultural impact of translation is considerably beyond all possible estimations.

Moreover, translation because of its intercultural and inter lingual nature is not only facilitating human communication but also becoming one of the major causes of distortions and confusions. The cultural and social influences always affect the translated text because translators either consciously or unconsciously tend to incorporate them in the very act of the translations they produce. The prime motive behind the incorporation/acceptance of these influences is to produce a homogeneous text to facilitate the reader or to turn his or her reading experience a more fluent one.

In virtually all such attempts, translators either make inclusions or exclusions in the construction of the target texts. Sometimes, they domesticate the source text in order to present it in a way that it may not ruffle the urbanities of the target reader. All these

endeavors tend to deform the text in terms of semantics, syntax, and cultural nuances. These deformations of meanings and structures adversely affect the quality of the translation—this is what Venuti terms as ‘scandal of translation’ (1992). In this way, there is a loss not only in terms of syntactic structures but also with reference to the semantics of the source text. The researcher has chosen the very model presented by Berman to analyze the deformations in the Urdu translation of *The Old Man and the Sea*. The analysis of the data of this research has been pointed out in twelve categories of deforming tendencies: Rationalization, Clarifications, Expansions, Ennoblement, Qualitative Impoverishment, Quantitative Impoverishment, Destruction of Rhythms, Destruction of Underlying Networks of Signification, Destruction of Linguistic Patterns, Destruction of Vernacular Networks or their Exoticization, Destruction of Expressions and Idioms, Effacement of the Superimposition of Languages.

## 5.1 Findings

On the basis of the data analysis, following are the findings of the study:

1. The Urdu translation of *The Old Man and the Sea* by Ibne Saleem titled ‘پڑھا اور سمندر’ is considerably marked by the presence of Berman’s deforming tendencies. This point has been established with the help of textual and Meta textual evidence as it has been shown how the translator has brought in unnecessary inclusions and exclusions. Moreover, he has domesticated the source text to make the target text more familiar to the target reader. These additions and eliminations have further influenced the linguistic features of the original text.
2. It has been exemplified that there are numerous instances of *the destructions of underlying networks of signification* in the translation of Ibne Saleem. It seems that the translator has not been always successful in preserving underlying significations of the source text and there are instances when these significations get utterly fractured.
3. It has also been observed and demonstrated by the researcher that at times the translator has needlessly expanded the target text or the translation with an aim to present the text in more ‘elegant’, ‘refined’ or ‘sophisticated’ way. For that reason, he has either done ‘overtranslation’ or ‘rewriting’ the source text.

4. The translator has sometimes omitted the use of colloquial and ordinary language instances of the source text just to make the target text more readable and monolithic. This is how the comprehensibility of the source text tends to be compromised and this has led to the deforming tendency which Berman has named as *the effacement of the superimposition of languages*. All such issues are illustrated by the researcher in terms of *ennoblement and expansion*, the deforming tendencies.
5. The researcher has also established a point that there are examples of syntactic loss in the translation due to superfluous omissions and exclusions. Such linguistic losses are illustrated and demonstrated with suitable arguments by the researcher in terms of *the destruction of linguistic patternings*, another deforming tendency.
6. The researcher has also pointed out numerous instances in which there is the problem of *the destruction of vernacular networks or their exoticization*. The deliberate discussion of local and common language items or concepts in the source text are consciously either omitted or replaced with the more ‘standard’ phraseology in the target text. The very issue has also been illustrated by the researcher in date analysis by marshaling ample evidence.
7. The present study has also sought to establish that the translation of Ibne Saleem also suffers from the predicament of *qualitative impoverishment* because the translator’s tendency to take liberty with the source text sometimes make him select quite pedestrian and prosaic equivalents for highly iconic and elegant words enshrined in the source text.
8. There are also instances where the translator has done what may be called an outright mistranslation. Due to this, the syntactic, narrative, rhetoric and lexical patterns of the source text are seriously damaged.
9. The present study has also indicated that there are quite a few instances of *distortion* in Ibne Saleem’s translation. The distortion is seen in the form of confusion between the depictions of two different cultural models. The translator at times tends to confuse the essential cultural distinctions and translate it in a vague and erratic manner. For instance, the target text has used the pronoun ‘he’ for ‘fish’ but it is translated as ‘she’ by the translator. Similarly, he has translated

‘brother’ as ‘sister’. Moreover, he has not tried to provide reasons for these differences. Though ‘fish’ is taken as ‘female’ identity in the target language culture but such issues are not clearly stated by the translator rather he has just translated them without knowing the fact that these things may lead to subtle distortions. Another reason for distortion is the element of dislocation in which translator has dislocated the references of proper and common nouns. For example, the source text has clearly mentioned the nouns, tense, time etc., but translator has presented them in a vague, at times, in incorrect temporal way. Due to this, the semantic and syntactic system of the original has been seriously affected.

10. There is a difference in the comprehension of the target reader and the original reader. The reasons for this distinctive comprehension are skipping some text chunks by the translator; particularly, the ones are significant to understand the complete idea of the source text. The other reason is the unnecessary additions of punctuations and phrases due to these meanings are not expressed in their full sense.
11. The researcher has also established the point regarding the quality of the source text that is considerably damaged in a cumulative way because of all the points stated above. If the quality of the source text is not maintained by the translator then, obviously, the loss of meaning, structure, inconcity, narrativity and quality is unavoidable. The researcher has provided instances with reference to these issues.
12. The present study also clearly declares that the translator has created problem for the reader by overusing as well as skipping punctuation marks haphazardly. Moreover, the presence of glossaries and endnotes/footnotes which are integral parts of a translation, are not provided by the translator at all. All such predicaments are responsible to bring about distortions in the communication and of the source text.

## 5.2 Recommendations

On the basis of the present study, the following recommendations are advanced:

1. The researcher is of the view that translation without considering the social and cultural differences and their impacts cannot be viable either linguistically or



culturally. Thus, the translators need to seek and consider such issues while translating the source text to produce an accurate translation. If such points have been taken into account by the translators in the Urdu translations of *The Old Man and the Sea* and other works of fiction then quality translations could be made. The source language and the target language have distinct social and cultural norms and the translators should deal with them conscientiously and cautiously.

2. The present researcher is also concerned about an overall change regarding the attitude towards the theory and practice of translation. The researcher thinks that the deformations and deforming tendencies will remain in place unless the general attitude concerning translation is not changed. Thus, to seek knowledge about the nuances of the target culture and the target language is a must.
3. The researcher also suggests that originality of the source text must be maintained by the translators. The attempt to make additions and omissions indicates that the translators tend to domesticate the source text just to facilitate the target reader at the cost of the actualities of the source text. This has to be avoided a larger recognition must be accorded to the source text.
4. It is also worth mentioning that translation from one language into another cannot be done accurately purely on the basis of linguistic and grammatical theories; rather, an inclusion of cultural knowledge/literacy is needed. As the source language (English) and the target language (Urdu) have distinct grammatical and cultural features. So the Urdu translator's job is to keep these differences in mind while translating literatures from other languages, especially Anglo-European languages.
5. The researcher also recommends that the tendency towards rewriting and overtranslation must be curbed. The desire to present the text in a refined and elegant way leads translators to the practice of rewriting and overtranslation. Eventually the original text gets demented in terms of semantics and syntax which further affects the quality as well.
6. In the end, the researcher recommends that translators should have firm command of the languages they are dealing with. In a literary sense, they are expected to be bilingual to translate the text accurately without spoiling the real voice of the writer of original text. The wish for having command of and competency in languages is not

confined to the knowledge of grammar and language patterns but also familiarity with both the cultures. So, the real message and sense of the original can be conveyed truly.

### 5.3 Suggestions for Future Researchers

There are few suggestions made for the future researchers in this particular field of translation.

1. The present research was confined to the Urdu translation of *The Old Man and the Sea*. Its Persian translation can also be investigated with reference to Berman's model.
2. The Urdu translations of other English novels can also be studied by applying same model of deforming tendencies.
3. The Urdu translations of Ernest Hemingway's novel made by Tariq Ali and Younas Shakeeb can also be researched with reference to Berman's model of translation.
4. The present study was limited to the textual analysis which can be studied in terms of comparative textual analysis by future researchers.
5. The study also opens ways for future researchers to study or investigate other Urdu translations of English essays, novels and short stories with reference to Berman's model of *Deforming Tendencies*.
6. The future researchers can also research on the prefaces of *The Old Man and the Sea* translated by Pakistani Urdu translators by employing the same model of analysis.
7. The future research can be conducted on the online video lectures in Urdu on same novel
8. In the end of this research, it can be said that still there is room to be filled by knowledge by the lens of the same theoretical framework (Placeholder1).

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