

**A COMPARATIVE STUDY OF
FOREIGNIZATION AND DOMESTICATION
IN *THE OXFORD BOOK OF URDU SHORT
STORIES***

By

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**NATIONAL UNIVERSITY OF MODERN LANGUAGES
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**A Comparative Study of Foreignization and Domestication in
*the Oxford Book of Urdu Short Stories***

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ABSTRACT

Title of thesis: A Comparative Study of Foreignization and Domestication in *the Oxford Book of Urdu Short Stories*

The main focus of this study is on exploring and comparing foreignization and domestication in *the Oxford Book of Urdu Short Stories*, an anthology of 22 translated stories by Amina Azfar. These stories have been written by 17 Urdu writers. Venuti's theory regarding foreignization and domestication provides the basic theoretical framework for this research. As Venuti is against establishing neat binaries of foreignization and domestication and argues in favour of using innovative ways for adopting foreignization in which fluency is not abandoned, the researcher has regarded foreignization and domestication as a continuum. Ramière's foreignization-domestication model has been used for this purpose. In this model, six translation procedures *borrowing, literal translation, gloss, omission, neutralization and cultural substitution* are put on a scale, which has foreignization and domestication as the two poles. In this scale, the first three mentioned translation procedures are considered as strongly foreignizing, less foreignizing and slightly foreignizing respectively. Similarly, the last three procedures are regarded as slightly domesticating, less domesticating and strongly domesticating respectively. Foreignizing and domesticating strategies have been investigated through analyzing culture specific items (CSIs) of the Urdu and English languages. Díaz-Cintas and Remael's taxonomy of CSIs has been used for this purpose, in which CSIs are categorized into *ethnographical, geographical and socio-political references*. A mixed method approach has been adopted to conduct this research. The qualitative and quantitative analyses of the sample of the 11 stories reveal that foreignization slightly dominates in Amina Azfar's translations of these stories. Borrowing and neutralization have been found to be the most frequently used translation procedures by the translator.

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LIST OF ABBREVIATIONS

TT	Target Text
ST	Source Text
TL	Target Language
SL	Source Language
CSI	Culture Specific Item

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DEDICATION

I dedicate this to my dear family and all those persons who make my life easy and delightful.

CHAPTER 1

INTRODUCTION

Translation studies is interdisciplinary. It has deep roots in cultural studies along with other disciplines. A text, especially a literary text, has culture embedded in it. When a text is translated, on the basis of representation of a culture in its translation, it can be deemed either source-culture-oriented or target-culture-oriented. These orientations are due to the use of foreignizing and domesticating strategies by a translator.

‘Foreignization’, as the term suggests, is related to foreignness. It refers to something which is from another country or culture. Ramière has used ‘exoticism’ and ‘exoticisation’ to describe the same phenomenon. A translated text which has foreignization is actually more source-culture bias. The opposite phenomenon is known as ‘domestication’, which is also referred to as ‘naturalisation’ or ‘assimilation’. Domestication makes a text more target-culture bias (Ramière, 2006).

This very study aims at providing a comparison of foreignization and domestication in *the Oxford Book of Urdu Short Stories*, an anthology of 22 Urdu short stories translated into English. The comparison provides an insight into the degree of foreignization and domestication in each story analysed. In other words, this comparison is between the two strategies, i.e. foreignizing and domesticating, in order to find out which one dominates in the translations of the selected stories.

Basically this study is inspired by the work of Venuti. His foreignizing theory gives a new direction and a different perspective regarding translation strategies. He discusses the two strategies with reference to contemporary translation norms and practices, and stresses that they should not be treated as two binaries. On the contrary, other scholars have drawn clear dividing lines between literal and free, communicative and semantic, and formal and dynamic translations (Venuti, 2008).

1.1. Background of the Study

In order to have a good idea about this study, some background has been provided as follows, which can be helpful in understanding the context of the study:

1.1.1. Language, Culture and Translation

All societies have cultural values distinct from others. These cultural norms and values are depicted in the literature produced in those societies. Language being a semiotic system has signs associated with ideas and concepts, which play their role in the meaning-making process. Some of these signs are merely linguistic in nature and some of them are cultural as well. While translating, a translator can change one language into another to transfer ideas and concepts from one language to another. However, they have to be innovative for transferring the cultural items, which cannot be translated in the way the rest of the text can (Catford, 1978).

Catford discusses his notions of ‘translatability’ and ‘untranslatability’. If a lexical item can be completely replaced by a lexical item in the TT, it is considered ‘translatable’, otherwise untranslatability occurs. He is of the opinion that lexical items cannot be absolutely translatable or untranslatable, rather they are more or less translatable or untranslatable. Untranslatability is further divided by him into ‘linguistic untranslatability’ and ‘cultural untranslatability’. If languages do not share formally equivalent features, their lexical items can be relatively untranslatable and linguistic untranslatability occurs. Cultural untranslatability is related to the absence of a situational feature in another culture (Catford, 1978).

This study specifically investigates the treatment of culture specific items (CSIs) in the English translations of the Urdu short stories. It is closely analysed that to what extent these CSIs have been replaced by those of the TL, and to what extent they have been transferred preserving the original reference. A translator can employ different translation procedures to handle CSIs. Sometimes CSIs belonging to the SL culture do not exist in the TL culture at all, and sometimes they do not exist in the way they are present in the SL culture. The same goes for the CSIs in the TL. In such situations, a translator has different choices regarding different ways of transferring them from the ST to the TT. These various ways are called translation procedures, which lead to an overall translation strategy.

There has been a long debate as to which translation strategy should be used: the one which is more SL-oriented and highlights its culture, or which is more TL-oriented and suppresses source language culture by highlighting the culture of the target language. According to Venuti, translations in which the latter strategy is employed tend to be fluent (Venuti, 2008).

Translations can never be free from influences. A number of factors dominant in a culture try to exert their influence on the translations and shape overall power relations. Lefevere views translation as rewriting. In the process of rewriting a text, the use of new concepts, literary devices and perspectives is inevitable. In this way, the original text is manipulated. When two different cultures interact with each other in the process of translating, they can make ways to enter into each other's realms and start influencing and altering things (Bassnett & Lefevere, 2003). Languages provide different world views as thought processes cannot be separated from a language. Presence of a foreign language culture in the target language culture can be a way to expand one's world view. If the access is denied and the foreign culture is not accepted, it promotes rigidity (Venuti, 2008).

Bassnett discusses that translation studies has gone beyond the debate of equivalence. Now it concerns itself with the factors involved in the production of a translation across linguistic boundaries. It cannot separate itself from cultural studies, which has moved towards internationalism and focuses on 'intercultural analysis'. In the process of intercultural transfer sociological, ethnographical and historical dimensions cannot be overlooked. It is also important to understand that how power relations are formed and a text is produced. There are forces in the world we live in that control the world and its affairs. Besides, nothing can be written in a vacuum. The particular culture where a text is produced, time when it is written, translator's race, gender, stylistic features, class and age all are the influencing factors (Bassnett, 1998). Even-Zohar discusses that factors which dominate in a culture and position of literature in a society play their role to determine what is translated and how it is translated (as cited in Munday, 2012).

Translation is a great source to move across boundaries, to know about another culture and to shape power between cultures. It is a tool and like any tool it is up to the translator to wield it the way they want in order to achieve what they want.

A translator makes decisions according to the *skopos* of a translation, i.e. its purpose, which may or may not require equivalence. They align the overall strategy with the aims and objectives of the translation (Vermeer, 1989).

Translation theory, which contains a number of theories of translation, puts forward diverse ideas to understand the activity of translation. Proponents of different theories advocate different points of view about translating a text. Venuti, an influential figure in the field of translation studies, propagates his ideas regarding dominant translation strategies. These ideas are discussed as follows:

1.1.2. Notions of Foreignization and Domestication in Venuti's Foreignizing Theory

At the very heart of a translation lies ethnocentrism. Linguistic norms and cultural values depicted in a text are subjected to ethnocentric reduction during the process of translating. Translations cannot be free from imperialism, racism and narcissism. However, efforts can be made to improve the situation. There are some dominant values in the TL culture, which influence translation practices. These days, English translators and their translations are being adversely affected by the dominant cultural values, which are more inclined towards producing fluent translations. Such kind of translations are making translators invisible and putting the SL through ethnocentric reductions both linguistically and culturally. A reader does not know whether they are reading a translation or the original and a translator remains behind the curtain—invisible to the reader. This type of translation is actually a result of domestication, which domesticates the SL in accordance to the norms of the TL and refuses to register the differences that exist between the two languages and their cultures. Domesticating strategy adds to ethnocentric violence and forces the values of the TL culture on the SL culture.

Venuti advocates the use of a foreignizing strategy, which resists against ethnocentrism and pressurizes the target language to accept the differences and register the linguistic and cultural features of the SL. This can help reduce racism, imperialism and hegemony that exist in the world. He calls this strategy 'resistancy'.

Domesticating strategy makes a reader stay in their own country, while foreignizing strategy sends them abroad to have a foreign experience. However, Venuti says that a foreignizing strategy should not create problems for a reader, rather a translator should look

for innovative ways to introduce foreign culture without abandoning fluency. He believes that it is not possible to avoid domestication, but a translator can expand the boundaries of domestication and let foreignization enter the TL. He argues that foreignization and domestication do not have a fine dividing line between them. One cannot produce an entirely foreignized or completely domesticated translation (Venuti, 2002, 2008, 2013).

1.1.3. Foreignization and Domestication as a Continuum

Foreignization and domestication cannot be reduced to two separate fields because foreignization despite being resistant in nature cannot abandon fluency. A translator cannot avoid using new structures and bringing new traditions in the target language, neither can he save the SL from losing some of the meanings and structures in the process of translating. This makes foreignization and domestication inseparable to some extent (Venuti, 2002, 2008). Venuti's notions of foreignization and domestication provide grounds to treat these two strategies as a continuum.

In the book *Domestication and Foreignization in Translation Studies*, Poucke argues that it is possible to differentiate between strongly foreignizing and slightly foreignizing translation procedures; similarly strongly domesticating and slightly domesticating procedures. We can put these procedures on a scale having different numerical values assigned to these procedures (Poucke, 2012). Judickaitė developed a foreignization-domestication continuum, in which he put 10 methods on a scale ranging from 1 to 10. By using this scale, he analysed subtitles in cartoon *Ratatouille* for foreignization and domestication (Judickaitė, 2009).

Ramière (2006) also developed a similar kind of foreignization-domestication scale, which he called 'foreignization-domestication spectrum'. He discussed positions of 6 translation procedures on this scale according to their tendency towards these strategies. This scale has also provided theoretical and conceptual frameworks for this study. Its application is discussed in detail in Research Methodology chapter. The translation procedures that have been put on this scale have numerical values ranging from +3 to -3. These procedures are *borrowing*, *literal translation*, *gloss*, *omission*, *neutralization* and *cultural substitution*.

Translation procedures are deemed to have both foreignization and domestication. Treating foreignization and domestication as a continuum is more logical than treating them as two separate fields because foreignization requires some degree of domestication to make a text understandable to the audience, and domestication cannot work without foreignization because of linguistic and cultural untranslatability.

1.2. Purpose and Focus of the Study

This is a comparative study focused on investigating foreignization and domestication in *the Oxford Book of Urdu Short Stories*.

1.2.1. *The Oxford Book of Urdu Short Stories*

The Oxford Book of Urdu Short Stories is an anthology of Urdu short stories translated into English by Amina Azfar. This book was published in 2009 by Oxford University Press. This is Amina Azfar's award-winning book. Hasan Askari Award was conferred on her in 2009 for her outstanding translation work. Amina Azar acquired her education in Bangladesh and Pakistan. She is not only a translator but also a writer and editor, who also worked for Oxford University Press as an editor.

This book consists of 22 short stories, including some famous classic stories as well as stories from modern Urdu literature. Stories by 17 Urdu writers, including some eminent 19th century authors from Pakistan and India, have been selected for the translation.

These Urdu short stories have been originally written by these writers: Premchand, Ghulam Abbas, Hayatullah Ansari, Saadat Hasan Manto, Krishan Chander, Rajinder Singh Bedi, Ismat Chughtai, Ahmed Nadeem Qasmi, Ashfaq Ahmed, Intizar Husain, Zaheer Babar, Hasan Manzar, Naiyar Masud, Khalida Hussain, Jamila Hashmi, Jeelani Bano and Fahmida Riaz.

1.2.1. Representation of Culture in a Text

Culture makes itself visible in a text through culturally rich lexical items: words, phrases, and sometimes there may be sentences. We can call them 'culture specific items (CSIs)', which signify something different from another culture. These can be objects, concepts, rituals, norms, etc. In translation, CSIs can be handled in a variety of ways. For example, sometimes a translator decides to transfer a CSI from the ST to the TT without

any change; and sometimes they decide to omit it entirely. As this study concerns itself with finding out domestication and foreignization in the text, CSIs are of crucial importance. Representation of the SL culture through its CSIs in the TT plays an important role in making the TT foreignized, while suppression of the SL culture by applying domesticating procedures for translating these CSIs makes the TT domesticated. As importance of CSIs in foreignization and domestication is well-established, they are analyzed very carefully in this study to achieve the overall objectives and the ultimate goal. For this purpose, the researcher has gone through a number of taxonomies of CSIs to select the most suitable one.

CSIs have been categorized differently by different scholars. Díaz-Cintas & Remael have also categorised culture specific items. They have developed three main categories on the basis of ethnography, geography and socio-politics. These categories can be further divided to provide a good understanding of the nature of CSIs (Díaz-Cintas & Remael, 2014). This taxonomy has been used to conduct this research and is discussed in detail in the Research Methodology chapter. It has been selected because of its comprehensiveness and easily understandable but logical categorization.

Representation of a foreign culture in a text brings foreignness to the reader and creates an alien effect. This can be helpful in bringing the two cultures closer to each other to bring harmony in the world where intolerance is ruling people's minds. However, domestication is the most widely used strategy by translators, but when they make the foreign culture disappear from the TT, they themselves become invisible too.

Urdu literature especially from the 19th century is rich in such vocabulary that brings culture with it. The stories that have been selected in the anthology, the subject matter of this study, have depicted both Pakistani as well as Indian culture. These two cultures exhibit many differences, but nevertheless there are similarities too. In Pakistan, the majority is Muslim, followers of Islam, while in India Hinduism is the most practiced religion. As a matter of fact, culture can never be without the influence of a religion. A religion guides people to live their lives in a specific way and after all culture is also defined as 'a whole way of life'. However, there are many cultural aspects which do not really involve religion, such as flora, fauna, objects of daily use, etc.

1.2.2. Foreignizing and Domesticating Strategies and Underlying Procedures

As the purpose of this study is to provide a comparison between foreignization and domestication in *the Oxford Book of Urdu Short Stories*, foreignizing and domesticating strategies are the focal points. These strategies have already been discussed in the previous sections. This section discusses their underlying procedures, which are used to adopt a particular strategy.

In most of the previous studies in which researchers have tried to find out foreignization and domestication in a particular text, procedures were regarded as either foreignizing or domesticating because the researchers considered these strategies as two separate fields. However, this study deals with translation procedures in a different way. They are considered to have both domesticating and foreignizing characteristics, but some of the procedures are deemed to be more foreignizing than others, while some are considered more domesticating than others. When translation procedures are treated this way, foreignization and domestication no longer remain separate fields, but they form a continuum. In this continuum, foreignization and domestication are two opposite poles and the translation procedures continue to occupy different positions in it according to their tendency towards foreignization or domestication.

Following Ramiere's Model (2006), six translation procedures have been used to explore these strategies: borrowing, literal translation, gloss, omission, neutralization and cultural substitution.

1.3. Operational Definitions

Operational definitions of the key terms are given as follows:

A. Strategy: It refers to a high-level plan, which operates at a general level to answer broad questions and achieve an overall aim ("Strategy", n.d.).

To adopt a particular translation strategy, specific translation procedures are used.

B. Procedure: It is the particular action taken by a translator to translate a particular lexical item of the SL into the TL (as cited in Kearns, 2011).

Following are six translation procedures that are looked into for conducting this research:

- i. **Borrowing:** It is the transference of the SL reference to the TT by using transliteration, in which the reference may or may not be adapted to the linguistic conventions of the TL (as cited in Munday, 2012).
- ii. **Literal Translation:** Transference of phrases from the SL to the TL by literally translating them is called literal translation (as cited in Munday, 2012).
- iii. **Gloss:** When above mentioned procedures are used with an additional description of the reference, the procedure is named gloss. A gloss can be internal, which is used within the text as an indistinct part of it; or it can be external such as in the endnotes (Aixelá, 1996).
- iv. **Omission:** It refers to omitting the SL reference entirely from the TT (Aixelá, 1996).
- v. **Neutralization:** When a CSI is changed into a non-CSI, it is called neutralization (Ramière, 2006).
- vi. **Cultural Substitution:** It means to replace a source language CSI or non-cultural item with a target language CSI. It is discussed as ‘natuarlization’ by Aixela (Aixelá, 1996).

1.4. Statement of the Problem

Foreignizing and domesticating strategies have not been much explored in the literature translated from Urdu to English, hence it is a comparatively less worked upon area. Also, exploring domestication and foreignization from the point of view of continuum is a newly emerging proposition that needs to be looked into in more detail.

Although Venuti’s work has gained widespread recognition over the last two decades, his notions of foreignization and domestication have been seriously misunderstood. Many of the studies have focused on investigating foreignization and domestication in different texts by referring to Venuti’s ideas, but most of them have treated foreignization and domestication as two fields, which is in direct opposition to Venuti’s theory as he clearly states in his book *the Translator’s Invisibility* that these strategies should not be treated as two binaries. Ramière’s Model, which is a practical application of Venuti’s ideas, has not been used in its true sense in the previous studies.

Despite that his foreignization-domestication scale represents a continuum of the two strategies, it has been used to show dichotomy between foreignization and domestication.

Hence, it is important to provide an insight into the subject matter by regarding foreignization and domestication as a continuum.

1.5. Objectives of the Study

Following research objectives have been formulated to find the answers to the research questions:

- 1) to identify culture specific items (CSIs) in the ST and the TT;
- 2) to identify the translation procedures used in translating the CSIs;
- 3) to find out the degree of foreignization on the basis of the selected translation procedures used by the translator;
- 4) to find out the degree of domestication on the basis of the selected translation procedures employed by the translator;
- 5) to make a comparison between foreignizing and domesticating strategies in *the Oxford Book of Urdu Short Stories*;
- 6) to find out how far the translator has been successful in reducing the ethnocentric violence of translation;
- 7) to investigate foreignization and domestication from the point of view of a continuum.

1.6. Research Questions

The research questions are stated as follows:

- 1) To what extent has this translation been foreignized?
- 2) To what extent has this translation been domesticated?
- 3) How far has the translator been successful in reducing the ethnocentric violence of translation by introducing the Urdu language culture in English?
- 4) How can we explore foreignization and domestication, treating them as a continuum?

1.7. Significance of the Study

This study can help us understand how the Urdu culture is represented in the English translation of the Urdu literature, i.e. to what extent this culture has been affected by domesticating strategy and how far foreignizing strategy has influenced this translation. The research can also provide a detailed account of the techniques used by the translator to reduce ethnocentric violence of translation. Besides an insight into the underlying procedures of these strategies can expand knowledge of the ways the Urdu culture is treated in the English translation and the loss it suffers. A detailed methodology has been devised to conduct this study and for approaching foreignization and domestication as a continuum. So, it also has a methodological significance in the area of translation-related research. Hence, it will not only contribute a great deal to the existing body of knowledge but also provide an effective methodology to unravel some significant aspects of translation.

1.8. Scope and Delimitation of the Study

The analysis has been confined only to the CSIs in the ST and the TT. Foreignization and Domestication are abstract ideas, measuring them on Ramiere's model (scale) involves a certain degree of subjectivity. A sample of 11 stories has been selected from *the Oxford Book of Urdu Short Stories*.

CHAPTER 2

LITERATURE REVIEW

2.1. Introduction to Translation

Human beings communicate and express feelings, emotions and thoughts by using the amazing gift of Allah—language. However, they are unable to do so when they don't share a common language. In this situation, a facilitator gets involved to facilitate understanding of the message intended to be conveyed. That facilitator is known as a translator, and the process of expressing meanings in another language is called translation. But it is not that simple. The word 'translation' itself represents different concepts and has different meanings. Besides, different scholars have defined this term in different ways. Following is a review of related literature that may help us understand 'translation' and basic ideas and concepts which encompass it.

The word 'translation' refers to the subject field of translation which deals with the study of the theory of translation and application of various theories of it. It also means the product, i.e. the translated text which is produced as a result of the process of translation, which is another meaning of this word and also known as 'translating'. Thus, translation refers to the subject field, the product, and the process as well (Munday, 2012).

Entry of 'Translate' in *Etymology Dictionary* shows that it has been derived from the Latin word *translatus*, which means 'carried-over'. *Translatus* is past participle of *transferre*, from which 'transfer' has been derived, which means 'to carry over' (Harper, n.d.). *Oxford Living Dictionaries* say that 'translation' is rendering of the meaning in another language and it can be in the form of a written text or speech ("Translation", n.d.). Jakobson discusses three kinds of translation, viz. intralingual translation, interlingual translation and intersemiotic translation. Intralingual refers to translation in the same language, while interlingual translation takes place between different languages. Intersemiotic translation, which is also called transmutation, is the transfer of the meanings

of verbal signs to non-verbal signs (Jakobson, 1959). Jakobson uses 'interpretation' as synonym for translation, while Gile (2004) argues that 'interpretation' refers to 'oral translation', and 'translation' actually deals with written texts. (as cited in Munday, 2012). Lefevere calls translation 'a rewriting'. According to him, new concepts, devices and genres can be introduced in rewriting, and translation is in fact manipulation (Bassnett & Lefevere, 2003). Notions like rewriting and imitation come under adaptation. In the seventeenth and eighteenth centuries, the use of adaptation was at its peak. Proponents of the free translation argued that adaptation of the foreign text in accordance with the taste and norms of the target language was a need. Due to the damage caused to the original text, a reaction to this 'infidelity' was witnessed in the nineteenth century (Bastin, 2001).

Johnson argues that translation emerged with the emergence of the written language. In the first age, when there was only oral communication, translation did not exist as there was nothing in writing to translate. He traces translated literature to ancient Greece. According to him, the Arabs were the first people who felt the need of translation. Although the Romans also translated, there were no eminent translators. They translated for amusement and not for fame. The Greeks did not work in translation either, as the library of Alexandria had nothing from a foreign language but the Old Testament (Johnson, 1825). Perhaps, Johnson refers to only written translation because existence of the oral translation or interpretation is not beyond logic before the emergence of the written language.

In the context of the history of translation, George Steiner, in his book *The Babel*, divides literature into four periods. The first period extended from the time of Cicero (106BC-43BC) to the publication of 'Essay on the Principles of Translation' by Alexander Fraser Tytler in 1791. Cicero put forward his precept *verbum pro verbo*, which means 'not to translate', in 46BC. Later, Horace (65BC-8BC) reiterated this concept. In that period, theories of translation originated directly from the practical work of translation. That was the period of empirical focus. The second period continued until the publication of *Sous l'invocation de Saint Jérôme* by Larbaud in 1946. That was a period of development of methodology for approaching translation. During the second period, hermeneutic approach was adopted to investigate that what was meant by 'understanding' a text. In the third period, communication theory and structural linguistics were introduced into translation

studies and use of statistics also made its way into translation. It began in 1940s when the first paper on machine translation was published. The last period coexisted with the third, in which translation studies was set in a wider framework including other disciplines, such as sociology, psychology, anthropology, etc. This phase started showing its characteristics prominently in early 1960s (Steiner, 1998). Although this division provides an interesting perspective, it makes it difficult to study the translation diachronically. Steiner's first period consists of 1700 years, while the third period covers a span of about 20 years only. We can also observe that characteristics of first period are apparent today in the studies of individual translators' works (Bassnett, 2002).

2.2. An Overview of Approaches to Translation

As we have different ways of thinking and the same subject matter can be approached from a variety of angles, people working in translation studies may adopt various approaches to carry out their work related to translation. An overview of some widely adopted approaches to translation are discussed below. It can help us understand this discipline and provide us with an insight into the varying thought patterns and point of views of the scholars and translators working in this field.

2.2.1. Communicative and Functional Approaches

The communicative and functional approaches, in broad terms, represent a view in which context is of prime importance. Advocates of these approaches believe that real-world situational factors are crucial to determine meaning and its interpretation. Early communication theories involved encoding and decoding of a message that consisted of information. Thus, a translator was considered a decoder and re-encoder of a message (Mason, 2001). Later on, a social framework was set up to study communication. As per the formula by H.D. Lasswell (1948), these characteristics of communication are needed to be taken into consideration: Who says? What? Using which channel? With what effect? To whom? Why? When? Where? And How? (as cited in Mason, 2001). Viewing a translator as a social being, this approach calls for his communicative competence, which includes four knowledge as well as skill areas: discourse competence, grammatical competence, strategic competence and sociolinguistic competence (Canale, 2013).

Functional approaches to translation are based on functions of language. Different scholars have discussed these functions from different perspectives. Jakobson distinguishes different functions of language by referring to them as emotive, referential, conative, metalingual, phatic and poetic (Jakobson, 1960). Halliday's metafunctions of language are ideational, interpersonal and textual (Halliday, 2014). However, Hatim and Moson (1990) argue that every text is multifunctional and exhibits more than one language function, but one of these functions may predominate. On the basis of language functions, Katharina Reiss presents text types based on their functional characteristics: informative, expressive and operative text. These texts require a translator to use particular set of skills along with relevant strategies. Not only functions of language and source text are important, but also functions of translated text have been the focal point in translation studies (as cited in Mason, 2001). Skopos theory is an example of it. According to this theory, *skopos* (the purpose or aim) of a translation affects translator's decisions. Thus, equivalence goes in a subordinate position and *skopos* determines the method and strategies needed to be adopted (Vermeer, 1989).

2.2.2. Interpretive Approach

The Interpretive or interpretative approach, which is also referred to as 'theory of sense', has been adopted by 'the Paris School'. In this approach, mental and cognitive processes are particularly emphasized and a meaning is considered as sense instead of a linguistic or verbal meaning. Sense comprises of 'implicitness' and 'explicitness'. Implicitness refers to the intended meaning by the writer or speaker, while what they actually write or say is called explicitness. In order to gain comprehension of sense, interlocutors should have sufficient shared knowledge, which is important for making sense of the text through cognitive structures. Cognitive structures include two elements: real world knowledge, which is called 'cognitive baggage', and 'cognitive context', i.e. the knowledge acquired by reading the text intended to be translated. Another important element of this approach is 'ambiguity', which results when only the verbal meaning is available to the translator and they do not have the relevant cognitive elements or complements. Proponents of this approach consider all translations as interpretations (Salama-Carr, 2001).

Jean Delisle discusses three stages in the heuristic process of translating: comprehension (decoding the source text by determining the semantic relationships of its linguistic signs and taking the referential context into consideration for conceptual content), reformulation (reverbaling the source-text concepts in the target language through reasoning and logical assumptions) and verification (qualitative analysis of the available equivalents or solutions in order to assure the accuracy of a translated text), which also involves back-translation (Delisle, 1988).

2.2.3. Linguistic Approach

Earlier, linguistics was not deemed to be concerned with translation theory and there was an uncertain relationship between these two. However, with the passage of time, two main approaches regarding the two-fold relationship of linguistics and translation emerged: one is to apply linguistic findings to the translation, and the other is to have a linguistic theory of translation. In the former approach, linguistic theory can be applied to some elements of the text that is to be translated. In the latter approach, linguistic theory can be applied to the entire concept of translation. An example of this can be Eugene Nida's theory of 'dynamic equivalence' which is in fact related to sociolinguistics of translation. Linguistics provides grounds to determine meaning at world level by providing the concepts such as denotation and connotation. Componential analysis and semantic fields of linguistics are also used in translation. Translation at sentence level employs linguistic concepts such as presupposition. Comparative linguistics shows that no two languages match each other in terms of meaning and meaning structures, so there exist incompatibilities. Linguistic translation theory also tries to find out techniques to deal with such incompatibilities (Fawcett, 2001).

2.2.4. Literal approach

Ideally, literal or word-for-word translation requires the SL text to be segmented into individual words and then these individual words are translated into their equivalents in the TL. However, this is literally impossible. For example, an agglutinative language cannot have equivalent words in an isolative language, making word-for-word translation impossible. So-called literal translation is in fact a compromise with the ideal. Wherever

possible, it replaces individual SL words with TL words and tries to preserve the SL word order (Robinson, 2001).

Catford discusses two types of translation in terms of ranks of translation: rank-bound translation and unbound translation. Rank-bound translation is the one in which the SL is translated by selecting its equivalents in the TL at the same rank, such as a word-for-word or word-rank-bound translation will translate the SL at the rank of words. So, translation can be at the rank of sentence, group, clause, word or morpheme. A translation which does not adhere to a single rank but shifts between ranks is called unbound translation (Catford, 1978).

In this sense, an ideal literal translation (word-for-word) and an ideal sense-for-sense translation (sentence-for-sentence) are both rank-bound translations. However, in practical terms, a translation does not adhere to a single rank, so both literal and free translations are in fact sub-categories of unbound translation. Both shift ranks but literal translation tends to be at the lower ranks; free at the higher ranks. Literal translation mostly remains at the ranks of words and phrases; while free translation at clauses and sentences and sometimes at the larger units (Robinson, 2001).

2.2.5. Psycholinguistic/Cognitive Approach

In the process of translating, when meanings are transferred from one language to another, a mental process is involved, which processes information using sophisticated skills. All human communication depends upon this mental process. Psycholinguistics deals with how translators and interpreters process information. It has been observed that translators and interpreters have mental processes distinct from other people and also from each other. During the processes of translating and interpreting, they use four language skills: reading, writing, listening and speaking in a bilingual communication. Translators and interpreters shift from written text to written text, spoken text to spoken text, written text to spoken text and vice versa. A psycholinguistic model would reflect how translators and interpreters process information while doing their activities, what the roles of memory and bilingual communication are and what the differences and constraints are, under which interpreters and translators operate differently from one another (Bell, 2001). Danks (1991) discusses three sets of constraints in this context: task, text and translator. Task is the

activity, which is required to be performed by the translator, who also keeps in view the context in which this activity has to be performed. Text refers to the source text's linguistic as well as discourse structures. Translator refers to the person (who is involved in doing the task) and his linguistic as well as non-linguistic knowledge along with skills (as cited in Bell, 2001).

The process of translating has three important stages. The first stage is 'analysis', during which a translator analyses the source text at micro and macro levels by using background encyclopaedic knowledge. They analyse the source text for potential text type. The second stage 'synthesis' is the target-text production stage. During this stage a translator evaluates sender's intended meaning, user's needs and their own intentions. 'Revision' is the final stage, which enables a translator to revise and edit the draft. Interpreting process has the first two stages but not the last one, i.e. revision (Bell, 2001).

Studies about investigating mental processes of translators and interpreters are either product-based or process-based. According to Lörcher, when translators face problems while translating they use different strategies for their solution. Professional translators/interpreters tend to use sense-oriented strategies, using top-down processing and focusing on the function to convey sense from the source text to the target text. Non-professional translators employ sign-oriented strategies, using bottom-up processing and focus on the form. They tend to translate signs rather than concepts (Lörcher, 1992).

2.2.6. Semiotic Approach

Semiotic approach ties translation studies with semiotics. Scholars have advocated that translation is actually related to the sign systems.

While referring to Hawkes' work (1977) *Structuralism and Semiotics*, Bassnett argues that before studying the process of translation, it is important to acknowledge translation as a field of semiotics. Although linguistic activity has a central position in translation studies, it belongs to semiotics, the science for studying signs, their structures, systems, functions and processes (Bassnett, 2002).

Among different approaches to the study of semiotics, two approaches, viz. structural semiotics and interpretive semiotics, provide a theoretical base for translation studies (Umberto Eco, 2001).

In structural semiotics Hjelmslev's work is of considerable importance. He discusses two planes of signs: expression plane and content plane (roughly analogous to form and meaning respectively). These are similar concepts to De Saussure's concepts of signifier and signified. According to Hjelmslev, an expression is expression because of content and a content is content because of expression. He classifies each plane into purport, form and substance, i.e. at the expression plane there are expression-purport, expression-form and expression-substance, similarly, at the content plane, there are content-purport, content-form and content-substance. Content-purport is 'an amorphous thought-mass' which assume different forms in different languages. This content-purport is then shaped into formed-substance with the help of content-form (Louis Hjelmslev, 1954).

An understanding of Peirce's ideas of sign, meaning, object, interpretant and representation can be of significant value in interpretive semiotics. A sign is a vehicle that brings something into the mind, what it brings or conveys is its meaning and the idea which arises as a result of this is interpretant. An interpretant is actually a representation of an object (or fact), while that object itself is also a representation. So, there is a series of representations, one after the other and each represents the one behind it (Peirce, 1994).

2.2.7. Speculative Approach

Speculative translation theory originates from the fact that translation is an activity performed by human beings in particular social situations. It is subjected to thinking, imitating and creating. Its dynamic nature prevents it to be studied objectively. As compared to social sciences, it is less quantifiable as well as less predictable. Theorists in translation studies maintain their bias and subjectivity. There are some shared assumptions in translation theory which prevent it from being objective and ultimately lead towards a speculative approach. Some of such assumptions are as follows:

- Translation theory is multifaceted.
- A translation theory which is unitary in nature is not required.

- Imposing criteria of uniformity in translation studies can be nefarious that can discourage creativity.
- Translation theory should have an open horizon, accommodating culture, bias and change (Rose, 2001).

2.2.8. Cultural Approach

Cultural approaches to translation studies put translation in a wider context of culture. Cultural studies and translation studies are connected with each other and have moved towards a collaborative approach. Both of these interdisciplinary fields are concerned with power relations and production of the text. These fields also relate themselves with other disciplines, such as, sociology, ethnography, history (Bassnett, 1998).

Along with Lefevere and Bassnett, Venuti's work gained recognition in propagating the cultural approaches to translation studies (Marinetti, 2011). According to the cultural perspective in translation studies, a translator needs to understand the processes involved in the manipulation of the text during its production. A writer cannot write in a vacuum. He or she belongs to a culture and their writings contain not only specific idiosyncratic and stylistic features but also reflect other factors, such as class, race, age, gender, etc. (Bassnett, 1998). A translation is in fact ethnocentric, because it cannot escape the translating language's cultural values, which exist in a hierarchy. These values are involved in determining every translation move and even the reader's response to the translation. Hierarchically ordered values and beliefs in the translating language mediate every step in the translating process—whether it's the selection of a foreign text or implementation of a translation strategy or any further step (Venuti, 2008).

2.3. Culture in Translation Studies

The process of translating depends upon a translator's understanding of the world. Any written text has language at its base. However, translation involves a lot more than language, such as relationship between text and cultural system.

2.3.1. Cultural Turn in Translation

Culture became a focus in translation studies towards the end of the twentieth century. Even-Zohar's polysystem theory in 1970s opened new avenues for researchers and they started to think about the previously marginalized areas in translation studies, such as role of culture in translation. In 1990, Lefevere and Bassnett emphasized on 'the cultural turn' in their book *Translation, History and Culture* (Bassnett, 1998). In this book, it is argued that on one hand, all translations are rewritings of the original texts and a rewriting is actually manipulation, in which new concepts are introduced and new devices are used. On the other hand, translation opens channels for the foreign influence to enter the native culture. It shapes power of one culture over another (Bassnett & Lefevere, 2003).

In polysystem theory, Even-Zohar says that literature is a part of cultural, social as well as historical frameworks. There are multiple systems that co-exist and translation strategies are determined according to the position of the translated literature in these multiple systems or polysystem. With the 'cultural turn' in translation studies, translation began to be analysed from the perspective of cultural studies (as cited in Munday, 2012). Cultural studies locates itself outside the disciplinary constraints and does not see itself as a singular discipline. The concept of culture in cultural studies is not simple, rather it encompasses numerous complex concepts from multiple disciplines and their relationship with power (Kendall & Wickham, 2001). It is a field of inquiry which is interdisciplinary or post-disciplinary. It draws concepts from other domains. However, basically it concerns itself with the exploration of culture that how meanings and representations are generated through signifying practices in various contexts and what their relationship with power is and how other political factors affect such cultural practices. It studies how people acquire a particular routine of life with shared values and beliefs. Among various other concepts and ideas, cultural studies focuses on culture, identity, power, ideology, discourse, text and representation (Barker, 2004). Cultural approach to translation took it from a purely linguistic analysis to other areas. Role of gender was also focused giving way to feminist translation theory, which highlighted the role of feminist identity in translation. Identity related concepts also draw attention towards the translation of gay text (Munday, 2012). According to Simon (1996), cultural studies allowed the researchers to analyse linguistic

transfer in the context of multiple ‘post’ realities as well, such as postcolonolism, poststructuralism and postmodernism (as cited in Munday, 2012).

In the context of culture, Venuti’s foreignizing theory gained recognition, which also provides a theoretical framework for this study. In this theory he argues in favour of using foreignizing strategy for translation in order to reduce the ethnocentric violence of translation. According to him, foreignization is an ethical attitude towards a foreign culture. It resists against the ethnocentrism and put pressure on the receiving cultural values to accept the foreign text’s linguistic as well as cultural differences (Venuti, 2008). As foreignization and domestication are the central points in this study, these strategies and foreignizing theory are discussed in detail in a separate section ‘Foreignization and Domestication’.

The culturalist phase in translation studies also includes the work done by scholars such as Eugene Nida, Peter Newmark and Catford, who tried to think culturally and address the problems regarding equivalence, and struggled with the notions of linguistic and cultural untranslatability. (Bassnett, 1998).

2.3.2. Defining Culture

As the whole cultural approach to translation revolves around ‘culture’, it is of crucial importance to understand what the word ‘culture’ actually means.

Culture is ‘a whole way of life’, which can be material, spiritual or intellectual. It encompasses every aspect of life, including habits, manners, thoughts, etc. of a group. Sometimes the area of a culture can be established on the basis of a language. Those who have a common language share literary and intellectual traditions and this inheritance is constantly revalued with new experiences. However, sometimes it is neither language, nor dress or any mode of leisure, but the collective ideas, habits of thoughts, institution and manners that establish a distinct culture. Williams believes that a culture can never be completely known and realized (Williams, 1960).

Word culture was used for ‘cultivation’ in the eighteenth century. Then, by analogy, it began to be used for human beings and being a cultured person meant ‘a civilised person’. Later on, in the nineteenth century, culture referred to ‘habit or state of the mind’; after that

it referred to ‘intellectual development of a society’; then, ‘the state of the arts’. The twentieth century gave it the meaning of ‘a whole way of life’ (Williams, 1960).

Culture is a complicated concept. It is a whole way of life, an artefact, tool and practice. It constitutes representations, involves power relations and has language to play a significant role. Culture concerns itself with shared social meanings, i.e. the way people understand world. As meanings are generated with the help of signs, study of culture is the study of signification. So, in order to understand culture it is necessary to understand how meanings are produced and representations are formed and what the signifying practices are (Barker, 2004).

2.3.3. Culture-Specific Items (CSIs)

As relationship between culture and language is well-established. Researchers have come up with different taxonomies of culture-specific items (CSIs). These taxonomies have been used in translation studies for conducting various culture-related studies. One of these taxonomies of culture specific items (CSIs) is presented by Jorge Díaz-Cintas and Aline Remael (2014), which is also used for conducting this study of foreignization and domestication in the *Oxford Book of Urdu Short Stories*.

In this taxonomy, CSIs are classified in these three major categories:

- Geographical references
- Ethnographical references
- Socio-political references

Geographical references contain cultural words related to the physical geography and objects particular to it. For example, names of places, plains, hills, etc. and particular features of those areas, such as winds, tornadoes. They also include flora and fauna of a particular area. ‘Flora’ refers to the plants that grow in a particular region, while term ‘fauna’ represents all the animals inhabiting a particular area.

Ethnographical references are cultural references to daily life, work, leisure, art, etc. They include words for cultural items that are commonly used in a routine life, such as units of measurement.

Socio-political references include cultural words from administrative and territorial units, institutions, organizations, their functions, such as military institutions, legal systems, other state departments, organizations working in a society that involve political relations i.e. authority and power (Díaz-Cintas & Remael, 2014).

This is a comprehensive and flexible taxonomy of culture-bound terms/culture-specific items because the three main categories provide a room for the inclusion of relevant sub-categories in them. CSIs can be classified under these categories in a readily comprehensible way as the basis of classification is quite clear.

Newmark's classification (1988) has five main categories for CSIs: (a) ecology, (b) material culture, (c) social culture, (d) gestures and habits, and (e) procedures, customs, concepts, activities and organisations (Newmark, 1988). This classification lacks contextuality regarding some of the elements, such as the elements of (c) are not clearly distinguished from the elements of (e).

Espindola and Vasconcellos (2006) devised a taxonomy of CSIs that consists of the following categories: toponyms, anthroponyms, food and drink, means of transportation, local institution, scholastic reference, measuring system, fictional character, forms of entertainment, religious celebration, legal system and dialect (Espindola & Vasconcellos, 2006). This taxonomy is difficult to follow because of rigid classification as there is no room for adding other categories to it, neither are these categories grouped under any main categories, that might have made it more organized and relatively flexible. However, these categories can be used as part of a more comprehensive framework.

Göte Klingberg (1986) discusses in his study on the translation of children's fiction that culture-specific items call for a special treatment. These CSIs can be related to any of these categories: names of persons, domestic animals; geographical places; literary references; play and games; mythological references and references to popular beliefs; references to food, building and home; flora and fauna; political, historical and religious references; foreign language in the ST; weights and measures (as cited in Wolf, Coats, Enciso, & Jenkins, 2011).

Classifications of CSIs have made it easy to analyze the treatment of culture in a translation. Translators tend to domesticate and foreignize the translated text by choosing

domesticating and foreignizing strategies while handling the source language culture depicted in the form of CSIs. Foreignizing and domesticating strategies along with translation procedures are discussed in detail in the coming sections.

2.4. Foreignizing and Domesticating Strategies

Oxford Living Dictionaries define strategy as a plan of action which is devised and designed with the intention of achieving an overall aim (“Strategy”, n.d.). In translation studies, scholars have put forward different strategies which can be employed to achieve varying purposes of translation.

2.4.1. Status of Foreignizing and Domesticating Strategies among Other Translation Strategies

‘Strategies’, ‘procedures’ and ‘methods’ have been used synonymously by the scholars working in the field of translation. What one calls strategies are called procedures by the others (Ranzato, 2016). Chesterman (2005) observes that ‘transfer operations’, ‘techniques of adjustment’ and ‘transformations’ can also mean the same thing as ‘strategy’. However, some scholars have discussed the idea of ‘global’ and ‘local’ strategies. Global strategy refers to the overall strategy which is concerned with answering the broad questions and operates at a general level. By using a global strategy specific aspects of the source text can be highlighted or suppressed. For example, foreignizing and domesticating translation strategies are global strategies. In these strategies, a foreign language culture is either emphasized or suppressed in the translated text. However, local strategies deal with the translation of particular ST lexical items and language structures. Chesterman (1997) further divides what we are calling local strategies into comprehension strategies and production strategies. Comprehension strategies are used during the cognitive processes for analysing the source text, while production strategies are used during the production of the target text. These can be grammatical/syntactic strategies, such as literal translation, calque, etc. or semantic strategies, i.e. related to the meanings of lexical items and clauses or pragmatic strategies, such as cultural filtering (as cited in Kearns, 2011).

Following is an overview of some common translation strategies. (In this study, the operational definition of a ‘strategy’ is the same as ‘global strategy’, i.e. an overall strategy which operates at a general level and answers broad questions.)

Venuti discusses foreignizing and domesticating strategies in his book *The Translator’s Invisibility* and argues that foreignizing strategy can make a translator visible by making this evident to the readers that they are actually reading a translated work and not the original as foreignizing strategy introduces foreign culture and its linguistic norms in the target culture and makes the readers have a foreign experience. Foreignizing strategy is source-oriented and resists against the dominant cultural values of the target language, while domesticating strategy is target culture bias and yields to the dominant cultural values in the target language. It makes translation fluent and makes the translator invisible. Besides, it makes the ethnocentric violence of translation more powerful by refusing to admit foreign linguistic and cultural differences into the receiving culture (Venuti, 2008).

‘Literal’ vs ‘Free’ translation is another set of global strategies which has been presented in different ways through the history of translation, such as ‘word-for-word’ vs ‘sense-for-sense’ translation, ‘overt’ vs ‘covert’ translation, ‘formal’ vs ‘dynamic’ equivalence, ‘semantic’ vs ‘communicative’ translation and ‘documentary’ vs ‘instrumental’ translation (Kearns, 2011).

Another strategy which is widely used now-a-days in the business industry is ‘localization’. When a product is required to be sold and used by people of a new region or country, who have a different language and cultural conventions, it is localized to make it linguistically and culturally appropriate for them. Translation becomes a part of the localizing process, in which terminologies of the software or product, documentation, etc. are translated in the language of the end-users. Terms globalization and internationalization are also used, which refer to the process of generalizing a specific product in such a way that it can handle multiple cultures and their languages. We can say that products are internationalized so that they can be quickly localized in accordance with the end-users’ culture and language (Pym, 2010).

2.4.2. Foreignization and Domestication

The renowned German philosopher Friedrich Schleiermacher, who established himself as a translator, propagated the idea, in 1813 when his work *On the Different Methods of Translating* was published, that there are only two methods for translation: “Either the translator leaves the author in peace, as much as possible, and moves the reader towards him. Or he leaves the reader in peace, as much as possible, and moves the author towards him” (as cited in Lefevere, 2003). Later on, Venuti, a proponent of this idea, called these methods foreignizing strategy and domesticating strategy respectively. According to him, a foreignizing practice reduces the ethnocentric violence of translation and puts an ethnodeviant pressure on the receiving culture to register the differences that exist linguistically and culturally between the target text and the source text (Venuti, 2008). However, there is a difference between the point of views of these scholars as far as boundaries of foreignization and domestication are concerned. Schleiermacher thinks of these two strategies as two completely separate roads and he advises the translators to choose any one of them. On the contrary, Venuti presents the idea that no neat binary can be established between foreignization and domestication and there lies a spectrum of cultural effects.

Venuti calls foreignizing strategy ‘resistancy’, which is the opposite of ‘fluency’. He argues that translation in the English language has long been dominated by fluency. A fluent translation in English is one which is modern, standard and widely used. Foreign words or such words which are tinged with foreignness are avoided in it. A fluent translation seems ‘natural’ as if it is not a translation but the original, which makes the work of a translator invisible and hence translator himself. A foreignized translation deviates from the prevailing native norms and disrupts the translating language’s cultural codes. It results in creating an alien experience. It not only resists against cultural narcissism and ethnocentrism but also racism and imperialism. A foreignized translation challenges the literary canons in the target language by including foreign text in it and making the translated text less familiarized and intelligible. It is preferred that fluency should not be completely abandoned, but rather innovative ways should be used to create suitable readability conditions. Fluency and resistency indicate translation strategies with relation to

cognitive processing of the reader, while foreignization and domestication refers to the ethical attitude towards the source text and its culture (Venuti, 2008).

It is impossible for a translator to avoid the loss that a foreign text suffers in terms of traditions, meanings and structures during the translating process. Also, he cannot obviate the gain of meanings and structures in the translating or target language. They bring traditions and figures to the target language and its culture. However, a translator has a choice — they can confine themselves to the boundaries of domestication to restrict themselves or decide to widen these boundaries where domestication can go along foreignization in a way that neither fluency is entirely abandoned nor foreign culture and its linguistic norms are prevented from entering the target language (Venuti, 2002, 2008, 2013).

2.5. Foreignizing and Domesticating Procedures

There are different translation procedures, which are used according to the strategies that are required or intended to be applied. In other words, application of a strategy calls for specific procedures. Procedures are the translation techniques employed for the translation of lexical items and linguistic structures of the source text. A strategy can use several procedures at word, clause and sentence level. (Operational definition of a procedure in this study is the same as the local strategy, particularly product strategy that has been discussed earlier.)

Scholars have presented different translation procedures, but the terms for these procedures have not been standardized, i.e. the same procedure may be termed differently by different scholars (Pym, 2010).

Vinay and Darbelnet (1995) present seven procedures to translate any text, which are as follows:

- **Borrowing:** The transference of the lexical items of the source language (SL) to the target language (TL) with or without adapting them according to the sound patterns of the target language while transliterating them is called borrowing.

- Calque: It is literal translation of the SL expressions or structures. The phrases which are translated like this may turn into false friends, i.e. they may mean something different in the TL than what they actually mean in the SL.
- Literal translation: It is word-for-word translation in which syntactic structures of the SL are retained in the TL.
- Transposition: When a part of speech of the SL is changed while translating it into the TL without changing its sense, it is called transposition.
- Modulation: This procedure changes the semantics and the sense of the text. It changes the perspective from which something is looked at.
- Equivalence: This term is used by Vinay and Darbelnet to particularly refer to the translation of specific expressions of the SL, such as idioms and proverbs. In this procedure such expressions can be translated by using equivalent TL expressions.
- Adaptation: It refers to replacing a cultural lexical item of the SL by a lexical item of the TL because that SL item is not understandable by the TL audience. This procedure can be used for creating situational equivalence or localization (as cited in Munday, 2012).

Vinay and Darbelnet (1972) pointed out the following procedures as well:

- Amplification: When more words are used in the TT than the ST for expressing the same idea, it is called amplification.
- Reduction: It refers to the use of less words in the TT than the ST while transferring the same idea.
- Explicitation: This procedure is used to make the information explicit in the TT which is implicitly expressed in the ST.
- Implication: If explicit information is presented implicitly in the TT, it is called implication.
- Generalization: It means translating a specific term by using a more general term.
- Particularization: It is the use of a particular term in the TT for a general term in ST (as cited in Pym, 2010).
- Loss, gain and compensation: Sometimes loss of an idea at one point is compensated by the gain of the idea at another point (as cited in Munday, 2012).

Above mentioned translation procedures are used in general while translating any text. However, scholars have also discussed the procedures particularly used for translating CSIs. Ivir (1987) proposes these translation procedures for the translation of culture specific references: literal translation, addition, omission, substitution, definition, lexical creation, and borrowing (as cited in Ranzato, 2016).

Aixelá divides translation procedures into two major groups on the basis of the degree of intercultural manipulation: conservative procedures and substitutive procedures. Conservation means the acceptance of the SL culture differences by the TL culture. This acceptance is signified by reproducing the source text's cultural signs in the target text. We can say that these procedures are means of applying the foreignizing strategy as the target text is foreignized by increasing the exotic character in it. Substitutive procedures are used for the opposite effect, i.e. they are used to domesticate the target text as these procedures tend to substitute the foreign cultural items with the cultural items of the target language or prevent them to enter the source text by other means. The procedures belonging to these two groups are discussed as follows:

a) Conservative procedures (for conservation of the original text)

- Repetition: It is used to retain the maximum of a foreign culture-specific item in terms of linguistic form and cultural aspect.
- Orthographic adaptation: It is transliteration and transcription of a source text CSI, i.e. the reference is presented in a different alphabetic system.
- Linguistic translation: It is about translating the CSIs of the source text by using the most closely equivalent words in the target language.
- Extratextual gloss: Sometimes a translator, along with any of the above procedures, chooses to explain a CSI with the help of an extratextual gloss in the form of bracketed information, footnote, glossary, endnote, etc.
- Intratextual gloss: When a gloss is included as an indistinct part of the target text, it is called intratextual gloss.

b) Substitutive procedures (for substitution of the original text)

- Synonymy: In this procedure, a translator neutralises a source text CSI by using parallel references in the target text.

- Limited universalization: A translator may replace a CSI with a similar word in the target language which is not unusual for the target audience.
- Absolute universalization: This is the procedure of replacing the CSI with a word having an entirely different connotation in the target language than the source language.
- Naturalization: This procedure is used to replace the source text CSI with the target text CSI.
- Deletion: A cultural reference in the source text may be entirely omitted in the translated/target text.
- Autonomous creation: A translator may decide to introduce a new idea in the TT which does not exist in the source text (Aixelá, 1996).

Ramière's model regarding foreignization and domestication puts translation procedures on a scale with foreignization and domestication as two opposite poles of this scale. He calls this model 'a foreignization-domestication spectrum'. Position of each procedure shows its tendency towards these strategies, i.e. procedures are situated on this scale according to their inclination towards foreignizing and domesticating strategies. However, he admits that sometimes it is difficult to identify a translation procedure, and sometimes difficulty arises while situating a particular procedure on this spectrum, such as in case of omission and neutralization.

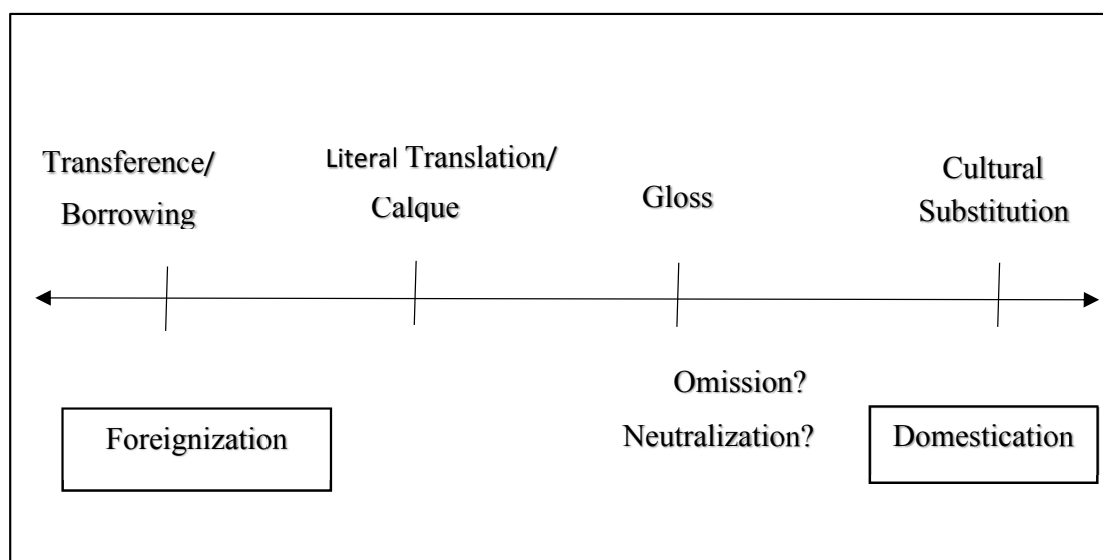


Figure 1. Ramière's foreignization-domestication scale

(Ramière, 2006)

This model does not consider any translation procedure as perfectly foreignizing or domesticating. On this spectrum or continuum, procedures are deemed to have the characteristics of both foreignization and domestication. However, if a procedure is inclined more towards foreignization it is placed near the foreignization pole and if it shows more characteristics of domestication it occupies a position near domestication pole. For instance, literal translation is more foreignizing than it is domesticating as compared to gloss. Cultural substitution is deemed the most domesticating strategy; and borrowing is considered the most foreignizing one.

Judickaite also made a 10-point scale for analysing foreignizing and domesticating strategies as a continuum (Judickaitė, 2009). According to Poucke, translation procedures can be put on a scale having different numerical values assigned to these procedures, which can show the continuum of the foreignizing and domesticating strategies (Poucke, 2012).

2.6. Foreignizing and Domesticating Tendencies in Different Languages

Various studies have been conducting in order to find out foreignization and domestication in translated texts. Varying treatments of CSIs by employing different translation procedures incline the overall text either towards foreignization or

domestication. Review of the related literature not only provided the researcher with an insight into the strategical trends in translation in different languages, but also gave helpful information about the point of views of other scholars about these strategies. Following is a concise review of the related studies:

One of the Urdu short stories *Chauthi Ka Jaura* by Ismat Chughtai has been translated into English by two translators: M. Asaduddin and Tahira Naqvi. A comparative study of the translations of these two translators, which was qualitative in nature, shed light on how M. Asaduddin's translation was full of foreignization as compared to Tahira Naqvi's translation, who tried to make the translation fluent and domesticated (Ayoub, 2014).

A study conducted on Hafez's lyrics translated from Persian into English revealed foreignization as the dominant strategy. For CSIs, this study used the classifications by Newmark and Pedersen, while Ramiere's model was followed for finding out the dominant strategy on the basis of translation procedures. The findings indicated that most of the CSIs were foreignized. (Shirinzadeh & Mahadi, 2014). In Ramiere's model the two strategies are considered to have a continuum, but this study treated them as two separate fields. This aspect goes directly against the very spirit of the model and creates a loophole in the study.

Foreignization-domestication continuum is a relatively new idea in translation studies and has been focused by a very few researchers. Judickaitė made a good attempt in this regard and developed his own foreignization-domestication continuum to investigate foreignization and domestication in cartoon *Ratatouille*. He used a 10-point scale to analyse the strategies used in the Lithuanian subtitles of the corresponding English dialogues. The study found a high level of domestication in Lithuanian subtitles (Judickaitė, 2009).

Most of the studies that focused on exploring foreignization and domestication, were on Persian-English or English-Persian translation. Some of the latest studies are briefly discussed here: An English translation of *Gulistan of Saadi* (famous Persian literature) mostly used 'transference' as the translation procedure for transferring CSIs from Persian into English. These CSIs were identified with the help of Newmark's taxonomy (Yousefi, 2017). Hedayat's *Blind Owl* was domesticated in the process of translating it from Persian into English. Findings revealed that most of CSIs were

simplified and naturalized. This study again has treated foreignization and domestication as dichotomies (Farahani & Mokhtari, 2016). Two Persian translations of *the Old Man and the Sea* by Daryabandari and Asha were foreignized preserving the CSIs (Shahabi & Abad, 2016).

To summarize, all of the studies of Persian-English and English-Persian translations which aimed at finding out dominant translation strategy treated foreignization and domestication as two separate fields. English translation of the poetry was foreignized, while the other Persian literature that was translated into English was domesticated. However, Persian translation of the English literature was foreignized.

An Arabic to English translation of *Musid wa Musida*, in *Sana'ani* Arabic dialect, focused on finding out domestication and foreignization in the translation of Arabic dialectical expressions. According to the researcher of this study the translated text was foreignized. He also treated these two strategies as two fields (Baawaidhan, 2016). Treating the two strategies in the same way, a study of English to Arabic translation of 'baby formula labels' showed a high degree of foreignization in the translated text (Obeidat & Abu-Melhim, 2017).

Review of the related studies revealed that most of the researchers who referred to Venuti's theory about foreignization and domestication, have treated these two strategies as separate fields. They have very rarely investigated them as a continuum. In some cases, despite using a foreignization-domestication scale, they ignored the very concept of a continuum. It is observed that there are serious misunderstandings about Venuti's notions of foreignization and domestication and researchers are not following his theory in its real sense.

2.7. Translating Urdu Literature

History of the Urdu language is not certain as there are different views about it. According to some historians, Urdu developed in the beginning of the 11th century in Delhi and areas around it as a spoken language to fulfil the needs of general communication between the indigenous people and those who came there after the Muslim ruler Mahmood Ghaznavi invaded the subcontinent. The contact of Afghans, Turks, Persians and other people from central and western Asia with the local people of the subcontinent influenced

Urdu and enriched it with the vocabulary and idioms of their languages. Urdu became more popular with the propagation of Islam by Muslim sufis in the region. Mu'innudin Chishti and Bahauddin Zakariya are two great sufis of the time, who reached the subcontinent in the 12th century. Along with Muslim scholars, poets also played a great role. They started to use the popular language, Urdu, to prove their literary talents. Hence as a written language, Urdu began to thrive in the 12th century, while Urdu literature started to develop in the 15th century. Despite being young, Urdu literature is one of the richest literatures in terms of subject matter and content. As Urdu language was strongly influenced by Persian and Sanskrit, Urdu literature also developed greatly out of the Persian classical poetry and Sanskrit traditions (Schimmel, 1975). Arabic and English also have a significant influence on Urdu (Gill, 2013).

Translation of the Arabic literature into Urdu dates back to the 18th century. At the time mysticism and literature of Islamic history were translated into Urdu. Many translations of the Qur'an were also done in the subcontinent. Significant efforts to translate Western sciences into Urdu were made in the middle of the 19th century by Sir Sayyed Ahmed Khan. He established Scientific Society in 1864, where a number of books pertaining to literature, history, law, philosophy, biology, physics, chemistry, mathematics and other subjects were translated from English into Urdu (Gill, 2013).

There are many literary books translated into Urdu from other languages mainly English. However, when it comes to Urdu literature translated into English or other languages, situation is not very satisfactory. *Tales of the Four Darveshes*, published in 1857, is the first known English translation of an Urdu book. It was translated by Duncan Forbes from the Urdu novel *Bagh-o-Bahar* by Mir Amman (Amman, 1857). *The Bride's Mirror*, published in 1869, is considered to be the first Urdu best-seller, which was translated by Pritchett from *Mirat ul-Arus*, a novel written by Nazir Ahmad Dehlvi (Pritchett, 2001).

Pritchett also translated *Kafan* by Premchand with the title *The Shroud* (Aslam, 2013). This is a much celebrated story which has seven other translations as well (Premacanda, 2008). It is one of the stories that have been translated by Azfar in the *Oxford Book of Urdu Short Stories*. This anthology contains some famous Urdu short stories, a

few of which had already been translated in the past. Another story by Premchand, *Shatranj ke Khiladi*, was adapted for an English screenplay *The Chess Players*. This film was completed in 1977 by Ray and is reported to be the first adult film based on the British Raj in India (Ray, 1989).

Aatish Taseer translated some of the short stories written by Manto into English (Manto, 2012). Two of his stories *Toba tek singh* and *Khol do* have also been selected by Azfar for the anthology.

Tahira Naqvi and S. Hamid translated some short stories written by Ismat Chughtai in an anthology. Translation of her story *Do haath* has been published under the title *A Pair of Hands* in that anthology (Chughtai, 2004). M. Umar Memoon, who died this year on June 3, was a distinguished translator, critic and writer (Parekh, 2018). He translated Mohammad Saleem-ur-Rahman, Manto, Asad Mohammad Khan, Intizar Hussain, Khalida Hussain, Abdullah Hussain and Qurrat-ul-Ain Hyder. Memoon translated all of Nayyar Masood's stories including *Taoos Chaman Ke Myna* (Farrukhi, 2017). *Gadarya* by Ashfaq Ahmed was translated with the title *The shepherd* by Umar Memoon in his book *An Epic Unwritten* (Ahmed, 1998).

Two English translations of *Kafan* by Premchand have been analyzed to find out what loss of cultural elements these stories suffered in these translations. Except for this, no other work regarding foreignization and domestication has been found on any of the stories of the anthology compiled by Azfar. It shows a gap in the existing body of knowledge, due to which literary world does not know much about the treatment of Urdu culture during the translation of Urdu literature into English or any other language.

CHAPTER 3

RESEARCH METHODOLOGY

3.1. Approach to Research Methodology

Translation is an intercultural practice and calls for an in depth intercultural inquiry that is based on a thorough investigation of both the TL culture and the SL culture. This very study has made foreignization and domestication its focal points, which can bring to light how cultures of the SL and the TL have been presented in the translated text. Being a comparative study, it reveals which strategy (foreignizing or domesticating), dominates in the translation of the selected Urdu short stories in the anthology, *the Oxford Book of Urdu Short Stories*. This comparison also provides an opportunity to unravel that to what extent ethnocentric violence of translation is present in the TT. In Venuti's opinion, foreignization can help reduce such violence by resisting against the SL culture's norms and values and making it accept foreign culture and its linguistic norms (Venuti, 2008).

In order to conduct this research effectively a mixed method approach to research has been adopted, which handles both qualitative as well as quantitative data. Qualitative data includes the Urdu as well English versions of these stories. Their content has been thoroughly analyzed to record CSIs, which have been subjected to qualitative as well as quantitative analysis to understand their nature and the specific treatment they have got in the process of translating. Both types of data and their analyses have provided a strong base to draw the conclusions according to the results and the findings.

3.2. Rationale for the Study

This research methodology is carefully designed to analyse the text data qualitatively as well as quantitatively. It approaches the subject matter in hand from two different angles and enables the researcher to find the answers to the questions more objectively. Paradigm for this research does not treat truth as an absolute reality, so epistemology here is concerned with getting closer to the truth to a certain level that can provide satisfactory knowledge about our points of interest i.e. foreignization and domestication. Moreover, the comprehensive theoretical framework comprises of three

main theories, which provide a base for conceptual framework. Rationale behind selecting these theories for the theoretical framework of this research is discussed as follows:

Venuti's foreignizing theory provides a logical and ethical view on translation strategies. He is against the idea of dividing foreignization and domestication into two separate binaries, which is quite logical. He argues in favour of foreignization but at the same time he accepts that fluency or domestication cannot be completely abandoned by the translator. Based on this very idea, Ramière's foreignization-domestication spectrum also treats foreignization and domestication as a continuum. Although Ramière's model has been previously used to conduct different studies about finding out foreignization and domestication in different texts, none of them have followed it in its real sense. Despite using this scale, the researchers have not treated it like a scale. They have created opposite categories separating domesticating and foreignizing procedures from each other, in which every procedure has equal value.

This study treats Ramière's model as a scale which it is. Having things on a scale means they are not of the same value, but their values vary with their positions on the scale. That's why, in order to put this scale into practice, numerical values are assigned to all the six procedures: *borrowing, literal translation, gloss, omission, neutralization and cultural substitution*.

Díaz-Cintas and Remael's taxonomy of CSIs has been selected for its logical categorisation and clarity. Besides, it is inclusive in nature and its flexibility provides a room for adding further sub-categories to it, which forms a comprehensive conceptual framework.

Besides, all the findings are backed with evidences gathered through quantitative and qualitative analyses.

3.3. Theoretical Framework

Theoretical framework is the basic foundation that supports any research. The concepts and interrelated theories in it back the research work, upholding the very idea upon which the structure of whole research is erected.

Translation is a politico-cultural activity, whose outcome is influenced by political forces and cultural factors. Being a multidisciplinary field, translation is strongly influenced by cultural studies. As a matter of fact, theoretical framework for this study, has

foreignizing theory by Venuti (2008) at its heart. Ramière's model (2006) that he calls 'foreignization-domestication spectrum' has been used to investigate how domesticating and foreignizing strategies are at work in the translation. This model further explains the ideas presented by Venuti in his foreignizing theory. Both treat foreignization and domestication as a continuum rather than two separate binaries.

In foreignizing theory, Venuti puts forward the idea that translation itself is ethnocentric in nature. A translator can choose either to reduce this ethnocentrism by adopting foreignizing strategy or they can choose domesticating strategy for an opposite effect. Foreignizing strategy puts pressure on the receiving or TL culture to accept cultural values and linguistic norms of the foreign language, while domesticating strategy follows the dominant practices in the TL culture and makes a translation fluent by making the foreign culture disappear from the target text. He argues that domestication makes a translator invisible as it does not give the reader much idea that they are actually reading a translation and not the original work. Contrary to foreignization, domestication does not resist and keeps the reader at peace by bringing the translator home, while foreignization gives readers a foreign experience. They can feel themselves being in a foreign land among people having a different culture and ways of expression. In his theory, Venuti opposes the idea of a clear boundary between foreignization and domestication. He says that no translation can be entirely foreignized because a translator cannot resist the gain of new meanings from the TL which come with its vocabulary. Translating a language's lexical items, structures and figures always tinges a translation with TL's culture and thus domesticate it. Similarly, a translator, if not consciously, unconsciously brings foreign culture in a translation. If something is from a foreign land, it will always have a foreign flavour. Foreignization plays an important role in establishing cultural identity and gives political autonomy to a foreign linguistic community and goes against the hegemony of a particular culture. It foregrounds the marginalized forms and themes. Venuti also discusses foreignization as something which challenges dominant norms. It makes the scope of foreignization wider. It is not only the introduction of foreign culture in a translation, but foreignization can also mean moving away from the prevailing or standard dialect of a language, and that can be archaism. An example can be Newman's translations which resist dominant academic literary values and introduce archaism in the translation. Thus,

foreignization locates the alien in a culture which can attract criticism but this practice has the moral grounds of accepting others and resisting against the hegemony. However, adopting foreignization does not mean to abandon domestication, which is practically not possible, rather it calls for innovative ways to foreignize a text. Although foreignization resists and domestication is fluent, we need to reinvent fluency to align it with foreignization so that we neither leave moral grounds nor accede to ethnocentric violence of translation (Venuti, 2002, 2008, 2013). Following the framework, this study has focused on the two main concepts and practices in translation: foreignization and domestication. To investigate the two strategies in detail, Ramière's model (Ramière, 2006) has been used, which is discussed in detail under Conceptual Framework as it has conceptualized foreignizing theory by presenting foreignization and domestication on a scale having translation procedures on it, which are forming a foreignization-domestication continuum instead of dividing them into two separate fields.

As this study concerns itself with cultures of both the SL and the TL, culture specific items (CSIs) are playing an important role in it. For identification and categorization of CSIs, Díaz-Cintas and Remael's taxonomy of culture specific references provides further framework for the study. The three main categories in which they categorize CSIs are these: ethnographical references, geographical references and socio-political references (Díaz-Cintas & Remael, 2014).

3.4. Conceptual Framework

As theories are general in nature, a framework that can specifically target the subject matter of the study is inevitable. Such a conceptual framework for this study based on the relevant theories is discussed as follows:

No translation can be entirely foreignized or domesticated, however, on the basis of the dominant strategy, foreignizing or domesticating, we can deem a text foreignized or domesticated. In order to find out the dominant strategy, the underlying translation procedures that have been employed by the translator are analysed. These procedures cannot be completely foreignizing or domesticating, rather they have both tendencies: foreignizing and domesticating. If foreignizing tendency is more than domesticating tendency, we can say that the procedure is foreignizing and vice versa. Foreignization and domestication are abstract concepts and they cannot be measured, but for research purposes

we can assign numerical values to abstract concepts and ideas. Widely used Likert scale is an example of it.

In Ramière's model (2006), Venuti's theory has been conceptualized as follows:

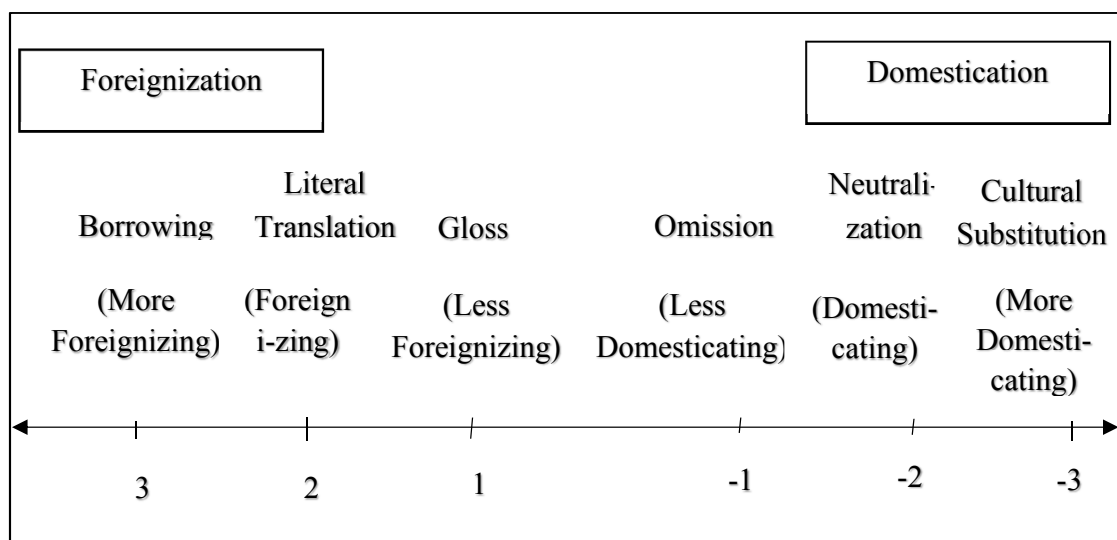


Figure 2. Ramière's adapted foreignization-domestication scale (Ramière, 2006)

Borrowing, literal translation and gloss are regarded as foreignizing procedures as they are more inclined towards foreignization. Borrowing is considered to be more foreignizing procedure than literal translation, so is assigned the maximum numerical value 3. Literal translation and gloss has numerical values 2 and 1 because the latter is less foreignizing than the former. Domesticating procedures are omission, neutralization and cultural substitution, which are assigned numerical values -1, -2 and -3 respectively, according to their domesticating tendencies. Negative signs with these procedures are used only to differentiate them from foreignizing procedures and to show that they are making a continuum on the domestication-foreignization scale.

Numerical values are assigned to these procedures to analyze foreignization and domestication quantitatively, however qualitative analysis has also been conducted. Both of these analyses are further discussed in detail in Data Analysis section.

As far as CSIs are concerned, they are mainly categorized in these three categories according to the taxonomy of CSIs presented by Díaz-Cintas and Rymael: ethnographical references, geographical references and socio-political references (Díaz-Cintas & Rymael, 2014). These three main categories have following sub-categories included in them:

Ethnographical references: references to Allah (God); names of persons, pets; forms of address; relationship names; vocatives; words used after names to show respect and affection; objects from daily life; greetings and farewells; references to specific concepts, rituals, history, religion, prayers, cultural events, ceremonies, etc.; references to social class, race, caste, sect, etc.; exclamatory words; work and professions; games and leisure; units of measurement; idioms, proverbs, fixed expressions, etc.

Geographical references: names of places; objects related to physical geography; fauna; flora, etc.

Socio-political references: References related to administrative units; institutions and function; socio-political organizations, etc.

3.5. Data Collection

The anthology *the Oxford Book of Urdu Short Stories*, serves as the primary data for this research. In this book, 22 Urdu short stories by 17 Pakistan and India based writers have been translated by Amina Azfar. A sample of 11 stories has been selected from the population, which constitutes 50% of the population. In order to maintain objectivity, every alternate story has been selected, starting from the first story in the table of contents. However, because of the reason that the researcher could not find the Urdu versions or the original text of two of the stories *Darkness*, *Light* and *the Anniversary*, she has included *the Shroud* and *Open!* in the sample. The selected stories for this research are as follows:

- i. *Chessplayers* by Premchand
- ii. *The Shroud* by Premchand
- iii. *The Name Plate* by Ghulam Abbas
- iv. *Open!* by Saadat Hasan Manto
- v. *Toba Tek Singh* by Saadat Hasan Manto
- vi. *Lajvanti* by Rajinder Singh Bedi
- vii. *Wild Creature* by Ahmed Nadeem Qasmi
- viii. *Embers* by Intizar Husain
- ix. *The Myna of Peacock Garden* by Naiyar Masud
- x. *The Cart* by Khalida Hussain
- xi. *Specimen Box* by Jeelani Bano

3.6. Data Analysis

Sample of the text data of this research, which consists of above mentioned 11 stories, has been subject to qualitative as well as quantitative analyses. In qualitative analysis, content of these stories has been analysed as follows:

3.6.1. Content Analysis

The content of the text data has been thoroughly analysed. CSIs present in the ST and the TT have been identified and categorized with the help of Díaz-Cintas and Remael's taxonomy of CSIs. These CSIs are then carefully looked into to find out which translation procedures, foreignizing or domesticating, have been employed while translating them from the SL into the TL. Foreignizing translation procedures are *borrowing, literal translation and gloss*, while domesticating procedures are *omission, neutralization and cultural substitution*. Any CSIs which are not part of the ST, but are introduced by the translator herself during the process of translating are also accounted for. Discussion of the meaning and nature of CSIs is also part of the analysis, for which *Feroz-ul-Lughat Urdu Jadeed* (فیروز اللغات اردو جدید), *Oxford Urdu-English Dictionary*, *Oxford Learner's Dictionary* and *English Oxford Living Dictionaries* have been consulted. Some CSIs were difficult in terms of identifying their translation procedures, so reasons for labelling their translation procedures have also been provided.

3.6.2. Quantitative Analysis

Quantitative analysis of the data is based on the assumption that we can measure the foreignizing and domesticating tendency of a translation procedure. This idea is based on the same grounds as Likert scale. Likert scale which is widely used as an instrument to conduct a research in social sciences is based on the assumption that we can measure people's opinions about something quantitatively. These opinions such as strongly agree, agree, disagree and strongly disagree etc. are put on a scale, where they are assigned different numerical values. Influenced by such kind of quantitative analysis, the researcher has devised the following method for quantitative analysis of the data:

On the foreignization-domestication scale (Figure 2), given in the Conceptual Framework section on page 40, every translation procedure has a numerical value. Borrowing, literal translation and gloss are assigned numerical values 3, 2 and 1 respectively. Similarly, omission, neutralization and cultural substitution have 1, 2 and 3

numerical values respectively. First three are considered foreignizing procedures, while the latter three are regarded as domesticating procedures. A negative sign is used with the numerical values of domesticating procedures in order to differentiate them from foreignizing ones and show the continuity of the scale where numerical values of the procedures are actually ranging from +3 to -3.

Table 3.1.

Comparison between foreignization and domestication

Strategy	Foreignization			Domestication		
Procedure	Borrowing	Literal Translation/ Calque	Gloss	Omission	Neutralization	Cultural Substitution
Numerical Value NV	(3)	(2)	(1)	(1)	(2)	(3)
No. of Occurrences X	X ₁	X ₂	X ₃	X ₄	X ₅	X ₆
Procedure Value Y	Y ₁ =X ₁ *3	Y ₂ =X ₂ *2	Y ₃ =X ₃ *1	Y ₄ =X ₄ *1	Y ₅ =X ₅ *2	Y ₆ =X ₆ *3
Strategy Value Z	Z ₁ =Y ₁ +Y ₂ +Y ₃			Z ₂ =Y ₄ +Y ₅ +Y ₆		
Percentage P	P ₁ =(Z ₁ *100)/(Z ₁ +Z ₂)			P ₂ =(Z ₂ *100)/(Z ₁ +Z ₂)		

The given table has been used for quantitative analysis of all the 11 stories. In this table, Ramière's foreignization-domestication scale has been changed into the tabular form with two main columns for foreignization and domestication having their respective procedures. Numerical value of each procedure is given under its name, such as borrowing

has a numerical value 3. Negative signs with domesticating procedures have been omitted as they have no use in calculations. In order to find out the percentages of domestication and foreignization, following steps have been followed:

First of all, number of occurrences (X) of each procedure in the story, which shows how many times the particular procedure has been used for translating CSIs, is recorded. Then, these numbers of occurrences are multiplied by the respective numerical values of the procedures to measure procedure values (Y). Next, total procedure values of all the three foreignizing procedures are calculated, which is equal to strategy value (Z₁) i.e. foreignization. Domestication is calculated in the same way by adding procedure values for all the three domesticating procedures. It is denoted by Z₂. Finally, percentages of foreignization (P₁) and domestication (P₂) in the story are calculated with the help of given formulae. These percentages inform us about the dominant strategy adopted in the translation of the story. Formulae used in the calculations are summarized as follows:

$$Y = X * NV$$

$$Z_1 = Y_1 + Y_2 + Y_3$$

$$Z_2 = Y_4 + Y_5 + Y_6$$

$$P_1 = (Z_1 * 100) / (Z_1 + Z_2)$$

$$P_2 = (Z_2 * 100) / (Z_1 + Z_2)$$

3.7. Results/Findings

Findings have been recorded after comprehensive and systematic qualitative and quantitative analyses. Conclusions are drawn on the basis of these findings which ultimately answer the main research questions.

CHAPTER 4

DATA ANALYSIS

This chapter contains qualitative and quantitative analyses of the selected 11 short stories from *the Oxford Book of Urdu Short Stories*. It comprises of content analysis of the text as well as quantitative analysis in order to find out degree of foreignization and domestication in these stories for a comparative study.

4.1. Analysis of *Chessplayers*

Chessplayers is the first short story in this anthology. The author of the story, Premchand (1880-1936), has so masterfully crafted this story that it leaves an imprint on the reader's mind.

In this story, Premchand shares his views on the state of affairs during the reign of Nawab Wajid Ali Shah. He reflects on the reasons that lead to the downfall of the kingdom of Oudh. The story is set in Lucknow, which is mired in decadence. People are so self-indulgent and absorbed in licentiousness that they don't know what is happening in the world and how western nations are expanding their influence and seizing power in the land.

The story provides a thought-provoking account of the lives of two friends who do nothing but play chess from sunrise until late at night. When it comes to playing chess they become lost to the world and fight the battles on the chessboard as if two fierce warriors are fighting in the battlefield. Their wives being so displeased with their hobby force them to take their game out of the houses. The two men start going to an abandoned place to quench their thirst for chess. One day, while they are playing their game, British army march into the city and go past them. After a while, they hear the news that the last Nawab of lucknow, Wajid Ali Shah has been deposed by the British army, who have seized control of the area. However, their game proves to be more important to them than the fact that they have lost their independence. They keep playing chess. Mirzaji having lost three games in a row becomes irritable and impatient. To make matters worse, Mir Sahib starts

taunting him by reciting poetry and making jokes. They begin arguing and soon their argument deteriorates into a much worse situation. They start insulting each other and one another's families. Those who were not much concerned about the downfall of their kingdom, draw their swords at each other to fight their last battle in the name of honour. Their swords flash and both fall to the ground mortally wounded, leaving behind the grieving kings of the chess looking at their corpses in melancholy.

This story is quite rich in Urdu CSIs including references to the history, religion and life of people in Lucknow at the time. The analysis of the story in order to compare foreignization and domestication in it is given as follows:

4.1.1. Borrowing

Borrowing is used to transfer a CSI from the ST to the TT by transliterating it. CSIs which have been borrowed from the Urdu text are these:

Table 4.1.1.

Instances of borrowing in Chessplayers

Borrowing					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
2	Sajjad Ali	سجاد علی	Names of persons	6	Ethnographical References
2	Roshan Ali	روشن علی			
4	Abbasi	عباسی			
12	Ghaziuddin	غازی الدین			
2	Mirza	مرزا			
2	Mir	میر			

1	Nawab	نواب	Forms of	3	
3	Sahib	صاحب	address		
9	Jan-e-Alam	جان عالم			
3	Ji	جی	Words used after names to show respect and affection	1	
1	Attar	عطر	Objects from daily life	1	
8	Mughal	مغلیہ	References to history, religion, etc.	2	
9	Hindu	-			
4	Karbala	کربلا	Names of places: cities, towns, etc.	2	Geographical
8	Gomti	گومتی			
Number of occurrences				15	

In the English translation of this story, 15 cultural references have been borrowed from the Urdu language. Among these, 2 are geographical references, while 13 are ethnographical references.

Göte Klingberg (1986) considers names of persons as culture specific references (as cited in Wolf, Coats, Enciso, & Jenkins, 2011). In the Urdu language culture, names are often embedded in the history, such as religious history, as people are named after famous personalities in the history of Islam, etc. Normally, we can readily know about one's cultural background by hearing their name. In the story, all of the names of persons

have been borrowed except for one. Among these names Mirza and Mir are the family names which are related to their castes. Abbasi is also a caste, but here this name is not used as a caste.

A rich vocabulary regarding forms of address has also been found in this story. It is said that forms of address and their use in different situations for different purposes vary from culture to culture as they resonate with socio-cultural values of people living in different communities (Norrby & Wide, 2015). Three such references, *Nawab*, *Sahib* and *Jan-e-Alam* have been borrowed. Cultural nature of forms of address and their translation procedures are discussed in detail in ‘Cultural Substitution’ section. In order to enhance the understanding about them, a comparison have been made between forms of address in the Urdu and English languages. This discussion can make a point about how these are different from each other in their nature and usage.

In the Urdu language, there are some words which are used after names or some forms of address to show respect and affection for someone, such as *ji* in ‘Mirzaji’. This word cannot stand alone on its own and no alternative word of this kind exists in English.

Category of borrowed objects from daily life consists of *attar*, a fragrant oil. The next row in the table has *Mughal* and *Hindu* as culture specific references. Both these terms have been used as adjectives in the text. Reference to ‘*Mughal* era’ has been made while giving information about a mosque which dates back to the time of Mughal Empire in Indo-Pak subcontinent. *Hindu*, a cultural term related to Hinduism, qualifies ‘moneylenders’ in the story.

The last category has names of places, *Gomti* and *Karbala*, which have been borrowed from the Urdu text. *Karbala* also has a historical and religious significance. This is the sacred place where grandson of Prophet Muhammad ﷺ, Imam Hasan, was martyred.

4.1.2. Literal Translation

In this section, those phrases are analysed which have been literally translated while translating this story into English.

Table 4.1.2.

Instances of literal translation in Chessplayers

Literal Translation					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
4	To drink blood	خون پینا	Idioms, proverbs, fixed expressions, etc.	3	Ethnographical References
6	To sink in the ground out of embarrassment	شرم سے زمین میں گڑنا			
10	To weep tears of blood	خون کے آنسو رونا			
Number of occurrences				3	

Only 3 idioms, which fall under the category of ethnographical references, have been literally translated: ‘to drink blood’ (خون پینا), which is used when one is very angry and furious; ‘to sink in the ground out of embarrassment’ (شرم سے زمین میں گڑنا); ‘to weep tears of blood’ (خون کے آنسو رونا). People use the last expression to express gloominess over something.

4.1.3. Gloss

Gloss is the additional description of a lexical item, which is added by the translator to explain the meaning of it. A gloss can be internal or external. Internal gloss forms an indistinct part of the text, while external gloss is added separately, such as in the form of a footnote or endnote.

Table 4.1.3.

Instances of gloss in Chessplayers

Gloss					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
1	Wajid Ali Shah	واجد علی شاہ (External gloss)	Names of persons	1	Ethnographical References
2 5	Paan Hookah	پان حقہ (External gloss)	Objects from daily life	2	
4	Martyr of Karbala	شہید کربلا (External gloss)	References to history, religion, etc.	1	
3	Hakim	حکیم (External gloss)	References to work and professions	1	
6	Kathak	کتھک (External Gloss)	References to games and leisure	1	
1	Lucknow	لکھنؤ (External Gloss)	Names of places: cities, towns, etc.	1	Geographical References
Number of occurrences				7	

7 of the cultural references have been glossed. These references consist of 1 geographical and 6 ethnographical references.

All of the above references are borrowed from the SL to the TT. However, because of the reason that external glosses have been provided in the endnotes for all of these references, they are deemed to have external gloss as their translation procedure. Information about Wajid Ali Shah, the last nawab of Lucknow, is given in the endnotes. *Paan* and *hookah* have also been described with the help of an external gloss. Location of the place ‘Karbla’ has also been provided along with other information about it and about ‘Martyr of Karbala’, Imam Husain (grandson of the Prophet Muhammad ﷺ), who was martyred at this place.

Other references which have been explained with the help of a gloss are *hakim*, a medical practitioner of local medicines; *kathak*, a specific kind of dance; and *Lucknow*, a city in India.

4.1.4. Omission

Some of the CSIs have been entirely omitted from the TT, which are as follows:

Table 4.1.4.

Instances of omission in Chessplayers

Omission					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
10	-	والله	References to Allah (God)	1	Ethnographical References
5	-	صاحبہ	Forms of address	3	
8	-	حضرت			
9	-	جناب			
5	-	اجی	Vocatives	1	

2	-	جی	Words used after names to show respect and affection	2
12	-	جان		
1	-	مسی	Objects from daily life	6
1	-	مدک		
8	-	چلم		
12	-	کٺار		
12	-	(پیش) قبض		
12	-	شیر پنجه		
1	-	پوباره	References to games and leisure	1

1	-	زیر و زبر کرنا	Idioms, proverbs, fixed expressions, etc.	10				
2	-	دھوبی کا کتا گھر کا نہ گھاٹ کا						
2	-	جولابے کا غصہ داڑھی پر						
2	-	پاؤں میں مہندی لگانا						
4	-	بوائیاں اڑنا						
7	-	حواس اڑنا						
7	-	اوسان خطا ہونا						
7	-	بلا سر پر آنا						
12	-	ہم نوالہ و ہم پیالہ						
12	-	ادھر یا ادھر						
4	-	سبحان اللہ				Exclamatory words	3	
4	-	ہائیں ہائیں						
5	-	اف						
Number of occurrences				27				

27 ethnographical references used in the ST have been omitted in the English translation of *Chessplayers*.

The omitted reference **واللہ** has its origin in the Arabic language and is often used by Muslims. They say it when they swear by almighty Allah about something.

Three forms of address **صاحبہ**, **جناب** and **حضرت**, a vocative **اجی**, and two words **جی** and **جان**, which are used after names or some forms of address, have also been omitted. Objects from daily life which have been subjected to omission are these: **مسی**, a cosmetic product applied on lips and teeth; **مدک**, a specific kind of local drug; **چلم**, a part of hookah; **کٹار**, **قبض** (پیش), and **شیر پنجه**, local objects used in fighting. Another omitted Urdu culture

reference is چوسرہ, a specific term used while playing some local dice games such as چوسر. It represents specific moves in these games.

The omitted idiomatic expressions are these: زیر و زبر کرنا (to destroy or ruin something); جولاہے کا غصہ داڑھی پر (to take out one's anger on someone or something that has nothing to do with the real cause); حواس اڑنا, ہوائیاں اڑنا (to be unwilling to do something for no good reason); ہم نوالہ و (to be shocked or taken aback); اوسان خطا ہونا (to get into trouble); ہم پیالہ (to have very friendly relations with someone); ادھر یا ادھر (to be ready to take one's chances).

اف and ہائیں ہائیں, سبحان اللہ are the omitted exclamatory words and phrases. The first one is an Arabic phrase used to praise someone, while the other two represent feelings of being unhappy about something.

4.1.5. Neutralization

Some of the cultural references from the SL have been neutralized by replacing them with a non-cultural reference from the TL.

Table 4.1.5.

Instances of neutralization in Chessplayers

Neutralization					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
8	By God	واللہ	References to Allah (God)	1	Ethnogr apical

2	Wife	بیگم	Forms of address	4
7	The court	حضور		
8	The man	حضرت		
12	Ancestor	بزرگ		
1	Bread	روٹی	Objects from daily life	4
2	Sumptuous food	قورمہ		
2	Sumptuous food	پلاو		
10	Light	چراغ		
4	Strange man	نامحرم	References to religion, its practices, etc.	3
10	Call for prayer	اذان		
10	Prayer	نماز		
2	Maid servant	مہری	References to work and professions	4
6	Street actors	بھانڈ		
8	Baker	نانبائی		
10	Judge	قاضی		
1	Dice game	چوسر	References to games and leisure	2
11	Romatic poetry	غزل		

1	Enthusiastically	شدمد سے	Idioms, proverbs, fixed expressions, etc.	13
3	To be about to die	دم لیوں پر ہونا		
3	To demolish	دھرے کا دھرا رہ جانا		
4	If he is angry it will be his own loss	رانی روٹھیں گی اپنا سہاگ لیں گی		
5	To spoil	سر پر چڑھانا		
6	To relieve herself of the ordeal	بلا سر سے تلے		
6	To hate	ایک آنکھ نہ بھانا		
7	To pay no heed	جوں نہ رینگنا		
7	To quarrel	تو تو میں میں		
7	Annoyance	شکر رنجیاں		
7	Petrified	روح فنا ہونا		
8	To neither eat nor drink	دانہ پانی حرام ہونا		
8	Daybreak	منہ اندھیرے		
6	All day	(آٹھوں) پہر	Units of measurement	2
6	An hour or two	گھڑی دو گھڑی		
10	Luminous	پر نور	Other cultural references	1
Number of occurrences				34

34 ethnographical references have been neutralized while translating the story.

والله has been translation as ‘by God’, which is an act of neutralizing the original reference because ‘god’ can refer to any entity that is worshiped, while الله in Islam is the supreme power who has an absolute control over this universe. It is believed that no one can equal Him in any aspect.

Neutralized forms of address consist of these: بیگم, حضور, حضرت and بزرگ, which have been translated as ‘wife’, ‘the court’, ‘the man’ and ‘ancestor’ respectively. In Urdu, word بزرگ has respect and honor associated with it, while ancestor is a neutral term.

Among food items, روٹی has been replaced by ‘bread’, which is a neutral term as the item exists in both the cultures. قورمه and پلاو are the traditional foods in the culture of Urdu speaking people, which have been neutralized by their translation ‘sumptuous food’. Last item in the category of neutralized objects from daily life is چراغ, a special kind of local lamp made of clay and having a particular shape. It has been translated as ‘light’.

Some of the religious concepts related to Islam have also gone through neutralization. In Islam, people who cannot enter into a marriage contract with each other are called محرم. This reference has been neutralized by its translation ‘a strange man’. Religious concepts of اذان and نماز have also been neutralized in the translated text as they translate as ‘call for prayer’ and ‘prayer’ respectively. These translations have generalized these specific religious practices.

As far as references to work and professions are concerned, in the Urdu culture, there are some specific professions which don’t exist in the English culture, such as مہری, palanquin-bearer’s wife. It has been translated as ‘maidservant’ which has neutralized the original reference ‘palanquin’ that is not used in the English culture. Similarly, ‘street actors’, the translation of بھانڈے, has also neutralized the original term because بھانڈے are professional actors who amuse people by their specific kind of talk and performance. They come or people call them on special occasions. نان نانبائی has been derived from the word نان and thus refers to the person who makes نان and روٹی. Translating it as ‘baker’ is also a generalization and hence neutralization of the original term. Another Urdu culture reference to work is قاضی, which has been neutralized by the term ‘judge’. قاضی specifically refers to a person who is well versed in Islamic Shari’a and passes judgment accordingly.

‘Dice game’, translation of چوسر, does not refer to that specific game, while غزل, which has a specific structure in the Urdu poetry, has been neutralized by the phrase ‘romantic poetry’.

Many of the idiomatic expressions, given in the table, have been neutralized while translating them. They include those expressions as well which are idiomatic but exist in both the cultures with the same meaning, such as روح فنا ہونا has been translated as ‘petrified’. ‘To petrify’ is an idiomatic expression but it exists in the Urdu culture as well with the expression پتھرا جانا, so ‘to petrify’ is regarded as neutralization as it is not specific to any one culture, rather exists in both the cultures.

In the Urdu culture, a measure of time پھر is used which represents the eighth part of a day, i.e. three hours. The expression اٹھوں پھر includes this reference but is neutralized and translated as ‘all day’, which does not contain the original reference. Similarly, گھڑی represents the 2/5 part of an hour, i.e. 24 minutes, which has been translated as ‘an hour’.

An adjective پر نور has been translated as ‘luminous’. However, نور is a cultural concept which cannot be represented by ‘luminous’. The original reference is used to describe brightness on such a person’s face who is righteous and their bright face is a reflection of their good deeds.

4.1.6. Cultural Substitution

Some of the Urdu CSIs have been substituted by English CSIs, which is referred to as cultural substitution. If a non-CSI from the Urdu language has been substituted by an English CSI, it is also deemed cultural substitution. The given table contains culturally substituted references as follows:

Table 4.1.6.

Instances of cultural substitution in Chessplayers

Cultural Substitution					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
2	Gentlemen	صاحب	Forms of address	9	Ethnographical References
2	Madam	صاحبہ			
4	Madam	بیگم			
4	Master	میاں			
6	Madam	حضور			
9	His Majesty	حضور			
10	Ladies	بیگمیں			
10	His Majesty	حضور عالی			
11	Sir	جناب			
1	Bacchanalia	مستی	References to history, religion, etc.	2	
5	Saint	ولی			

1	Walk of life	زندگی کا شعبہ	Idioms, proverbs, fixed expressions, etc.	6
2	Time and again	بار بار		
7	Now and then	کبھی کبھی		
8	In the twinkling of an eye	چٹکیوں پر		
8	To be lost to everything	دین دنیا کی فکر نہ رہنا		
12	To blacken (somebody)	منہ میں کالکھ لگانا		
10	Alas	ہائے	Exclamatory words	1
Number of occurrences				18

18 Urdu references have been substituted with the English CSIs. All of these are ethnographical references.

Forms of address are considered as culture-specific because they represent a particular way of thinking in which the speaker addresses someone. These ways become a part of the cultures. Besides, they are used in different contexts in their respective cultures. Some forms are more respectable than others. Some English forms of address are now frequently used in the Urdu language, such as madam, sir and lady. In the translation, forms of address have been treated in four different ways: they have been borrowed, neutralized, omitted and/or substituted with a form of address from the English culture. بیگم, صاحبہ, have been substituted by 'madam' in the TT. In the Urdu culture, بیگم is normally used with صاحبہ as بیگم صاحبہ or at the end of a name as a post title (POT), in the same way as صاحبہ is used. They are used alone as well, but when بیگم is used alone, it is usually used by a husband to address his wife. The different meanings and use of forms of address make forms of address culture specific.

میاں and جناب have been substituted with ‘master’ and ‘sir’ respectively. Master is used to address someone who is in control formally with respect, while میاں can be used to address some other person as well. Similarly, there are situations in which جناب and sir are not interchangeable, such as is in educational institutes, sir is used to address a teacher, جناب is not normally used in this context by a student.

To address the ruler, حضور and جان عالم have been used in the ST. The former has been replaced by ‘His Majesty’. حضور can be used to address people other than a ruler. On the contrary, His Majesty in the English culture is used solely to address a King or Queen.

The next category includes مستی, which has been translated as ‘bacchanalia’, which is a cultural substitution as a non-CSI from the ST is replaced by a CSI of the English language. Bacchanalia has been derived from the name Bacchus, a Greek god of wine and wild enjoyment. This reference can only be found in the English language and is not part of Urdu culture and its language. Translation of ولی as ‘saint’ is also a cultural substitution because ولی is a Muslim who has a strong bond with Allah, while saint in Christianity is someone who is recognized as holy by a Christian church.

Among idiomatic expressions, ‘walk of life’ has been substituted for زندگی کا شعبہ. Similarly, five more idiomatic expressions from English have replaced the Urdu text, which is deemed cultural substitution.

Most of the exclamatory words have been omitted except for one ہائے, which has been substituted by an English culture specific exclamation ‘alas’. ہائے can be used in various contexts distinct from ‘alas’: It can be used to express that somebody is sorry or sad about something. It can also be used to express pain. Another context can be that someone is annoyed over something. On the contrary, ‘alas’ is only used to express sadness.

Exclamations represent feelings and emotions of the speaker. The context in which they are used and their realization can vary from culture to culture. Exclamations from different cultures differ from each other pragmatically and socio-linguistically (Adrefiza, 2014).

4.1.7. Comparison of Foreignization and Domestication

A comparison between foreignization and domestication in *Chessplayers* on the basis of analyzed CSIs has been made as follows:

Table 4.1.7.

Comparison between foreignization and domestication in Chessplayers

Strategy	Foreignization			Domestication		
Procedure	Borrowing	Literal Translation/ Calque	Gloss	Omission	Neutralization	Cultural Substitution
Numerical Value NV	(3)	(2)	(1)	(1)	(2)	(3)
No. of Occurrences X	15	3	7	27	34	18
Procedure Value Y	45	6	7	27	68	54
Strategy Value Z	58			149		
Percentage P	28%			72%		

A comparison of foreignization and domestication in the story reveals that the translated text is highly domesticated as foreignization is 28%, while domestication is 72% in the English version of *Chessplayers*. These percentages have been calculated by following these steps: The number of occurrences (X) of each procedure has been multiplied by its numerical value, such as in case of borrowing, $15 \times 3 = 45$. Then, procedure values (Y) of all the three foreignizing procedures and that of domesticating procedures have been

added separately: $45+6+7=58$ and $27+68+54=149$ respectively. The last step is to find to percentages of foreignizing and domesticating strategies in the usual way a percentage is calculated, i.e. by dividing each strategy value with the total value ($58+149=207$); and then multiplying it by 100:

Foreignization: $(58*100)/207 = 28\%$

Domestication: $(149*100)/207 = 72\%$

4.2. Analysis of *the Shroud*

The Shroud has been written by Premchand (1880-1936). His stories *Chessplayers* and *the Shroud* are the first two stories of the anthology. In *the Shroud*, Premchand again focuses the decadence and selfishness of man.

The two main characters Madho and his father Ghesoo are living in abject poverty. However, their misery is not only because of the prevailing unfavourable circumstances for poor in the society, but also because they are too bone idle to work even if they get any opportunity to earn a living. Their cruel selfishness causes the death of Madho's child and wife in labour as both of them refuse to call a doctor or do anything to help her. In fact, they feel relieved that they will not have to provide for the child or the mother. Their insensitivity and meanness do not end here. When people of the village give them some money out of pity to buy a shroud for the dead woman, they go into a tavern and spend all the money feasting magnificently and drinking alcohol.

Foreignization and domestication in this story have been analyzed as follows:

4.2.1. Borrowing

Borrowing has been observed in the following four categories of CSIs:

Table 4.2.1.

Instances of borrowing in the Shroud

Borrowing					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
14	Budhya	بدھیا	Names of persons	3	Ethnographical References
14	Ghesoo	گھیسو			
14	Madho	مادھو			
16	Jaggery	گڑ	Objects from daily life	2	
17	Chutney	چٹنی			

18	Brahmin	بامن (برہمن)	References to caste, social class, etc.	1	
15	Rupee	روپیہ	Units of measurement	3	
18	Anna	آنہ			
18	Seer	سیر			
21	Ganga	گنگا	Objects related to physical geography	1	Geographical References
Number of occurrences				10	

The number of borrowed references in *the Shroud* is 10. There are 9 ethnographical references, while the remaining 1 is a geographical reference.

All the three names of persons have been borrowed from the Urdu text and are transliterated as Budhya, Ghesoo and Madho. As for objects from daily life, two instances of borrowing have been recorded: چٹنی and گڑ. The former has been translated as ‘jaggery’. گڑ is an Urdu CSI, which does not exist in the English culture. Other similar items such as molasses or treacle do exist but they cannot refer to گڑ in particular. However, ‘jaggery’, a term which found its way to the English language from Sanskrit, is used to refer to گڑ. It is considered as borrowing because of the fact that jaggery is used in the Indian English only and it does not refer to any item in the English culture. The other borrowed term چٹنی is a food item.

Reference to *Brahman*, a person who belongs to the highest Hindu caste, has also been borrowed. Two monetary units ‘rupee’ and ‘anna’, along with another unit of measure ‘seer’ have also found their way to the English text through transliteration.

The only borrowed geographical reference found in the TT is ‘Ganga’, a river in India also known as ‘the Ganges’.

4.2.2. Gloss

Glosses have been provided for these CSIs in the endnotes:

Table 4.2.2.

Instances of gloss in the Shroud

Gloss					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
14	Hookah	چلم	Objects from daily life	6	Ethnographical References
17	Poori	پوری			
17	Raita	رائتہ			
17	Kachori	کچوری			
17	Paan	پان			
17	Dhoti	دھوتی			
		(External Gloss)			
21	Bathe in Ganga	پاپ دھونے گنگا میں جانا	References to religion, cultural events, rituals, etc.	1	
Number of occurrences				7	

7 ethnographical references have been glossed in this story.

In translating چلم as *hookah*, part has been replaced by whole object. However, due to the fact that *hookah* has been described with the help of an external gloss, it is considered that gloss procedure has been used in this case. Four items of food *poori*, *raita*, *kachori* and *paan* have also been described by external glosses in the endnotes. The other reference

in this category that has been glossed is *dhoti*, a traditional dress normally worn by people in rural areas.

A reference to ‘bathe in Ganga’ is also used in this story, which is categorized under cultural and religious events and ceremonies. Ganga also known as Ganges is the river in India which is considered sacred. It is believed that who bathe in Ganga will be free from all the sins, so as a religious practice Hindus bathe in Ganga for salvation from sins.

4.2.3. Omission

Three of the references have been omitted from the TT, which are recorded as follows:

Table 4.2.3.

Instances of omission in the Shroud

Omission					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
18	-	صاحب	Forms of address	1	Ethnographical References
18	-	جیسے چیل کے گھونسلے میں ماس	Idioms, proverbs, fixed expressions, etc.	2	
18	-	طوعا و کرہا			
Number of occurrences				3	

The number of omitted Urdu CSIs is 3. These are ethnographical references.

A commonly used form of address صاحب has been omitted, while two of the idioms طوعا و کرہا, used to refer to something extremely scarce, and جیسے چیل کے گھونسلے میں ماس, used to do something unwillingly, have not been transferred to the TT.

4.2.4. Neutralization

Neutralization is the most frequently used translation procedure in the translation of this story. It has been employed for translating the CSIs belonging to 10 different categories.

Table 4.2.4.

Instances of neutralization in the Shroud

Neutralization					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
16	God	بہگوان	References to god	1	Ethnographical References
16	Village chief	ٹھاکر	Forms of address	2	
20	Queen	رانی			
18	Bread	روٹی	Objects from daily life	2	
19	Sweetmeat	گڑک			
16	Wedding	بارات	References to religion, cultural ceremonies, rituals, etc.	3	
17	Funeral	کریا کرم			
21	Make offerings	جل چڑھانا			
14	Tanner	چمار	References to caste, sect, social class, race, etc.	1	

14	To make their hearts sink	کلیجہ تھام لینے	Idioms, proverbs, fixed expressions, etc.	7	
14	Could (not) be persuaded to	(کام کرنے کی) قسم تھی			
18	To give a funeral	مٹی پار لگانا			
18	To perform last rites	مٹی اٹھانا			
18	To be a waste	کالے کمبل پر رنگ چڑھانا			
18	To go about loudly proclaiming	ڈھنڈورا پیٹنا			
16	To toil	جگر توڑ			
18	To wail	ہائے ہائے کرنا	Exclamatory words	1	
18	Bastard	حرام خور	Swearing	2	
19	Go to hell	تمہارا سر			
21	Temple	مندر	Names of places	1	Geographical References
17	Spinach	ساگ	Flora	1	
Number of occurrences				21	

2 geographical and 19 ethnographical references from the ST have been neutralized, which makes the total number of neutralized Urdu CSIs 21.

Translation of *بہگوان* as 'god' is neutralization of this reference, which is related to Hinduism. Every religion has some specific concepts attached to their religion-related terms. A large number of deities are worshiped in Hinduism, who are called *بہگوان*. The term god represents any entity who is worshiped, but it cannot represent the specific deities worshiped by Hindus. Hence, god is a general term. Its use instead of *بہگوان* is an act of neutralization.

Among the forms of address, *ٹھاکر* has been replaced by the 'village chief', which has limited the meaning of the original term. *ٹھاکر* is someone who is not only a village chief but also a landholder. It also refers to a caste of Hindus that has a high social status. The other such reference *رانی* has been translated as 'queen'. Queen is regarded as a non-cultural reference because the main idea exists in Urdu culture in the form of *ملکہ*, but *رانی* is used in contexts different from queen. Among Hindus, it is a title used for honourable women in the society. In general, wife of *راجا* is called *رانی*, but it has been used in the former context of an honorable woman in the text.

Two of the food items *روٹی* and *گڑک* have been neutralized as the former has been replaced by a non-CSI, while the latter has been neutralized with the help of a general term 'sweetmeat' that can describe it generally but cannot denote to that specific item.

All the references to cultural events and ceremonies except for one have been neutralized. *کریا کرم* refers to a Hindu funeral ceremony in which a dead body is cremated observing specific rituals, while its translation 'funeral' cannot give the same kind of idea. *جل چڑھانا*, a religious practice in Hinduism in which water is offered as a ritual, has also been neutralized by replacing the term with 'offering'. One of the cultural events in the Urdu culture, is the arrival of bridegroom's party in the form of a procession at bridal's parents' home. This is called *بارات*, which has been translated as a culturally neutral term 'wedding'.

The term *چمار*, a person belonging to the Hindu caste of menial workers, has been neutralized by the 'tanner'.

Most of the idiomatic expressions have gone through neutralization. Two instances of swearing have been recorded, which have been replaced by culturally neutral terms, 'bastard' and 'go to hell', while the only reference to an exclamation *ہائے ہائے کرنا* has been translated as 'to wail'.

مندر, the holy place of Hindus for prayer, has been translated as ‘temple’ which is in fact neutralization of the original term.

ساگ, a leafy green vegetable, is the only reference to flora. It has been replaced by ‘spinach’, which is regarded as neutralization as spinach is common in both the cultures, while ساگ is the indigenous plant of this region.

4.2.5. Cultural Substitution

Only one Urdu CSI has been substituted with an English culture specific term.

Table 4.2.5.

Instances of cultural substitution in the Shroud

Cultural Substitution					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
16	Master	سرکار	Forms of address	1	Ethnographical References
Number of occurrences				1	

Only one ethnographical reference from the SL has been substituted with a cultural reference from the TL.

For a form of address سرکار, ‘master’ has been used. Although both these terms share a common semantic space to some extent, سرکار has a wider scope. In Urdu culture, this term is also used to refer to the government or some other administrative authority. Different contexts for the use of these two terms provide the ground to deem this translation a cultural substitution.

4.2.6. Comparison of Foreignization and Domestication

Foreignizing and domesticating strategies adopted by the translator for this translation are compared as follows:

Table 4.2.6.

Comparison between foreignization and domestication in the Shroud

Strategy	Foreignization			Domestication		
Procedure	Borrowing	Literal Translation/ Calque	Gloss	Omission	Neutralization	Cultural Substitution
Numerical Value NV	(3)	(2)	(1)	(1)	(2)	(3)
No. of Occurrences X	10	-	7	3	21	1
Procedure Value Y	30	-	7	3	42	3
Strategy Value Z	37			48		
Percentage P	44%			56%		

The analysis of this story reveals domestication as the dominant strategy adopted by the translator for translating it. Percentages of domestication and foreignization are 56% and 44% respectively. These are calculated as follows: First, procedure values (Y) of all the translating procedures are figured by multiplying number of occurrences (X) of the procedures by their respective numerical values (NV), for instance in case of neutralization, $21 \times 2 = 42$. Next, the values of three foreignizing procedures are added to calculate

foreignizing strategy value: $30+0+3=37$. Similarly, domesticating strategy value is also calculated: $3+42+3=48$. The total of foreignizing and domesticating strategy values is $37+48=85$, which is used in the computation of their percentages:

Foreignization: $(37*100)/85 = 44\%$

Domestication: $(48*100)/85 = 56\%$

4.3. Analysis of *the Name Plate*

The Name Plate by Ghulam Abbas (1907-1983) is a story of human desires and longings for advancement in life regardless of the impermanent nature of human existence.

In this story, Sharif Husain, who is a grade 2 clerk, happens to find an elegantly engraved piece of marble. Looking at the spotless artistic slab of marble, he decides to get his name carved on it and turns it into a name plate. This name plate changes his inside world where he starts to cherish new hopes and nurture delicate desires. He starts dreaming about progressing in his field and becoming a superintendent. He yearns to get promoted to higher ranks in order to have a prosperous life, in which he can afford to live in a beautiful house, a perfect setting for displaying the beautiful name plate at the entrance.

Years go by and with the passing years his hopes and desires begin to fade away. The name plate lies like a useless thing in the house. His children grow up and start doing their jobs, while he grows old and infirmities of old age overtake him. Then, one day he passes away leaving behind his grieving children. His eldest son, while going through some old stuff, finds the marble name plate with his father's name engraved on it. He starts feeling sad about his departed father whom he really loves. Suddenly, an idea crosses his mind. He goes to an engraver and make some changes in the inscription of the name plate and then have it set up over the grave of his father.

Culture specific references are analysed for finding out domestication and foreignization in the story as follows:

4.3.1. Borrowing

Borrowing of the CSIs from the ST has been recorded in the given seven categories.

Table 4.3.1.

Instances of borrowing in the Name Plate

Borrowing					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
23	Sharif Hussain	شريف حسين	Names of persons	1	Ethnographical References
24	Babu	بابو	Forms of address	1	
24	Biri	بيڑی	Objects from daily life	2	
25	Sitar	ستار			
30	The Qur'an	قرآن مجيد	References to religion, etc.	1	
26	Mughal	مغل	References to caste, race, etc.	1	
23	Rupee	روپے	Units of measurement	2	
23	Annas	آنے			
25	Jamia Mosque	جامع مسجد	Names of places: cities, towns, etc.	2	Geographical References
31	Mosque	مسجد			
Number of occurrences				10	

Borrowed references in *the Name Plate* are 10 in total, among which 2 are geographical and 8 are ethnographical references.

The only name in the ST ‘Sharif Hussain’ has been borrowed. He is the main character of the story and the only person whose name has been mentioned. Names of the other characters have not been disclosed. Borrowing has also been employed to translate *بابو*, a form of address used to address a man who is from a city.

Two borrowed objects from daily life are *biri* and *sitar*, former is a local smoking object, while latter is a traditional musical instrument, which is very common in Pakistan and India.

The reference to the *Qura'an*, the holy book revealed to the last Prophet Muhammad ﷺ, has also been borrowed.

Other borrowed references include *Mughal*, a caste; and two monetary units *rupee* and *anna*. *Anna* is no longer used as a currency in Pakistan.

Geographical references include ‘mosque’ and ‘jamia mosque’, which have been borrowed. ‘Jamia mosque’ is the main mosque in an area, where Friday and Eid prayers are offered by Muslims. The word ‘mosque’, a place where Muslims offer their prayers five times a day, has actually been derived from the Arabic word *مسجد*. So, the translation procedure is deemed borrowing.

4.3.2. Gloss

Only one CSI has been described by an external gloss.

Table 4.3.2.

Instances of gloss in the Name Plate

Gloss					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
23	Pooris	پوریاں (External Gloss)	Objects from daily life	1	Ethnographical References
Number of occurrences				1	

Only 1 ethnographical reference has been glossed. An external gloss for *pooris*, a traditional food in Pakistan and India, has been given in the endnotes.

4.3.3. Omission

Following three Urdu culture references have been entirely omitted from the TT:

Table 4.3.3.

Instances of omission in the Name Plate

Omission					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
26	-	اجی	Vocatives	1	Ethnographical References
28	-	سبز باغ دکھانا	Idioms, proverbs, fixed expressions, etc.	2	
29	-	پے در پے			
Number of occurrences				3	

3 ethnographical references have been omitted. *اجی* is a vocative in Urdu, while *سبز باغ دکھانا* and *پے در پے* are Urdu idiomatic expressions. Former is used when someone deceives a person by giving them false hopes, and latter means ‘one after another’.

4.3.4. Neutralization

Neutralization has been used more than any other translation procedure for translating CSIs in this story.

Table 4.3.4.

Instances of neutralization in the Name Plate

Neutralization					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
30	Bedstead	چارپائی	Objects from daily life	2	Ethnographical References
31	Bed	چارپائی			
25	Mendicant	سنیاسی	References to religion, cultural practices, etc.	2	
31	Pilgrimage to Makkah	حج			
23	Eatery	حلوائی	References to work and professions	3	
24	Medico	حکیم			
25	Amulet sellers	تعویذ گنڈے بیچنے والے			

29	Practices	رنگ ڈھنگ	Idioms, proverbs, fixed expressions, etc.	7	
29	Matter of luck	لطیفہ غیبی			
30	To be dejected	دل بچھ جانا			
30	Cannot concentrate	جی نہ لگنا			
31	Better days	فارغ البالی			
31	Spend a good deal of time (in the mosque)	(مسجد کی) رونق بڑھانا			
31	Sit by him day and night	پٹی سے لگنا			
26	Pavilion	بارہ دری	Names of places: cities, towns, etc.	1	Geographical References
Number of occurrences				15	

15 Urdu culture references have been neutralised while translating them. 14 of these references are ethnographical. There is only 1 neutralised geographical reference.

For چارپائی, 'bed' and 'bedstead' have been used, which are culturally neutral references because of their existence in both the cultures. چارپائی is a commonly used object in the Urdu culture that cannot be denoted by its translations.

A reference to an Islamic practice حج has been neutralized by its translation 'the pilgrimage to Makkah'. The term حج carries all the rites which are performed for this religious obligation, while its translation 'the pilgrimage to Makkah', does not give the very idea of حج. Connotation of 'mendicant' is also different from سنیاسی, which is specifically used for a Hindu hermit, who has abandoned worldly affairs.

All the three references to work and professions have been neutralized. حکیم has been translated as 'medico', which does not refer to the specific practice a حکیم is in. He is

actually a practitioner of local medicines indigenous to the subcontinent. The other reference حلوائی has been presented as ‘eatery’. The word حلوائی derives from حلوه which is a particular sweetmeat common in the culture of Urdu speaking people. Its translation ‘eatery’ does not encompass the original idea of it. تعویذ گنڈے بیچنے والے are the sellers of تعویذ گنڈے, which are different from amulets. Amulet can be any jewelry, which is supposed to bring good luck, while تعویذ and گنڈے have particular forms and they are supposed to be made in a particular way, which involves recitation and/or writing of specific text on these.

Seven idiomatic expressions that have been mentioned in the table have also gone through neutralization. The last reference بارہ دری is a particular kind of building which has twelve doors and is common in India and Pakistan. Its translation as ‘pavilion’ is an instance of generalization, in which a general term is used in place of a specific one.

4.3.5. Cultural Substitution

Cultural substitution has been employed for four Urdu references in two of the following categories:

Table 4.3.5.

Instances of cultural substitution in the Name Plate

Cultural Substitution					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
26	Sir	حضرت	Forms of address	1	Ethnographical References
26	To make yourself scarce	نظروں سے اوجھل ہونا	Idioms, proverbs, fixed expressions, etc.	3	
26	To strike it lucky	دن پھرنا			
28	To make ends meet	گر ہستی کی فکر کرنا			
Number of occurrences				4	

Cultural substitution has been used for 4 ethnographical references.

The form of address, حضرت, has been culturally substituted with the English term 'sir'. Among other differences which make حضرت and 'sir' cultural references of their respective languages, there is a difference of their usage for genders. Sir can only be used for a male, while حضرت is used for men and women both. It is not usually used to address a woman, but its use with the names of respectable women in the history and religion is common.

Idiomatic expressions دن پھرنا and گر بستی کی فکر have been substituted with English idioms, 'to strike it lucky' and 'to make ends meet' respectively. The third English idiom 'to make yourself scarce' has been used to replace a non-cultural Urdu phrase نظروں سے اوجھل ہونا. As a culture specific reference from English has been used here, the very procedure is regarded as cultural substitution.

4.3.6. Comparison of Foreignization and Domestication

A comparison between foreignization and domestication in *the Name Plate* has been made as follows:

Table 4.3.6.

Comparison between foreignization and domestication in the Name Plate

Strategy	Foreignization			Domestication		
	Borrowing	Literal Translation/ Calque	Gloss	Omission	Neutralization	Cultural Substitution
Procedure						
Numerical Value NV	(3)	(2)	(1)	(1)	(2)	(3)
No. of Occurrences X	10	-	1	3	15	4
Procedure Value Y	30	-	1	3	30	12
Strategy Value Z	31			45		
Percentage P	41%			59%		

59% domestication has been found in the translated story, while the percentage of foreignization is 41%. The text has been domesticated mainly by using neutralization as the translation procedure. In case of foreignization, most of the CSIs have been borrowed as instances of borrowing are 30 and only 1 Urdu culture reference has been glossed.

The percentages of foreignization and domestication have been calculated by following the same steps as before. First of all, number of occurrences of every procedure has been multiplied by the respective numerical value assigned to each procedure, for example in cultural substitution, $4*3=12$. Foreignizing and domesticating strategy values are figured by adding the procedure values of their respective procedures, i.e. $30+0+1=31$ and $3+30+12=45$ respectively. Their percentages are calculated as follows:

Foreignization: $(31*100)/76 = 41\%$

Domestication: $(45*100)/76 = 59\%$

4.4. Analysis of *Open!*

Open by Saadat Hasan Manto (1912-1955) was set against the backdrop of India-Pakistan partition, which left many people scarred for life.

During the chaos and disorder when people were trying to find their loved ones, Sirajuddin was trying to remember when and where he lost his daughter. They managed to escape from the rioters, but he lost her on the way to Mughalpura station from Amritsar. In the camp, he met a group of volunteers who were on their mission to rescue people and bring them to safety. He asked them for help and requested to find his daughter. Those men went to Amritsar and on their way found the girl near Chheharta, but instead of bringing her back they abducted and sexually assaulted her.

The story depicts the dark side and evil behind the façade of nobility and goodness of people. Being short, this four-page story has a few CSIs that are discussed below in terms of their domestication or foreignization in the target text.

4.4.1. Borrowing

This short story contains only four borrowed references from the Urdu language, which belong to three categories of CSIs.

Table 4.4.1.

Instances of borrowing in Open!

Borrowing					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
81	Sirajuddin	سراج الدین	Names of persons	2	Ethnographical References
81	Sakina	سکینہ			
82	Dupatta	ڈپٹہ	Objects from daily life	1	

82	Chheharta	چھہ ہارتہ	Names of places: cities, towns, etc.	1	Geographical References
Number of occurrences				4	

4 Urdu culture specific references, 3 ethnographical and 1 geographical reference have been borrowed in this story.

The two names Sirajuddin and Sakina have been borrowed. Sirajuddin is the main character, and Sakina is her daughter. The other two terms that have been borrowed are ‘dupatta’ and ‘Chheharta’. The former is an article of clothing that women usually use to cover their heads, while latter is the name of a village in India. This short story is bereft of any culture specific forms of address.

4.4.2. Gloss

Gloss has been used to provide information about one ethnographical and two geographical references, which are as follows:

Table 4.4.2.

Instances of gloss in Open!

Gloss					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
84	Shalwar	شلوار (External Gloss)	Objects from daily life	1	Ethnographical References

81	Amritsar	امرتسر	Names of places: cities, towns, etc.	2	Geographical References
81	Mughalpura station	مغل پورہ سٹیشن (External Gloss)			
Number of occurrences				3	

There are 3 glossed references in this story. Glosses have been provided for 1 ethnographical and 2 geographical references.

Shalwar is described as a loose trouser worn by women in Pakistan, India and Bangladesh, and by men mostly in Pakistan. Amritsar is a city in India, while Mughalpura station is a railway station in Lahore.

4.4.3. Omission

Following Urdu homonyms used in two different ways in the ST have been omitted from the TT:

Table 4.4.3.

Instances of omission in Open!

Omission					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
84	-	جی	Vocatives	1	Ethnographical References
81	-	جی	Words used after names to show respect and affection	1	
Number of occurrences				2	

2 ethnographical references have been omitted. جی, which has acted as a vocative at one place and is used to show respect and affection at another place, has not been transferred to the TT.

4.4.4. Neutralization

Two of the Urdu culture references have been neutralized as follows:

Table 4.4.4.

Instances of neutralization in Open!

Neutralization					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
84	Trouser string	ازار بند	Objects from daily life	1	Ethnographical References
83	To feel better	جی ہلکا ہونا	Idioms, proverbs, fixed expressions, etc.	1	
Number of occurrences				2	

There are 2 ethnographical references in the ST that have been neutralized in the TT.

‘Trouser string’ can only give a general idea about the original reference ازار بند, but cannot denote to that particular piece of clothing.

‘To feel better’ has been used in place of the Urdu idiom جی ہلکا ہونا, which is also an act of neutralization.

4.4.5. Comparison of Foreignization and Domestication

A comparison of foreignizing and domesticating strategies used in *Open!* has been given as follows:

Table 4.4.5.

Comparison between foreignization and domestication in Open!

Strategy	Foreignization			Domestication		
Procedure	Borrowing	Literal Translation/ Calque	Gloss	Omission	Neutralization	Cultural Substitution
Numerical Value NV	(3)	(2)	(1)	(1)	(2)	(3)
No. of Occurrences X	4	-	3	2	2	-
Procedure Value Y	12	-	3	2	4	-
Strategy Value Z	15			6		
Percentage P	71%			29%		

The translation of this story is highly foreignized with 71% foreignization and 29% domestication. Only two foreignizing procedures borrowing and gloss have been used with 4 and 3 cases of occurrences respectively. Domesticating procedures that have been employed are omission and neutralization with 2 cases of occurrence each. Number of occurrences of these procedures are multiplied by their respective numerical values to

calculate procedure values (Y). Then, foreignizing procedure values and domesticating procedure values are added to figure foreignizing and domesticating strategy values: $12+3=15$ and $2+4=6$ respectively. Calculations for percentages of these strategies are given below:

Foreignization: $(15*100)/21 = 71\%$

Domestication: $(6*100)/21 = 29\%$

4.5. Analysis of *Toba Tek Singh*

A person's bond with their land is considered to be one of the strongest bonds in the world. The place where we are born and grow up never frees us from its ties. The same thing happens to Toba Tek Singh, the main character of this story by Saadat Hasan Manto. He is an inmate of a mental home in Lahore. He is known as Toba Tek Singh because he belongs to Toba Tek Singh (a city in Punjab). He has been in the mental home for fifteen years and according to the people who work there, he has never slept a wink during this whole period neither has he lay down to rest. His legs are swollen from standing all the time.

When Indian and Pakistani governments decide to exchange their mentally ill people, the news spreads worry and unease among the people in the mental home of Lahore. They start discussing what might happen in the future, why they are being sent to a place they are completely unfamiliar with, etc. The news disturbs Toba Tek Singh as well. He wants to live where his Toba Tek Singh (city) is, but the problem is no inmate knows where this place is—in Pakistan or India. He gets worried as no one has the answer to his question. Finally, the day of exchange arrives. During the exchange at the Wagah border, Toba Tek Singh enquires about the country in which Toba Tek Singh (city) is. Unfamiliar with his situation, an officer tells him it is in Pakistan. Hearing this, Toba Tek Singh runs back and refuses to go to India. He stands between the two borders firmly as if no force can move him from that place. The exchange takes all night. At the break of dawn Toba Tek Singh lets out a loud scream and falls to the ground to never stand up again, giving others a silent message that he prefers to die rather than leave the land of his Toba Tek Singh.

This short story has a few CSIs, which have been recorded and analysed as follows:

4.5.1. Borrowing

Most of the culture specific references in *Toba Tek Singh* have been borrowed. They have been transferred to the TT through transliteration.

Table 4.5.1.

Instances of borrowing in Toba Tek Singh

Borrowing					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
89	Vahe Guru	واہے گرو	References to God	-	Ethnographical References
89	Akaal (part of greeting)	اکال			
86	Muhammad Ali Jinnah	محمد علی جناح	Names of persons	8	
87	Tara Singh	تارا سنگھ			
88	Bishan Singh	بشن سنگھ			
90	Fazal Din	فضل دین			
90	Roop Kaur	روپ کور			
90	Balbir Singh	بلبیر سنگھ			
90	Vadhwa Singh	ودھاوا سنگھ			
90	Amrit Kaur	امرت کور			
86	Quaid-i-Azam	قائد اعظم	Forms of address	2	
85	Saab	ساب (صاحب)			

85	Ji	جی	Words used after names to show respect and affection	1
87	Chapatti	چپاتی	Objects from daily life	1
89	Vahi guruji da khalsa and Vahe guruji ki fateh	واہے گرو جی دا خالصہ اینڈ واہے گرو جی کی فتح	References to greetings and farewells	3
89	Jo bole so nihal, sat sri akal	جو بولے سو نہال، ست سری اکال		
90	Salaam	سلام		
85	Muslim	مسلمان	References to caste, sect, social class, race, etc.	5
85	Hindu	ہندو		
85	Sikh	سکھ		
85	Maulvi	مولوی (مولوی)		
85	Sardar	سردار		
86	Zindabad	زندہ باد	References to slogans	1
90	Dur fittae moo	در فٹے منہ	Swearing	1

85	Toba Tek Singh	ٹوبہ ٹیک سنگھ	Names of places: cities, towns, etc.	4	Geographical
85	Lahore	لاہور			
87	Chiniot	چنیوٹ			
88	Sialkot	سیالکوٹ			
87	Muslim League	مسلم لیگ	References to socio-political organizations	2	Socio-political
85	Zamindar (Newspaper)	زمیندار (اخبار)			
Number of occurrences				28	

The number of borrowed references in this story is 28. These references consist of 2 socio-political, 4 geographical and 22 ethnographical references.

Two references to God have been recorded, which are part of greetings in Sikhism. One is *Vahe guruji da khalsa and Vahe guruji ki fateh*. The other is *Jo bole so nihal, sat sri akal*. The former means *khalsa* belongs to *Vaheguru* (a name given to god in Sikhism; the word literally means ‘wonderful god’) and so does victory. ‘Khalsa’ are the Sikhs who are considered to become pure through sacred ‘Amrit’ ceremony. The latter greeting means ‘who says this phrase shall be fulfilled and happy, eternal is the timeless god (Akaal)’ (“Waheguru”, n.d.). Another greeting which is borrowed into the target text is *salaam*, used by Muslims for greeting and farewell both.

Borrowing has been used to transfer all the names of characters in the story to the TT. The forms of address *صاحب* and *قائد اعظم* have also been borrowed. The latter is a title given to Muhammad Ali Jinnah. At first, Ferozuddin Ahmed gave the title of Quaid-i-Azam to Muhammad Ali Jinnah, the founder of Pakistan. Later on a resolution was moved by Nawabzada Liaquat Ali Khan in the Constitution Assembly and this title became official on 11 August 1947 (Chennai, 2011).

Other borrowed references include references to religious sects, groups and castes. Among which ‘maulvi’ is a Muslim religious scholar, and ‘Sardar’ is used with the names of Sikhs. A slogan *zindabad* and a swear phrase *dur fittae moo* have also made their way to the TT through borrowing. The slogan is used to praise someone or something and is often used in India and Pakistan.

The borrowed geographical references consist of four famous cities of Pakistan.

Two socio-political references have been found in the story. One of which is about Muslim League (the all India Muslim League). The all India Muslim League was established on 30 December 1906. It was believed that it was established to represent Muslims of the subcontinent (Azmatullah, 2014). A borrowed reference to *Zamindar*, a newspaper which played an important role in the subcontinent’s history, has also been transferred to the English text.

4.5.2. Gloss

Gloss has been provided for the following three Urdu culture references:

Table 4.5.2.

Instances of gloss in Toba Tek Singh

Gloss					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
90	Maronda	مرونڈا	Objects from daily life	1	Ethnographical References

87	Amritsar	امرتسر	Names of places: cities, towns, etc.	2	Geographical References
90	Wagah (border)	واپگہ			
Total instances of gloss				3	

2 geographical and 1 ethnographical references have been glossed.

Maronda, a sweetmeat, has been described in the endnotes. The other two references for which glosses have been provided are ‘Amritsar’ and ‘Wagah border’. The former is a city in India, while latter is a border between Pakistan and India.

4.5.3. Omission

Only two instances of omission in the TT have been recorded.

Table 4.5.3.

Instances of omission in Toba Tek Singh

Omission					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
87	-	دل برا کرنا	Idioms, proverbs, fixed expressions etc.	1	Ethnographical References
91	-	مردہ باد	References to slogans	1	
Number of occurrences				2	

2 ethnographical references have been subjected to omission. دل برا کرنا is an idiom, which means ‘to be displeased about something’, while مردہ باد is a condemning cry. Its use

is common in India and Pakistan which means ‘death to’. Both of these references have been entirely omitted from the TT.

4.5.4. Comparison of Foreignization and Domestication

A comparison between foreignization and domestication in *Toba Tek Singh* has been made as follows:

Table 4.5.4.

Comparison between foreignization and domestication in Toba Tek Singh

Strategy	Foreignization			Domestication		
Procedure	Borrowing	Literal Translation/ Calque	Gloss	Omission	Neutralization	Cultural Substitution
Numerical Value NV	(3)	(2)	(1)	(1)	(2)	(3)
No. of Occurrences X	28	-	3	2	-	-
Procedure Value Y	84	-	3	2	-	-
Strategy Value Z	87			2		
Percentage P	98%			2%		

In *Toba Tek Singh*, almost all of the CSIs have been transferred to the TT adopting foreignizing strategy, which is 98%. Only 2% domestication has been recorded. Among the three translation procedures borrowing, gloss and omission, that have been employed for translating this story, borrowing is the most frequently used one with 28 cases of

occurrence. As translation procedures are assigned different numerical values, such as borrowing has a numerical value 3, their number of occurrences are multiplied by their respective NVs to calculate procedure values (Y), for instance in borrowing case, $28*3=84$. Procedure values of borrowing and gloss in total give us foreignizing strategy value: $84+3=87$, while domesticating strategy value is 2. Their percentages are calculated in the usual way:

Foreignization: $(87*100)/89 = 98\%$

Domestication: $(2*100)/89 = 2\%$

4.6. Analysis of *Lajvanti*

Lajvanti is an Urdu word for ‘mimosa’ plant, which is commonly known as touch-me-not. As the name suggests, *Lajvanti* by Rajinder Singh Bedi (1915-1984) is a story of delicate feelings and fragile human emotions.

In the story, *Lajvanti* or *Lajo* is the name of a woman who goes missing during the chaos of India-Pakistan partition. This tragedy proves to be life-altering for his husband, Sunder Lal, who never appreciated the presence of his loving and caring wife in his life. After she has gone missing, Sunder Lal regrets his mistreatment of Lajo. He starts advising other people to treat their women kindly and to accept the abducted women from heart as it’s not their fault that they have been abducted by the rioters. He gets elected as the secretary of the rehabilitation programme specifically dealing with the abducted women’s status in society.

One day, when it is managed to transfer abducted women between Pakistan and India, Sunder Lal finds his *Lajvanti*. He being a changed man now, honours his commitment and gives her a respectable place in his life and heart, setting an example to others.

In Urdu language culture, we can differentiate between Pakistani culture of Muslims, and Indian culture of Hindus. This story is rich in references to Indian culture. Following is an analysis of how this culture is represented or marginalized in the TT:

4.6.1. Borrowing

Many of the CSIs have been borrowed in the English translation of this story.

Table 4.6.1.

Instances of borrowing in Lajvanti

Borrowing					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
113	Sita	سیتا	References to deities	1	Ethnographical

113	Ravan	راون	References to demons	1
109	Sunder Lal	سندر لال	Names of persons including nicknames	17
109	Lajvanti	لاجونتی		
109	Rasalu	رسالو		
109	Neki Ram	نیکی رام		
112	Mridula Sarabai	مردولا سارا بائی		
112	Mahinder Singh	مہندر سنگھ		
112	Sohan Lal	سوبن لال		
112	Suhagvanti	سہاگ ونٹی		
112	Bihari	بہاری		
112	Narain	نارائن		
113	Kalka Prasad Sufi	کالکا پرشاد صوفی		
115	Hukum Singh	حکم سنگھ		
115	Lal Chand	لال چند		
117	Lehna Singh	لہنا سنگھ		
117	Banto	بنتو		
120	Jamman	جماں		
109	Lajo	لاجو		
109	Babu	بابو	Forms of address	4
109	Baba	بابا		
113	Raja	راجا		
114	Sri	شری		

11	Ji	جی	Words used after names to show respect and affection	1	
116	Charpoy	چارپائی	Objects from daily life	2	
118	Dupatta	دوپٹہ			
113	Ramayana	رامائن کی کتھا	References to history, religion, cultural events, concepts, etc.	3	
118	Muslim (style)	اسلامی			
109	Punjabi	پنجابی			
109	Mulla Shakoor	ملا شکور	Names of places: cities, towns, etc.	3	Geographical References
109	Chowki Kalan	چوکی کلاں			
117	Sambharwala	سانبھر والا			
113	Banyan	بیل	Flora	1	
Number of occurrences				33	

There are 33 borrowed references in the English translation of *Lajvanti*. Among these references 4 are geographical and 29 are ethnographical references.

Reference to Hindu goddess Sita, Ram Chander's wife, has been borrowed in the English text along with the reference to Ravan, the demonic ten-headed figure.

For transferring all the names and nicknames of persons, borrowing has been employed. *Babu*, *baba*, *raja* and *sri* are the borrowed forms of address. *Babu* is used to address a person from an urban area, while *baba* is used to address an old man with respect. *Raja* is a title given to the male members of some royal families. Dictionaries provide 'king' as its equivalent term. However, it is different from 'king' in many aspects, one of which is it can also be used for the sons of a *raja*, while a son of a king is never called a

‘king’. The honorific title *sri* is used before the name of a man or a deity. By adding *متی* after *شری*, it can also be used to address an exalted lady. Other borrowed terms include *charpoy* and *dupatta*.

Borrowed reference Ramayana is a religious poem in Hinduism, in which events of Ram Chander’s life as he struggles to rescue his wife from Ravan are narrated.

The next references ‘Punjabi’ and ‘Muslim’ have been used as adjectives. The former is used to relate someone or something to *Punjabi* language or people living in the ‘Punjab Province’. The latter has been used to relate to Muslim practices. It has been used instead of *اسلامی*, but because of the fact that both terms are specific to the Urdu culture, the procedure is deemed borrowing. There are three names of the places which have been borrowed: Mulla Shakoor, Chowki Kalan and Sambharwala.

پیل, a reference to a tree, has been replaced by another Urdu culture reference ‘banyan’, which is not *پیل* but another indigenous tree. As banyan is also a CSI which refers to something which does not exist in English language culture, the procedure is considered as borrowing.

4.6.2. Gloss

Following references have been described with the help of internal or external glosses:

Table 4.6.2.

Instances of gloss in Lajvanti

Gloss					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
113	Ram Chander	رام چندر (External Gloss)	References to	2	Ethnographical References
119	Devi or goddess	دیوی (Internal Gloss)			

115	Bhabi	بہابی (External Gloss)	Relationship names	1	
116	Hookah	حقہ (External Gloss)	Objects from daily life	1	
109 113	Early morning procession Ram Raj	پرہات پھیری رام راج (External Gloss)	References to history, religion, ceremonies, rituals, etc.	2	
115 118 119	Wagah Amritsar Ayodhya	واگہ امرتسر اجودھیا (External Gloss)	Names of places: cities, towns, etc.	3	Geographical References
Number of occurrences				9	

Glosses have been provided for 9 cultural references, 3 of which are geographical while 6 are ethnographical references.

Four references to Hindu deities have been used in the ST, two of which have been described with the help of glosses in the TT. An internal gloss for دیوی has been provided as ‘devi or goddess’. External gloss for Ram Chander has been given in the endnotes, which describes Ram Chander as Vishnu’s seventh avatar. Another related reference is *Ram Raj*, which is a Hindu concept of Utopia under the rule of Ram Chander (god).

Some relationships in Urdu are also culture specific as they do not exist in the English culture in the way they do in the Urdu culture. Among relationship names, بہابی, a person’s brother’s wife, has been neutralized at one place by using ‘his wife’, while at another place it is transliterated with an external gloss.

پر بہات پھیری has been translated as ‘early morning processions or rounds’. An external gloss has been provided for this. In the Urdu language culture, if a group of people feels the need of creating awareness among people about a particular issue. They make rounds early in the morning and chant or sing to create awareness. It is believed that what you hear in the morning keeps echoing in your mind the whole day and affects the thought patterns.

Three external glosses are used to provide information about the places. Two of which Amritsar and Ayodhya are cities in India, while Wagah is a border between India and Pakistan, which lies between Amritsar in India and Lahore in Pakistan.

Hookah, a traditional smoking object, has also been described with the help of an external gloss.

4.6.3. Omission

Four Urdu culture references have not been transferred to the TT.

Table 4.6.3.

Instances of omission in Lajvanti

Omission					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
114	-	بہگوان	References to deities	1	Ethnographical References
109	-	صاحب	Forms of address	1	
114	-	جی	Vocatives	1	
111	-	تتور	Objects from daily life	1	
Number of occurrences				4	

4 ethnographical references have been omitted while translating this story. بهگون, a reference to Hindu deities; صاحب, a commonly used form of address for men; جی, which has been used as a vocative in the ST; and تنور, a traditional object to make *chapattis* in, have been omitted from the TT.

4.6.4. Neutralization

Some Urdu culture specific references have been neutralized by the translator as follows:

Table 4.6.4.

Instances of neutralization in Lajvanti

Neutralization					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
115	His wife	بہابی	Relationship names	1	Ethnographical References
114	Great queen	مہارانی	Forms of address	2	
119	Queen	رانی			
113	Spittoon	پیکدان	Objects from daily life	2	
117	Waistband	ازار بند			
111	Marriage party	برات	References to history, religion, cultural events, rituals, etc.	4	
113	Scripture	شاستر			
113	Religious edicts	پران			
119	Sacred Book	وید			

111	At the very first encounter	پہلی فرصت میں	Idioms, proverbs, fixed expressions, etc.	4	
113	Case slipped away	میدان ہاتھ سے جانا			
115	To suffer	دل کو ٹھیس لگنا			
118	To look wasted with grief	غم میں گھل جانا			
109	Temple	مندر	Names of places	1	Geographical Dafnawar
Number of occurrences				14	

13 ethnographical and 1 geographical references have been neutralised in the translation.

‘Queen’ is considered culturally neutral as equivalent reference ملکہ exists in the Urdu language, however, رانی has different connotations. Wife of a راجا is called رانی and as راجا may or may not be a king, a رانی cannot always be called a queen. Besides, in Indian culture, it is an honorific title for a respected woman having a high social status. مہا can be used with رانی which means ‘great’.

Most of the references to daily life objects have been neutralized. پیک is the juice of *paan*, which is spit out in پیکدان after chewing the *paan*. Use of ‘spittoon’ in place of پیکدان has neutralized the original reference. Similarly, ‘waistband’ cannot particularly refer to ازاربند.

This story also contains references to Hindu religious books: وید and پران, شاستر. All of the three references have been neutralized in the process of translating. For them, ‘scripture’, ‘religious edicts’ and ‘sacred book’ are used respectively in the TT. These

translations are giving a general idea about these books but the particular denotative meanings cannot be gained through them.

Four of the Urdu idiomatic expressions have undergone neutralization. مندر, a place for Hindus to offer prayers has been replaced by a neutral term 'temple'.

4.6.5. Cultural Substitution

English culture specific references have replaced the following Urdu references, among which two references are non-cultural.

Table 4.6.5.

Instances of cultural substitution in Lajvanti

Cultural Substitution					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
111	Sister-in-law	سالی	Relationship names	1	Ethnographical References
117	Something from Boccaccio	پرانے زمانے کی داستان	References to history, cultural events, etc.	1	
121	To bury the hatchet	مان جانا	Idioms, proverbs, fixed expressions, etc.	1	
Number of occurrences				3	

Cultural substitution has been used for 3 ethnographical references.

سالی has been substituted with an English culture specific term sister-in-law. سالی is used for one's wife's sister only, while the term sister-in-law has a wider scope. It can be used for other relations as well.

‘Something from Boccaccio’ has been used to refer to something from old times. Boccaccio is an Italian writer (1313-1375), who is famous for his notable work. As this reference is not normally used in the Urdu language culture, the very procedure has been considered as cultural substitution.

An English idiom ‘to bury the hatchet’ has been substituted for مان جانا. The Urdu phrase is not an idiom.

4.6.6. Comparison of Foreignization and Domestication

A comparison of foreignization and domestication in *Lajvanti* has been given as follows:

Table 4.6.6.

Comparison between foreignization and domestication in Lanjvanti

Strategy	Foreignization			Domestication		
	Borrowing	Literal Translation/ Calque	Gloss	Omission	Neutralization	Cultural Substitution
Procedure Value NV	(3)	(2)	(1)	(1)	(2)	(3)
No. of Occurrences X	33	-	9	4	14	3
Procedure Value Y	99	-	9	4	28	9
Strategy Value Z	108			41		
Percentage P	72%			28%		

Lajvanti has a higher level of foreignization (72%) as compared to domestication (28%). Foreignization is high mainly because of a large number of borrowed CSIs. However, the second most frequently used procedure is neutralization, which is domesticating in nature. By multiplying the number of occurrences of each procedure by the respective numerical value assigned, we get procedure value, such as in neutralization case, $14*2=28$. Addition of foreignizing procedure values gives us foreignizing strategy value, while addition of all three domesticating procedure values gives us domesticating strategy value, i.e. $99+9=108$ and $4+28+9=41$. At the end, percentages for these values are figured as follows:

Foreignization: $(108*100)/149 = 72\%$

Domestication: $(41*100)/149 = 28\%$

4.7. Analysis of *Wild Creature*

Wild Creature is a heart-touching story by Ahmed Nadeem Qasmi (1916-2006), which revolves around an elderly woman who travels by a bus for the first time. Being a very poor peasant, she does not have enough money to pay for the fare. She tries to convince the conductor to take four annas for the ride but he insists on her paying full fare, which is five and a half annas. A gentleman takes pity on the woman and pays the rest of the money. This makes the elderly woman angry and she gets furious that she is a hard-working lady and cannot accept charity by any means. She tells the person to take his money back and the driver to stop the bus. Then, she gets off the bus at an unfamiliar place, which is miles away from her home.

This short story has a few CSIs analysed as follows:

4.7.1. Borrowing

Some of the Urdu culture references have been transferred to the TT through transliteration, which are given below:

Table 4.7.1.

Instances of borrowing in Wild Creature

Borrowing					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
136	Ghaunsa	غونٹا	Names of persons	1	Ethnographical References
134	Sari	ساڑھی	Objects from daily life	1	
133	Rupees	روپے	Units of measurement	3	
135	Annas	آنے			
136	Paisas	پیسے			

135	Walton	والٹن	Names of places: cities, towns, etc.	4	Geographical References
136	Mayo (Hospital)	میو (ہسپتال)			
137	Model Town	ماڈل ٹاؤن			
138	Lahore	لاہور			
Number of occurrences				9	

Wild Creature has 9 borrowed references, 4 of which are geographical and 5 are ethnographical references.

The only name mentioned in the story is ‘Ghaunsa’, brother’s son (nephew) of the elderly woman. Other ethnographical references include *sari*, this traditional article of clothing has been borrowed in other stories of this book as well.

Rupees, annas and *paisas* are monetary units. The last two are no longer in use in Pakistan, while ‘Rupee’ is used as the unit of currency in both Pakistan and India.

Borrowed geographical references include ‘Lahore’, a famous city in Pakistan also known as ‘heart of Pakistan’, while ‘Walton’ and ‘Model Town’ are names of places in Lahore. The latter is a housing society. Reference to ‘Mayo hospital’ in Lahore has also been borrowed.

4.7.2. Gloss

No external gloss has been provided for any of the Urdu culture reference in the story. However, internal glosses for three monetary units have been found in the TT.

Table 4.7.2.

Instances of gloss in Wild Creature

Gloss					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
136	Four-anna coin	چونی	Units of measurement	3	Ethnographical References
137	Two-anna coin	دونی			
137	One-anna coin	اکنی (internal gloss)			
Number of occurrences				3	

Only 3 ethnographical references have been glossed. Anna is an obsolete currency, which was once in use in Pakistan and had different coins for one, two and four *annas*. The original references do not mention that these are coins, but in the TT ‘coin’ has been added with these terms to describe them, which is regarded as internal gloss.

4.7.3. Omission

Omission has been observed in three of the categories of CSIs.

Table 4.7.3.

Instances of omission in Wild Creature

Omission					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
133	-	مائی	Forms of address	1	Ethnographical References
137	-	بھئی	Vocatives	2	
133	-	ابے			
138	-	لو	Exclamatory	2	
139	-	ارے	words		
Number of occurrences				5	

5 ethnographical references have been omitted from the TT. مائی is usually used to address an elderly woman mostly in rural areas of Pakistan. However, women in urban areas find this form of address offensive now. This reference has been omitted at one place, and neutralized at another. Two of the vocatives بھئی and ابے have also been omitted. Most of the Urdu exclamations have not been transferred to the translated stories of the book, the same happened to لو and ارے in this story.

4.7.4. Neutralization

Neutralization is one of the more frequently used translation procedures used for translating CSIs of this story.

Table 4.7.4.

Instances of neutralization in Wild Creature

Neutralization					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
133	With the name of God	بسم الله	References to Allah (God)	1	Ethnographical References
135	The old woman	مائی	Forms of address	2	
137	My queen	بی رانی			
134	Finger	انگشت شہادت	References to religion, prayers, etc.	1	
133	Betel-seller	پنواڑی	References to work and professions	1	
139	In rage	بھڑک اٹھنا	Idioms, proverbs, fixed expressions, etc.	2	
139	To turn pale	رنگ مٹی کا سا ہونا			
Number of occurrences				7	

The number of neutralized cultural references in this story is 7. All of these references are ethnographical in nature.

بِسْمِ اللّٰهِ is an Arabic term which is used in Urdu as it is. It means to start something in the name of Allah. The translation of this phrase as ‘with the name of God’ has neutralized the original reference اللّٰه.

انگشت شہادت is a religious reference to Muslim culture. It is the forefinger of the right hand which is raised during Namaz while reciting Tashhahud, which is about witnessing to the fact that there is no god but Allah and Muhammad (PBUH) is His prophet. The original reference carries this context while its English translation ‘finger’ does not.

A reference to a form of address بی رانی, which is normally used to address a girl or a woman with affection, has also been neutralized as ‘my queen’. (Queen is considered a neutral term.) This short story has only one culture specific reference to a profession that is پینواری, someone who makes and sells *paan*. Its translation ‘betel-seller’ does not have the reference to *paan*. Similarly, only two idiomatic expressions have been found in the source text, which have also been neutralized during the translation.

4.7.5. Cultural Substitution

Following English culture specific references have replace the Urdu references in this story:

Table 4.7.5.

Instances of cultural substitution in Wild Creature

Cultural Substitution					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
136	Nephew	بھتیجا	Relationship names	2	Ethnographical References
136	Sister-in-law	سالی			
138	Gentleman	چوہدری	Forms of address	1	

137	Penny	کوڑی	Units of measurement	1	
138	Oh	ہے ہے	Exclamatory words	1	
Number of occurrences				5	

5 Urdu ethnographical references have been replaced with the English cultural references.

ہتیجا and سالی have been substituted with ‘nephew’ and ‘sister-in-law’ respectively. ہتیجا in Urdu culture refers to only the son of your brother, while ‘nephew’ in English culture can be used for the son of your brother or sister. Similarly سالی and ‘sister-in-law’ are also different from each other as the former means the sister of your wife, while the latter can be the sister of your wife or husband.

Forms of address ‘gentleman’ and چوہدری also differ in their connotation. The former has connotations of politeness and good manners, while the latter does not.

کوڑی, a formerly used monetary unit, has been substituted by a British unit of money—penny. The last reference in this table is to an exclamation ہے ہے, which has been replaced by ‘oh’. These two exclamations can be used in contexts different from each other, such as ‘oh’ can be used to praise someone or something, while ہے ہے cannot.

4.7.6. Comparison of Foreignization and Domestication

The following table provides a comparison between foreignization and domestication found in *Wild Creature*.

Table 4.7.6.

Comparison between foreignization and domestication in Wild Creature

Strategy	Foreignization			Domestication		
Procedure	Borrowing	Literal Translation/ Calque	Gloss	Omission	Neutralization	Cultural Substitution
Numerical Value NV	(3)	(2)	(1)	(1)	(2)	(3)
No. of Occurrences X	9	-	3	5	7	5
Procedure Value Y	27	-	3	5	14	15
Strategy Value Z	30			34		
Percentage P	47%			53%		

In *Wild Creature*, domestication is slightly higher than foreignization with percentages 53% and 47% respectively. Foreignizing strategy has been adopted mostly through borrowing, while all the three domesticating procedures have been used significantly for domesticating the TT. The above percentages have been figured by following these steps: First of all, procedure value is obtained for each translation procedure, which is the product of the number of occurrences (X) and the numerical value

(NV) of a procedure. For example, in case of cultural substitution, procedure value is $5*3=15$. After that, foreignizing and domesticating strategy values are calculated by adding the respective procedure values: $27+3=30$ and $5+14+15=34$. The last step is to figure out percentages as per formula:

Foreignization: $(30*100)/64 = 47\%$

Domestication: $(34*100)/64 = 53\%$

4.8. Analysis of *Embers*

In this story, Intizar Husain (1925-2016) has focused some social behaviours and practices of people in the society, which lead to some perennial dilemmas. *Embers* revolves around the life of Ruqqaiyah, a middle-aged widow who lost her husband about ten years ago. She has been living a peaceful life with her daughter and a brother until Mukhtar sahib, her brother's friend, enters their lives. His entry ripples her otherwise smooth life. Although Mukhtar sahib is a married man, he lives alone as he has never got along with his family. Their frequent interactions cause Ruqqaiyah to have a soft corner for him, but it does not take her long to arrest her feelings and come back to the reality when Mukhtar sahib goes back to his family to take care of his ill wife.

This short story is rich in CSIs, which have added to the beauty of this story. References to cultural objects from daily life and religious and cultural ceremonies have given this story a unique touch. Despite the grievous subject of the story, Intizar Husain has used a somewhat light tone which makes this short story even more interesting.

4.8.1. Borrowing

Through borrowing following CSIs have been transferred to the TT from the ST:

Table 4.8.1.

Instances of borrowing in Embers

Borrowing					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
185	Mukhtar	مختار	Names of persons including nicknames	5	Ethnographical References
186	Nanwa	نانوا			
188	Ruqqaiyah	رقیبہ			
189	Zahid	زابد			
185	Munni	منی			

185	Sahib	صاحب	Forms of address	2	
189	Raja	راجہ			
185	Charpoy	چارپائی	Objects from daily life	5	
187	Ghee	گھی			
188	Kheer	کھیر			
188	Dupatta	دوپٹہ			
192	Chappati	روٹی			
188	Purdah	پردہ	References to religion, cultural norms, rituals, etc.	2	
188	Pull down her dupatta	گھونگھٹ			
192	Urad ki daal	ارد کی دال	Flora	1	
Number of occurrences				15	

In *Embers*, 1 geographical and 14 ethnographical references from the SL have been borrowed.

All of the real and nicknames of persons have been borrowed from the source text. Among forms of address, صاحب and راجہ have been borrowed from Urdu.

The daily life objects have been either borrowed, neutralized, or glossed while translating the text into English. *Charpoy*, *ghee*, *kheer*, *dupatta* and *chappati* are the borrowed cultural words from the Urdu text. *Ghee* is the clarified butter used for frying food in South Asia, while *kheer* is a traditional dish. روٹی has been translated as *chappati*, which is also an Urdu word.

Reference to *purdah* have been borrowed, which exists in a specific meaning in the Urdu culture, while گھونگھٹ has been translated as ‘pulling down *dupatta*’. As *dupatta*,

another CSI from Urdu, has been borrowed in the process, the procedure is deemed to be borrowing.

Only one reference to an indigenous pulse, *urad ki daal* has been used in the TT.

4.8.2. Literal Translation

Only three of the cultural references from Urdu have been literally translated.

Table 4.8.2.

Instances of literal translation in Embers

Literal Translation					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
191	Give the matter a different colour	بات کو دوسرا رنگ دینا	Idioms, proverbs, fixed expressions, etc.	2	Ethnographical References
196	Passed before his eyes	آنکھوں کے سامنے پھرنا			
195	Women's quarter	زنانخانہ	Geography of buildings	1	Geographical References
Number of occurrences				3	

1 geographical while 2 ethnographical references have been literally translated in this story.

Literal translations of two of the idiomatic expressions have been found: 'passed before his eyes' for *آنکھوں کے سامنے پھرنا* and 'give the matter a different colour' for *بات کو دوسرا رنگ دینا*. *زنانخانہ* has literally been translated as 'women's quarter'.

4.8.3. Gloss

Some of the Urdu culture references are described with the help of glosses provided in the endnotes.

Table 4.8.3.

Instances of gloss in Embers

Gloss					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
186	Hookah	حقہ	Objects from daily life	4	Ethnographical References
186	Jalebi	جلیبی			
192	Kurta	کرتا			
195	Pandan	پاندان			
		(external gloss)			
189	Meher	مہر	References to history, religion, rituals, etc.	1	
Number of occurrences				5	

There are 5 glossed ethnographical references in this story. *Hookah*, a smoking object, is very common in Urdu culture, especially among people in rural areas. This culture specific item has been used in some other translated stories as well. Other glossed references include *jalibi*, a traditional and very popular sweetmeat; *kurta*, an article of clothing; and *pandan*; a box for keeping *paans*. *Meher* is described as the money which a man has to give to his wife when they get married. This reference is related to practices of religion Islam.

4.8.4. Omission

Following references have been omitted from the TT:

Table 4.8.4.

Instances of Omission in Embers

Omission					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
189	-	مہاراجہ	Forms of address	2	Ethnographical References
189	-	بی بی			
189	-	اجی	Vocatives	1	
187	-	جان	Words used after names to show respect and affection	2	
195	-	جی			
197	-	ہنڈیا	Objects from daily life	1	
189	-	سہرا بندھنا	Idioms, proverbs, fixed expressions, etc.	1	
189	-	اے بے	Exclamatory words	2	
189	-	اے لو			
186	-	بیٹھک	Geography of buildings	1	Geographical

193	-	ترئی	Flora	1	
Number of occurrences				11	

Omitted Urdu culture specific references consist of 2 geographical and 9 ethnographical references.

Omitted forms of address are مہاراجہ and بی بی. Vocative اجی has been used at many places in the Urdu text, but could not find its way to the TT. In Urdu culture, words like جان and جی are used after the names of persons or relationships and sometimes after different forms of address as well to show respect and affection. These words have also been omitted.

Only one idiom has been omitted which is سپہرا بندھنا. The exclamatory words used in the Urdu language are different from those in the English language and show a different mental state and attitude from them. Two of such exclamations اے لو and اے ہے have been removed from the text during translation.

Other omitted references include بیٹھک, a traditional object to cook the food in; بیٹھک, which refers to a room usually used by men as a meeting place; and ترئی, an indigenous vegetable.

4.8.5. Neutralization

Neutralization has been the most frequently used procedure by the translator to translate Urdu culture references into English.

Table 4.8.5.

Instances of neutralization in Embers

Neutralization					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
189	God	الله	References to Allah (God)	1	Ethnographical References
190	Bride's father	سمدھی	Relationship names	1	
188	Aged man	بزرگ	Forms of address	2	
194	Woman	بی بی			
196	Bed	چارپائی	Objects from daily life	7	
186	Reed stool	مونڈھا			
191	Pipe	نے			
186	Pot	دونا			
193	Bowl	چلم			
194	Trough	کونڈا			
195	stuff	بہبوت			

186	Greeting	علیک سلیک	References to greetings and farewells	3
186	Leave-taking	سلام و دعا		
196	Greet	سلام		
186	Prayer	نماز	References to history, religion, cultural events, ceremonies, concepts, rituals etc.	6
189	Marriage vows	چار بول نکاح کے		
189	Sweet treat	منہ میٹھا کروانا		
190	Bridegroom's party	بارات		
190	Marriage rites	نکاح		
192	Cover herself	حجاب		
186	Sweetmeat shop	حلوائ کی دکان	References to work and professions	1

186	Lost all urge	دل مر چکنا	Idioms, proverbs, fixed expressions, etc.	13	
189	Small	ایسا ویسا			
189	Grew up	بوش سنبھالا			
189	Festive occasions	تیج تیوبار			
190	Fierce	زوروشور			
190	The two	گاڑی کے دو پہیے			
190	Exasperated	جل کر			
191	Sigh	ٹھنڈی سانس بھرنا			
192	Desolate	بھائیں بھائیں کرنا			
193	Slightly	برائے نام			
194	Terrified	اوسان خطا ہونا			
195	Sure	تیر بہدف			
197	Overcome with shame	شرم سے پانی پانی ہونا			
190	Mile	کوس			
193	Kilo	سیر			
193	Pumpkin	پھوٹیں	Flora	2	Geographical
194	Spinach	ساگ			
Number of occurrences				38	

There are 38 neutralised cultural references, among which 2 are geographical and the rest are ethnographical references.

اللہ has been translated as ‘God’, which has neutralized this religious reference. God is a general term, which may refer to any being who is worshipped. However, word اللہ (Allah) refers to the one supreme power who has created the universe and has control over everything.

سمدھی, father-in-law of one’s son or daughter, has been neutralized by describing the reference as ‘bride’s father’. بزرگ, in the Urdu culture, is used to address the elderly people with respect and honour, while its translation ‘aged man’ is a general description.

At most of the places borrowed reference *charpoy* has been used, but at one point it is translated as ‘bed’ neutralizing the original reference, as ‘bed’ is not a cultural term and its alternative پلنگ exists in Urdu. دونا has been translated as pot, but it is a different type of object which is made by folding up leaves in the shape of a cup. چلم, a clay bowl of hookah which contains tobacco and coals has also been neutralized through its description as ‘bowl’. کونڈا is a large shallow earthen basin for kneading flour, which is different from its translation ‘trough’. For the translation of بھبوت, word ‘stuff’ has been used, which is a general word and does not represent what بھبوت actually means. Ash of a cow’s dung is called بھبوت, which is used by the Hindu youges to rub over their bodies. In the text, بھبوت is not used in its literal sense but it is a cultural term specific to the Hindu culture which has been neutralized. نئے is translated as ‘pipe’, but actually it is a particular part of a *hookah* pipe which cannot be denoted by ‘pipe’. ‘Reed stool’ is used at many places in the translated text, which is a neutralizing phrase for the cultural item مونڈھا.

People in the Urdu culture greet each other by saying السلام و علیکم and then السلام علیکم in reply, which is also said while leave-taking. This is generally referred to as علیکم سلام or دعا و سلام. All of these cultural references have been neutralized by using general terms, i.e. ‘greeting’, ‘leave-taking’, etc.

The Urdu language contains many words borrowed from the Arabic language, especially terms related to the religion Islam. نماز, which has been translated as ‘prayer’, is also one of such words. It is a prayer, but it has specific procedure, actions and recitation of particular Arabic text as part of it. All of these aspects cannot be covered by ‘prayer’ which is a general term and refers to any words that one says while speaking to God. Similarly, نکاح has been neutralized by using phrases like ‘marriage rites’ and ‘marriage

vows', which cannot refer to the specific rites observed and specific vows made during the نکاح.

Cultural concept حجاب has also been neutralized by its description 'cover herself'. One of the rituals in the Urdu language culture is the arrival of bridegroom's party in the form of a procession at bridal's parents' home. This cultural ritual is called بارات. 'Bridegroom's party' has been used as translation for بارات which has neutralized its connotative meaning.

The Urdu text contains two cultural references to the work and professions, one of which is حلوائی کی دکان. It's been translated as 'sweetmeat shop', which is a general term and does not have a cultural reference. حلوائی in its literal sense is someone who makes حلوه, a sweetmeat made in a special way. Although حلوائی کی دکان is a sweetmeat shop, its reference to a cultural product which does not exist in the English culture makes it a cultural reference which is not presented by its translation 'sweetmeat shop'.

Most of the Urdu idioms and proverbs have been neutralized. For two of the units of measurement specific to the Urdu culture سیر and کوس, 'miles' and 'kilo' have been used respectively, which are common in both the cultures. کوس is a unit of length which is roughly equal to 2 miles, while سیر is a unit of weight which is different from kilo.

پھوٹیں a kind of melon which splits up when ripe has been replaced with 'pumpkin'. This is regarded as neutralization because of the fact that pumpkin can be found in both of the cultures. Similarly, ساگ has been replaced with 'spinach' which is also common in the the Urdu and English cultures.

4.8.6. Cultural Substitution

Cultural substitution has been found in the following cases:

Table 4.8.6.

Instances of cultural substitution in Embers

Cultural Substitution					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
187	Uncle	ماموں	Relationship names	1	Ethnographical References
193	O	اری	Vocatives	1	
187	Under its own steam	اپنے زور پر	Idioms, proverbs, fixed expressions, etc.	4	
190	To cut a long story short	مختصر			
192	Go into brown study	سوچ میں ڈوبنا			
196	To spread a pall	چھانا			
189	Oh	اے واہ	Exclamatory words	1	
197	Squash	ترئ	Flora	1	Geographical References
Number of occurrences				8	

1 geographical and 7 ethnographical English culture specific references have been substituted for 8 Urdu references.

ماموں, which refers to mother's brother in the Urdu culture, has been substituted with 'uncle', which is used for both mother's or father's brother in the English Language Culture. It is also used for aunt's husband.

Some of the idiomatic expressions have also been replaced with an idiom or proverb in the English language, which is regarded as cultural substitution. It is also observed that at some places idioms and proverbs from the English language have been used to translate some non-cultural references as well, such as 'to cut a long story short' for مختصر. Exclamation اے واہ has been substituted with 'oh', while vocative اری has been replaced by 'O'.

تری has been substituted with 'squash', which is specific to the English culture only, so its translation is regarded as cultural substitution. At another place, تری has been omitted.

4.1.7. Comparison of Foreignization and Domestication

A comparison between foreignization and domestication in *Embers* has been made as follows:

Table 4.8.7.

Comparison between foreignization and domestication in Embers

Strategy	Foreignization			Domestication		
Procedure	Borro- wing	Literal Translat- ion/ Calque	Gloss	Omiss- ion	Neutrali- zation	Cultural Substitu- tion
Numerical Value NV	(3)	(2)	(1)	(1)	(2)	(3)
No. of Occ- urrences X	15	3	5	11	38	8
Procedure Value Y	45	6	6	11	76	24
Strategy Value Z	57			111		
Percentage P	34%			66%		

The degree of domestication is higher (66%) than foreignization (34%) in the translated text. Domestication is achieved mostly by neutralizing the Urdu CSIs, while only 15 CSIs have been borrowed in the process of translating. The procedure which has been followed to figure out the above mentioned percentages of foreignization and domestication is given: The first step is to multiply the numerical value of each procedure by its number of occurrences, such as for neutralization procedure, $2 \times 38 = 76$. The second

step is to add all the three foreignizing procedure values: $45+6+6=57$. The same is done with the three domesticating procedure values: $11+76+24=111$. These total values actually give us the foreignizing and domesticating strategy values, the percentages of which are computed as follows:

Foreignization: $(57*100)/168 = 34\%$

Domestication: $(111*100)/168 = 66\%$

4.9. Analysis of *the Myna of Peacock Garden*

The Myna of Peacock Garden is one of the masterpieces of Naiyar Masud (1936-2017). India-based writer Naiyar Masud was born in Lucknow and in his literary quest received a D.Phil. in Urdu from Lucknow University and Ph.D. in Persian from Allahbad University. He won India's prestigious Sahitya Akademi Award in 1998 for his short stories collection.

This story, *the Myna of Peacock Garden*, has been set in Lucknow during the reign of Nawab Wajid Ali Shah, the last Nawab of Oudh who ruled it from 1847 to 1856. Peacock Garden is one of the gardens of Qaisar Bagh, a spectacular area where magnificent palaces and gardens were built.

As the name of the story suggests, it revolves around a myna, a beautiful bird. To be more specific it is about a hill myna, which is believed to have the ability to learn to speak like men. When the beloved daughter of Kalae Khan, an employee at the Peacock Garden, asks him for a hill myna, he feels obliged to fulfil her desire. However, being very poor and heavily in debt, he is unable to afford such a myna, but as luck would have it, king acquires forty hill mynas for Peacock Garden. King gives a name to every myna and one of the mynas is named 'Falak Ara', the same name as Kalae Khan's daughter. Her daughter's continuous insistence on bringing her a hill myna forces him to steal 'Falak Myna' from the garden and he brings that myna home to please her daughter.

At home her daughter talks to Falak Myna. Meanwhile other mynas learn to speak from a royal trainer. One day, king visits the garden and feels the absence of Falak Myna, which makes Kalae Khan conscious of his grave mistake. To set things right, he decides to return the myna back to the garden.

He returns the myna to the royal cage without anyone knowing. However, matters get serious when on the completion of other mynas' training, the royal trainer presents a show to the king and his friends. On that occasion, other mynas sing magnificently and praises the king, but what Falak myna sings shocks everyone:

'Falak Ara shehzadi hai / doodh jalebi khati hai / Kalae Khan ke gori gori beiti hai'.
(A princess is Falak Ara / She eats milks and jalebis / She's Kalae Khan's fair daughter).

Then this story takes many turns: Kalae Khan sends a petition to the King for forgiveness. King pardons him and gifts the hill myna to her daughter. However, some powerful people conspire against Kalae Khan and frame him. Kalae Khan spends a few years in prison, but later on is released by the British government when it takes over after deposing Nawab Wajid Ali Shah.

4.9.1. Borrowing

A lot of Urdu culture references have been transferred to the TT. Among these, a large number is of names of persons.

Table 4.9.1.

Instances of borrowing in the Myna of Peacock Garden

Borrowing			
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs

279	Jumrati	جمعراتی	Names of persons (real names)	22	Ethnographical References
279	Kalae Khan	کالے خان			
279	Falak Ara	فلک آرا			
279	Nabi Bakhsh	نبی بخش			
280	Ahmed Ali Khan	احمد علی خان			
281	Manzil	منزل			
296	Mir Dawood	میر داوود			
303	Nasieeruddin Haider	نصیرالدین حیدر			
299	Muharram Ali	محرم علی			
306	Kalka Parshad	کالکا پرشاد			
306	Mirza Rajab Ali	مرزا رجب علی			
306	Zaheeruddin	ظہیرالدین			
306	Amir Ahmed	امیر احمد			
306	Shah Mina	شاہ مینا			
308	Mian	میاں			
308	Maqbool ud Daulah	مقبول الدولہ			
308	Rahat as Sultan	راحت السلطان			
308	Amaman	امامن			
308	Asif-ud-Daulah Bahadur	آصف الدولہ بہادر			
309	Bande Ali	بندے علی			
309	Madar-ud-Daula	مدار الدولہ			
309	Ali naqi Khan Bahadur	علی نقی خان بہادر			

311	Chotay Mian	چھوٹے میاں	Names of persons (nicknames)	1
289	Mohni	موہنی	Names of animals, birds, etc.	1
281	Sahib	صاحب	Forms of address	6
283	Sultan Alam	سلطان عالم		
285	Huzoor Alam,	حضور عالم		
301	Jan-e-Alam	جان عالم		
309	Nawab	نواب		
312	Begum	بیگم		
313	Lungi	لنگی	Objects from daily life	3
314	Turban	صافہ		
316	Palanquin	ٹولی		
314	The Qur'an	کلام پاک	References to history, religion, etc.	2
320	The war of 1857	ستاؤن کی لڑائی		
310	Pathan	پٹھان	References to caste, race, etc.	1
305	Paisa	کوڑی	Units of measurement	2
314	Rupee	روپیہ		

279	Gomti	گومتی	Names of places: cities, towns, etc.	8	Geographical References
304	Darshan Singh's well	درشن سنگھ کی باوعلی			
306	Bilgram	بلگرام			
306	Machi Bhavan	مچھی بھون			
316	Husainabad	حسین آباد			
319	Oudh	اودھ			
320	Benaras	بنارس			
320	Calcutta	کلکتہ			
299	Moong	مونگ	Flora	1	
279	Myna	مینا	Fauna	1	
Number of occurrences				48	

48 cultural references from the SL have been borrowed in the TT. 10 of these references are geographical while 30 are ethnographical references.

Myna of the Peacock Garden is one of the longest stories in the book. It has numerous characters. Most of the real names and nicknames of the persons in the story have been borrowed into the English text. Another borrowed name is 'Mohni'. It is the name of a tigress. Forms of address have also been borrowed, including titles for the royalty. These forms of address are discussed in detail in 'Cultural Substitution' section.

صافہ is transferred to the English text through the word 'turban'. Turban is derived from the Persian word *dulband*. It does not refer to any item specific to the English culture, but is used to refer to an item that exists in the Urdu language culture. It makes it a borrowed reference, which is conveying a concept specific to the Urdu culture. Similarly, 'palanquin' for ٹولی is also deemed borrowing as according to its meaning in *the Oxford Dictionary*, it is an item that exists in India and East. Besides, the word has been derived from Sanskrit. The third borrowed object in this category is لنگی, a traditional dress worn in rural areas.

کلام پاک is a phrase used to refer to ‘the Qur’an’, which is used while transferring this reference to English. Hence, the translation is deemed an instance of borrowing. Reference to the war of 1857 has also been made. It was an uprising by the people of Indo-Pak region against the British East India Company.

کوڑی is a formerly used monetary unit. Though its translation as *paisa* does not refer to the original item, it is considered borrowing because of the fact that *paisa* is also an Urdu CSI.

Numerous geographical references are present in the original text, which have made their way to the target text mostly through borrowing or with an external gloss in the endnotes.

References to flora and fauna of the region of Urdu speaking people consists of *moong* and *myna* respectively. The former is a pulse, while the latter is a bird.

Reference to *pathan*, a race, is also included in the TT.

4.9.2. Literal Translation

Literal translation has been found in the transference of only three cultural references given as follows:

Table 4.9.2.

Instances of literal translation in the Myna of Peacock Garden

Literal Translation					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
279	Peacock Garden	طوءس چمن	Names of places: cities, towns, etc.	3	Geographical References
282	Tiger Garden	اسد چمن			
308	Hour house	نوبت خانہ			
Number of occurrences				3	

3 geographical references have been literally translated in this story.

Although *چمن طابوس* and *چمن اسد* are proper names like *رومی دروازہ*, they are treated differently and literal translation has been used as their translation procedure. They have been translated as ‘Peacock Garden’ and ‘Tiger garden’ respectively. *نوبت خانہ* is literally translated as ‘hour house’. At that time, it was a place where time was announced with the beats of drum.

4.9.3. Gloss

Additional information about many of the ethnographical and geographical references has been provided. Some of these references are explained in the endnotes, while others are described with the help of internal glosses provided within the text.

Table 4.9.3.

Instances of gloss in the Myna of Peacock Garden

Gloss					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
316	Mohammad Ali Shah	محمد علی شاہ	Names of persons (real names)	2	Ethnographical References
319	Wajid Ali Shah	واجد علی شاہ (external gloss)			
300	King, Shah Akhtar	شاہ اختر (internal gloss)	Names of persons (pen-names)	1	

288	Chulbuli Begum (restless lady)	چلبلی بیگم	Names of animals, birds, etc.	8	
288	Hayadar Dulhan (bashful bride)	حیا دار دلہن			
288	Nazuk Qadam (dainty feet)	نازک اندام			
288	Aahoo Chasham (antelope eyes)	آبو چشم			
288	Birogin (grass widow)	بروگن			
288	Zohra Pari (fairy from Venus)	زہرہ پری			
288	Falak Ara (jewel of the sky)	فلک آرا			
288	Shokh Ada (the pert one)	شوخی ادا			
296		(internal gloss)			
284	Huzoor Alam, His Highness the Prime Minister	وہ (حضور عالم)	Forms of address	2	
301	Suleman-e-Zaman (the reigning monarch)	سلیمان زمان (internal gloss)			

299	Moong and rice, kichri	مونگ کی کھچڑی (internal and external gloss)	Objects from daily life	3
299	Jalebi	جلیبی		
313	Kurta	کرتا (external gloss)		
301	Salamat (salutations)	سلامت (internal gloss)	References to greetings and farewells	1
297	Hakim	حکیم (external gloss)	References to work and professions	1
306	Qawwali	قوالی (external gloss)	References to cultural events, practices, etc.	1

279	Qaisar Bagh	قیصر باغ	Names of places: cities, towns, etc.	8	Geographical References
280	Imambara	امام باڑہ			
281	Lakhi Darwaza	لکھی دروازہ			
284	Roomi Darwaza	رومی دروازہ			
306	Shah Mina Sahib's mausoleum	شاہ میناصاحب (کا مزار)			
280	Husainabad Mubarak Trust	وقف حسین آباد (external gloss)			
281	Lucknow	لکھنوء			
316	Satkhand watchtower	ست کھنڈے (internal and external gloss)			
279	Kamni tree	کامنی (internal gloss)	Flora	2	
293	Kamni	کامنی (external gloss)			
Number of occurrences				29	

Glosses have been provided for 10 geographical and 19 ethnographical references.

Mohammad Ali Shah and Wajid Ali Shah both were the rulers of Oudh. Mohammad Ali Shah was the King of this kingdom from 1837-1842, while Wajid Ali Shah ruled it from 1847 to 1856.

‘Akhtar’, pen-name of Nawab Wajid Ali Shah, has been transferred to the English text with an internal gloss. It translates as ‘King Shah Akhtar’.

Many of the events of this story take place in the royal garden. In this garden, all the animals and birds have names, which have been transferred to the English text with

internal glosses. These glosses provide meanings of these names, such as Falak Ara (jewel of the sky).

سليمان زمان is a historical and religious reference to the Prophet Sulaiman (PBUH) who had control even over winds. This reference has been transferred to the English text with an internal gloss.

Glosses for the traditional foods *moong and rice kichri* and *jalebi* have also been provided in the endnotes along with the gloss for *kurta*, an article of clothing. For another cultural reference, *qawwali*, a devotional music related to sufism, an external gloss has been used.

كامنى, a reference to flora, has also been made with the help of internal and external glosses, while the rest of such references have been omitted except for *moong*.

‘Lakhi darwaza’, ‘Roomi darwaza’, ‘Imambara’, ‘Shah Mina Sahab’s mausoleum’, ‘Satkhanda watchtower’ and ‘Husainabad Mubarak Trust’ are among the geographical references that the glosses have been provided for.

4.9.4. Omission

Following Urdu CSIs have been omitted from the TT:

Table 4.9.4.

Instances of omission in the Myna of Peacock Garden

Omission				
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs	
300	-	مياں	Forms of address	3 Ethnographic References
285	-	حضرت		
292	-	صاحب		

284	-	اجی	Vocatives	2	
292	-	بھئی			
287	-	ہانڈیاں	Objects from	2	
316	-	الماس خانی اینٹیں	daily life		
283	-	شیدی	References to	1	
			caste, race, etc.		
304	-	مرچیں لگا دینا	Idioms, proverbs,	2	
307	-	راستہ دیکھنا	fixed expressions,		
			etc.		
283	-	اللہ	Exclamatory	4	
305	-	ارے	words		
295	-	واہ			
308	-	ہا			
283	-	دیو	Other cultural	1	
			references		
280	-	کنڈ	Names of places:	3	Geographical References
301	-	بیلی گارد	cities, towns, etc.		
305	-	گنگا			

287	-	بسنت مالتی	Flora	4	
287	-	بشن کانتا			
287	-	جوہی			
316	-	نرکل			
Number of occurrences				22	

Among 22 omitted Urdu CSIs, 7 are geographical while 15 are ethnographical references.

Omitted forms of address consist of میاں, حضرت, صاحب, اجی, and بھئی are the Urdu vocatives, which have also been omitted.

Two omitted objects from daily life are بانڈی, an object having a specific shape and is made of clay to cook the food in, and الماس خانی اینٹیں, a particular type of bricks.

Other omitted cultural references are these: شیدی, a race; and two idiomatic expressions مرچیں لگا دینا and راستہ دیکھنا, which mean 'to offend' and 'to wait' respectively.

The source text contains many exclamatory words, most of which have been omitted while translating. The cultural nature of exclamatory words has been discussed earlier. Category of other cultural references consists of a fictional character دیو, a common fairy tale character normally an antagonist. Omitted geographical references include names of the three places and four indigenous plants.

4.9.5. Neutralization

Neutralization is the second most frequently used translation procedure in this story, which has been employed to neutralize the following Urdu culture specific references:

Table 4.9.5.

Instances of neutralization in the Myna of Peacock Garden

Neutralization					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
308	God	الله	References to Allah (God)	1	Ethnographical References
284	Young men	میاں	Forms of address	4	
284	Old man	بڑے میاں			
305	King	حضرت			
288	Little thing	بی			
280	Food	روٹی	Objects from daily life	4	
294	Reed stool	مونڈھا			
314	One end of (turban)	شملہ			
316	Earthenware pot	لوٹا			
306	To salute	سلام	References to greetings and farewells	4	
307	Good morning	آداب			
314	Exchanged greetings	علیک سلیک ہونا			
316	God be with you	الله حافظ			
284	Messenger	چوہدار	References to work and professions	1	

280	To lose interest	جی اچاٹ ہونا	Idioms, proverbs, fixed expressions, etc.	20	
281	Ask	آنکھیں چار کرنا			
281	Greet	صاحب سلامت کرنا			
282	Keep spotlessly clean	آئینہ کی طرح رکھنا			
283	Self-destructive, drifter's life	واہی تباہی پھرنا			
283	The simplest of food	دال روٹی			
286	Take breath away	آنکھیں کھلی کی کھلی رہ جانا			
295	Talk happily	دنیا جہان کی باتیں کرنا			
304	Loyal service	نمک خواری			
304	Ears are ringing with it	کان گڑوے ہونا			
305	Humiliated	کرکری ہونا			
306	At last	خدا خدا کر کے			
308	You are quite a genius	تم تو قیامت نکلے			
309	Be kind to somebody Irrked	سر پر ہاتھ رکھنا			
310	In a snooty mood	جل گیا			
310	Overwhelmed with shame	دماغ آسمان پر ہونا شرم سے پانی پانی ہونا			
312	Vanish				
318		ہوا ہونا			

318	To have nothing in common	دل نہ ملنا			
319	Lost in thought	اپنی دھن میں			
296	Size of a palm	بالشت بھر	Units of measurement	5	
308	(The last) quarter (of night)	رات کا پچھلا پہر			
312	Royal exchequer	اشرفی			
312	Gold coin	اشرفی			
316	Gold piece	اشرفی			
287	Exquisite	واہ	Exclamatory words	2	
304	Oh my God	اف اف			
281	Pavilion	بارہ دری	Names of places: cities, towns, etc.	1	Geographical References
282	Cuckoo	شاما	Fauna	1	
Number of occurrences				43	

Neutralized cultural references comprise of 2 geographical and 41 ethnographical references.

In the translated text, ‘God’ has been used for اللہ. This is deemed neutralization on the basis of reasons discussed earlier. اللہ has also been used to exclaim and hence recorded under exclamatory words as well. However, this exclamation has been omitted while translating.

میاں and حضرت are common forms of address in the Urdu culture. The latter is more formal than the former. میاں is sometimes used as میاں چھوٹے or میاں بڑے. These references

have been translated as ‘young men’ and ‘old man’, which have neutralized the cultural effect of these terms. بی is used to address females, for young girls بی چھوٹی and older woman بی بڑی are the traditional forms of address. Neutralized objects from daily life consist of شملہ and مونڈھا, لوٹا, روٹی.

آداب and سلامت, علیک سلیک, سلام First three have their roots in the religion Islam. Muslims greet each other with a prayer and wish each other to be blessed. The last greeting has been substituted by ‘good morning’, which is a neutral term because a similar reference exists in the Urdu culture as well in the form of صبح بخیر. اللہ حافظ is a farewell which is also a prayer. This reference has also been neutralized by its translation ‘God be with you’.

Reference to a profession چوہدار, has also been neutralized by translating it as ‘messenger’. In the Urdu culture, چوہدار is someone whose duty is to escort their employer while carrying a staff in their hand, which is called چوب.

Most of the idiomatic expressions have gone through neutralization. The idiomatic expressions which have been translated by using an expression common in both the cultures are also deemed to be neutralized. For instance, آنکھیں کھلی کی کھلی رہ جانا has been substituted by ‘to take breath away’. A similar expression exists in the Urdu language too, which is کان کڑوے ہونا. سانس رک جانا has been translated as ‘(for) ears to ring with it’, which also has a similar expression کانوں میں گونجنا in Urdu.

There are many units of measurement which are common in the Urdu and English cultures, but there are some which are not. In Urdu, بالشت is a unit of length which is equal to the distance from the little finger to the thumb of an open hand. In other words, it is equal to a distance of 12 fingers. This unit of measurement has been replaced by the phrase ‘size of a palm’. Another cultural unit which does not exist in the English culture is پھر which is a unit of time and refers to 1/8 part of 24 hours of a day.

اشرفی used to be a royal currency in the subcontinent once. It has been translated as ‘royal exchequer’, ‘gold coin’ and ‘gold piece’, which have neutralized the original reference. Urdu exclamations اف اف and واہ have been neutralized as ‘exquisite’ and ‘oh my God’.

Geographical reference *بارہ دری* is a particular kind of building having twelve doors. Its translation ‘pavilion’ is deemed an act of neutralization as *بارہ دری* can be called a pavilion but every pavilion cannot be *بارہ دری*. So, with the help of generalization the original reference has been neutralized.

In the category of fauna i.e. indigenous animals and birds, *شاما* has been replaced by a non-culture specific reference ‘cuckoo’, which can be found in both the cultures.

4.9.6. Cultural Substitution

Following instances of cultural substitution have been recorded:

Table 4.9.6.

Instances of cultural substitution in the Myna of Peacock Garden

Cultural Substitution					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
285	His Majesty	سلطان عالم	Forms of address	10	Ethnographical References
284	His Majesty	حضور عالم			
284	His Highness	حضور عالم			
286	His Majesty	حضرت			
286	Sir	استاد			
287	Sire	جہاں پناہ			
296	Sire	عالم پناہ			
305	His Majesty	جہاں پناہ			
307	Sir	حضور			
307	Your Majesty	ظل سبحانی			

294	Clothes horse	الگنی	Objects from daily life	1
306	Rosary	تسبیح	References to religion, prayers, etc.	1
290	To learn the ropes	ڈھب آنا	Idioms, proverbs, fixed expressions, etc.	1
Number of occurrences				13

Cultural substitution has been used for 10 geographical references.

This story is rich in different forms of address including royal titles. In the Urdu language culture, *جان عالم*, *سلطان عالم*, *ظل سبحانی*, *عالم پناه*, *جہاں پناه*, *سلیمان زمان* are the titles used for addressing a king or a prime minister of a kingdom. These titles consist of two words and convey an underlying meaning through these words. However, the English titles for addressing them are different in their meanings and use as well. For instance, His Majesty or Your Majesty is used to address a king or queen only, while *Jan-e-Alam* has been used to address the Prime Minister also. The English titles that have been used to substitute Urdu Titles include His Majesty, Your Majesty, His Highness and Sire.

استاد, *حاضر* and *حضرت* are different cultural forms of address in Urdu. They are used in different situations. The latter two are more formal. *استاد* can be used for a trainer or teacher and it can also be used to address a skilful person. Its translation 'sir' is considered a cultural substitution, as there are many instances where they cannot be used in the similar way, such as, sir can be used to address a stranger, while the use of *استاد* to address a stranger might not be appropriate. How forms of address hold a culture specific position has been discussed in detail in the analyses of the previous stories.

The object 'clothes horse' is not used in Pakistan, so replacing *الگنی* with this item is also regarded as a cultural substitution.

تسبیح has been substituted by ‘rosary’, a reference specific to the English culture. Roman Catholics use rosary to count prayers so it is related to Christianity, while تسبیح is related to Islamic practices.

At some places English CSIs are used in place of non-cultural Urdu references, which is also deemed cultural substitution, such as, ڈھب آنا is a non-cultural phrase in Urdu, but it has been replaced by an English idiom ‘to learn the ropes’.

4.9.7. Comparison of Foreignization and Domestication

The foreignizing strategy has been compared with the domesticating strategy in *the Myna of Peacock Garden* as follows:

Table 4.9.7.

Comparison between foreignization and domestication in the Myna of Peacock Garden

Strategy	Foreignization			Domestication		
Procedure	Borro- wing	Literal Translat- ion/ Calque	Gloss	Omiss- ion	Neutrali- zation	Cultural Substitu- tion
Numerical Value NV	(3)	(2)	(1)	(1)	(2)	(3)
No. of Occ- urrences X	48	3	29	22	43	13
Procedure Value Y	144	6	29	22	86	39
Strategy Value Z	179			147		
Percentage	55%			45%		

Foreignization dominates domestication in this story as their percentages are 55% and 45% respectively. Borrowing and neutralization are used for transferring or neutralizing most of the Urdu CSIs in the TT. However, borrowed CSIs are more than neutralized ones. Procedure values (Y) are figured out by multiplying numerical value of each procedure by its number of occurrences, i.e. $NV * X$. For example, neutralization procedure value is $2 * 43 = 46$. Strategy values are the total procedure values, i.e. foreignizing strategy value is $144 + 6 + 29 = 179$, while domesticating strategy value is $22 + 86 + 39 = 147$. Their total is $179 + 147 = 326$, which is used in the calculation of percentages as follows:

Foreignization: $(179 * 100) / 326 = 55\%$

Domestication: $(147 * 100) / 326 = 45\%$

4.10. Analysis of *the Cart*

In *the Cart*, Khalida Hussain (b. 1938) gathers suspense, mystery and horror together to present a story that keeps a reader curious from beginning to end. This story revolves around a strange cart which holds the unfathomable mystery. The white bullock-drawn cart with curtains of darkness is driven by two coachmen attired in black. It appears on the roads of a hamlet after the unusual blood-like redness in the sky at sunset catches people's attention. Besides, the residents begin to suffer from a dread-filled odour, which makes everyone sick and worried. Waves of this unbearable odour are felt just before the arrival of the cart and fill the people with foreboding that something bad is going to happen. Curiosity that what's behind the dark curtains of the cart disturbs the narrator and pushes him to talk to the three strangers who come to his hamlet to warn others of the unseen evil, but they themselves know nothing. However, curiosity makes one of these strangers look inside the cart, but he goes mute after seeing that. The story ends when the narrator decides to put an end to this mystery and stands on the road waiting for the cart to come to him.

The Urdu story is written using easily understandable vocabulary and a few CSIs. We can say that it is written in a writing style that is prevailing in contemporary Urdu literature.

4.10.1. Borrowing

Borrowing is the most frequently used translation procedure in this story, which has caused the following CSIs to find their place in the TT:

Table 4.10.1.

Instances of borrowing in the Cart

Borrowing					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
334	Zakia	ذکیہ	Names of Persons including nicknames	4	Ethnographical References
338	Mujibullah	مجیب اللہ			
338	Hafeez Ahmed	حفیظ احمد			
334	Munna	منا			
339	Chaudhry	چوہدری	Forms of address	2	
339	Sahib	صاحب			
338	Rupees	روپے	Units of measurement	1	
333	Ravi	راوی	Objects related to physical geography	1	Geographical References
Number of occurrences				8	

8 cultural references from the SL have been borrowed in *the Cart*. 1 of them is geographical and 7 are ethnographical references.

This short story, which revolves around a mysterious cart, has a few CSIs. Most of which have been either borrowed or neutralized. The borrowed references include names of the persons and one geographical reference *راوی*. This reference is related to the physical geography as it is a transboundary river that flows through India and Pakistan.

Two forms of address have been found in the text: *صاحب* and *چوہدری*. Both of them have been subjected to omission as well as borrowing while translating the story. Another borrowed reference is *rupee*, which has already been discussed in the analyses of the previous stories.

4.10.2. Gloss

Only one Urdu culture reference has been explained with the help of an external gloss.

Table 4.10.2.

Instances of gloss in the Cart

Gloss					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
340	Hakim	حکیم (External gloss)	References to work and professions	1	Ethnographical References
Number of occurrences				1	

Only 1 ethnographical reference has been glossed in this story. Gloss for only one cultural reference *hakim*, a practitioner of local medicines, has been provided in the endnotes.

4.10.3. Omission

Urdu culture references which have been omitted from the TT are as follows:

Table 4.10.3.

Instances of omission in the Cart

Omission					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
339	-	چوہدری	Forms of address	2	Ethnographical References
339	-	صاحب			
341	-	بھئی	Vocatives	1	
Number of occurrences				3	

3 ethnographical references have been omitted while translating this story. Omitted references include two forms of address چوہدری and صاحب, and one vocative بھئی.

4.10.4. Neutralization

Four of the cultural references from the ST have been neutralized in the TT.

Table 4.10.4.

Instances of neutralization in the Cart

Neutralization					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
334	Candy	ریوڑی	Objects from daily life	1	Ethnographical References
341 341	It is depressing Disappeared	دل خراب ہونا گوہر ناپاب ہونا	Idioms, proverbs, fixed expressions, etc.	2	
346	Mile	کوس	Units of measurement	1	
Number of occurrences				4	

The number of neutralised ethnographical references is 4. Among neutralized CSIs, there are two idiomatic expressions and a unit of length. کوس, the unit of length, is roughly equal to two miles. As 'mile' is common in both the cultures, the translation of کوس as 'miles' is considered as neutralization. A food item, ریوڑی has also been neutralized by the use of a general term 'candy'.

4.10.5. Cultural Substitution

Cultural substitution has been observed at only one place in the TT.

Table 4.10.5.

Instances of cultural substitution in the Cart

Cultural Substitution				
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs	
346	In their wake	ان کے پیچھے	Idioms, proverbs, fixed expressions, etc.	1 Ethnographical References
Number of occurrences			1	

The above table consists of only one ethnographical reference. An English idiom 'in their wake' has substituted a non-cultural Urdu phrase ان کے پیچھے.

4.10.6. Comparison of Foreignization and Domestication

A comparison between foreignization and domestication in the translated story has been made as follows:

Table 4.10.6.

Comparison between foreignization and domestication in the Cart

Strategy	Foreignization			Domestication		
Procedure	Borrowing	Literal Translation/ Calque	Gloss	Omission	Neutralization	Cultural Substitution
Numerical Value NV	(3)	(2)	(1)	(1)	(2)	(3)
No. of Occurrences X	8	-	1	3	4	1
Procedure Value Y	24	-	1	3	8	3
Strategy Value Z	25			14		
Percentage P	64%			36%		

The analysis of the story reveals foreignization as the dominant strategy adopted for this translation. Percentages of foreignization and domestication in the TT are 64% and 36% respectively. Omission and neutralization are more frequently used domesticating procedures, while the most frequently used translation procedure is borrowing. The calculations which have been done for the analysis are these: Number of occurrences are

multiplied with the numerical values, such as $3*1=3$ in case of omission. Procedure values are added to get strategy values, i.e. foreignizing strategy value is $24+1=25$ and domesticating strategy value is $3+8+3=14$. The total of these strategy values is $25+14=39$, which has been used to calculate percentages:

Foreignization: $(25*100)/39 = 64\%$

Domestication: $(14*100)/39 = 36\%$

4.11. Analysis of *Specimen Box*

Specimen Box is a short story which exposes the hypocrisy of the society artfully and circumspectly. It has been written by Jeelani Bano (b.1936), a famous Indian writer, who sets this story in the Indian society and depicts the miserable situation of women there who are facing the predicament concerning their status. Although this story has been written in the context of Indian culture, the very subject of having a female child and the attitude of people especially men towards this is not very different from the Pakistani culture, where the news of the birth of a female child is still greeted with sorrow and despair.

The main character Naheed Khan is wife of Ayan, who being a stereotypical man forces her wife to get rid of their unborn baby girl on the pretext of busy life, in which they are struggling to find a place in politics. Though unwillingly, Naheed Khan decides to abort her child. This story gets its name when the unborn child becomes a specimen for medical practitioners.

CSIs in this story have been translated by employing three translation procedures, viz. borrowing, omission and cultural substitution.

4.11.1. Borrowing

Borrowing is the most frequently used procedure in this story, employing which all the names and some other references including a reference to a Hindu deity have been transliterated from Urdu into English.

Table 4.11.1.

Instances of borrowing in Specimen Box

Borrowing					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
365	Sheila Devi	شیلہ دیوی	References to deities	1	Ethnographic

362	Ayan	عیان	Names of persons	7
363	Naheed Khan	ناہید خان		
365	Rasheed	رشید		
365	Raj Kumar	راج کمار		
365	Sheila Gokhle	شیلا گوکھلے		
365	Gokhle	گوکھلے		
366	Madhuri Dixit	مادھوری ڈکشت		
362	Begum	بیگم	Forms of address	2
363	Maharaj	مہاراج		
362	Ji	جی	Words used after names to show respect and affection	1
363	Sari	ساڑی	Objects from daily life	1
362	Rupees	روپے	Units of measurement	1
Number of occurrences				13

13 ethnographical references from the Urdu language have been borrowed in this story.

The reference to goddess Sheila *devi* has been preserved through borrowing. The same translation procedure has been employed for all the names of the persons during their transference to the English text. Two forms of address, *begum* and *maharaj* have also been borrowed. *Begum* is used in different contexts in Urdu, one of which is its use after a woman's name to show respect. The other reference in this category is *maharaj*, which is

used to address a Brahman or some other person of high social status. It is considered a polite form of address. A reference to *sari*, a traditional article of clothing, has also been recorded. The last reference is a monetary unit ‘rupee’. This unit of money is used in both Pakistan and India to refer to their respective currencies.

4.11.2. Omission

There are three such cultural references which have been entirely omitted from the English text. Omission makes translation more fluent as there is nothing new for the reader to know about the other culture. Hence it is considered a domesticating procedure.

Table 4.11.2.

Instances of omission in Specimen Box

Omission					
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs		
364		بہگوان	References to god	1	Ethnographical References
362		جی	Words used after names to show respect and affection	1	
364		اونہہ	Exclamatory words	1	
Number of occurrences				3	

3 ethnographical references have been omitted. *بہگوان*, a word for god in Hinduism, has been omitted during translation. *جی* has been subjected to borrowing as well as omission, while the only exclamatory word that has been used in the source text could not find its way to the target text.

4.11.3. Cultural Substitution

Among all the cultural references in this story, only one has been subjected to cultural substitution in which an English culture specific item has been used instead of introducing the Urdu reference.

Table 4.11.3.

Instances of cultural substitution in Specimen Box

Cultural Substitution				
Page No.	English Text/ Translated Text	Urdu Text/ Source Text	Category of CSIs	
365	To go from pillar to post	بھاگ دوڑ کرنا	Idioms, proverbs, fixed expressions, etc.	1 Ethnographical References
Number of occurrences				1

Cultural substitution has been used for only one ethnographical reference. This short story has only one idiom بھاگ دوڑ کرنا, which has been substituted by an English idiom 'to go from pillar to post'.

4.11.4. Comparison of Foreignization and Domestication

Foreignization and domestication in *Specimen Box* are compared as follows:

Table 4.11.4.

Comparison between foreignization and domestication in Specimen Box

Strategy	Foreignization			Domestication		
Procedure	Borrowing	Literal Translation/ Calque	Gloss	Omission	Neutralization	Cultural Substitution
Numerical Value NV	(3)	(2)	(1)	(1)	(2)	(3)
No. of Occurrences X	13	-	-	3	-	1
Procedure Value Y	39	-	-	3	-	3
Strategy Value Z	39			6		
Percentage P	87%			13%		

According to the above analysis, this highly foreignized translation has 87% foreignization and 13% domestication. Among the three translation procedures borrowing, omission and cultural substitution, that have been employed for this translation, borrowing has been used the most with 13 instances of occurrence. When the number of occurrences of each procedure is multiplied with the respective numerical value of the procedure, it gives the procedure value, for instance, procedure value of borrowing is $13 \times 3 = 39$. Foreignizing strategy value is the same as the borrowing procedure value, i.e. 39, because

only borrowing has been used from the three foreignizing procedures. However, domesticating strategy value is the total of omission and cultural substitution procedure values: $3+3=6$. Percentage calculation for the two strategies is given below:

Foreignization: $(39*100)/45 = 87\%$

Domestication: $(6*100)/45 = 13\%$

4.12. Cumulative Results of the Analyses of the Stories

Table 4.12.

Cumulative results of the analyses of the 11 stories

Strategy	Foreignization			Domestication			
	Borrowing (3)	Literal Translation (2)	Gloss (1)	Omission (1)	Neutralization (2)	Cultural Substitution (3)	
Procedure	Numerical Value (NV)						
	Chessplayers	15	3	7	27	34	18
	The Shroud	10	-	7	3	21	1
	The Name Plate	10	-	1	3	15	4
	Open!	4	-	3	2	2	-
	Toba Tek Singh	28	-	3	2	-	-
	Lajvanti	33	-	9	4	14	3
	Wild Creature	9	-	3	5	7	5
	Embers	15	3	5	11	38	8
	No. of Occurrences						

	The Myna of Peacock Garden	48	3	29	22	43	13
	The Cart	8	-	1	3	4	1
	Specimen Box	13	-	-	3	-	1
	Total No. of Occurrences (X)	193	9	68	85	178	54
Procedure Value (Y)	579	18	68	85	356	162	
Strategy Value (Z)	665						603
Percentage (P)	52%						48%

The analysis of the sample of the 11 short stories reveals that foreignization is slightly higher than domestication in these stories. As foreignization is 52% and domestication is 48%, the difference between them is only 4%. Borrowing, which is a foreignizing procedure, has been used the most in these translations. It has been employed by the translator to borrow 193 Urdu CSIs from the ST to the TT. The second most frequently used procedure is neutralization, which is a domesticating procedure. The translator has neutralized 178 Urdu culture specific references while translating these stories. Literal translation has been used in only 9 cases, which makes it the least used translation procedure here. 68 CSIs have internal or external glosses, while 85 Urdu CSIs have been omitted from the TT. 54 Urdu references have been substituted with the English culture specific references.

The percentages of foreignization and domestication have been calculated in accordance with the adapted Ramiere's model (Figure 2 & Table 3.1). According to this model and the table, the three foreignizing procedures, viz. borrowing, literal translation and gloss, have numerical values 3, 2 and 1 respectively. Similarly, domesticating procedures, viz. omission, neutralization and cultural substitution, have numerical values 1 2 and 3 respectively. By multiplying these numerical values (NV) with the respective numbers of occurrences (X) of these procedures, each procedure's total value (Y) has been calculated. For instance, procedure value of literal translation is $2*9=18$. Foreignizing and domesticating strategy values (Z) are figured out by adding the respective procedure values of these strategies, i.e. foreignizing strategy value is $579+18+68=665$ and domesticating strategy value is $85+356+162=603$. The total of foreignizing strategy and domesticating strategy values is $665+603=1268$. Their percentages are computed as follows:

Foreignization: $(665*100)/1268 = 52\%$

Domestication: $(603*100)/1268 = 48\%$

4.13. Discussion of Findings in Relation to Venuti's Theory and Ramiere's Model

Foreignization and domestication are not two separate fields but they are not one and the same thing either. The researcher is trying to make a point that they are inseparable. Ramiere (2006) used the word 'spectrum' to describe this phenomenon and Aixelá used the word 'continuum' for this (as cited in Ramière 2006). Both these terms, spectrum and continuum, mean that there is a range of similar objects where each is closely related to the one next to it. However, these similar objects lie between two extreme points. In this case these extreme points are foreignization and domestication and the six procedures make a continuum according to their inclination towards these extreme points. Borrowing is strongly domesticating, so it is closer to foreignization pole and literal translation is relatively less foreignizing so it occupies a farther position from this pole and so on.

After a detailed analysis of the representation of culture through CSIs in the English translation of the stories, the results are discussed in connection with Venuti's theory and Ramiere's model of foreignization and domestication as follows:

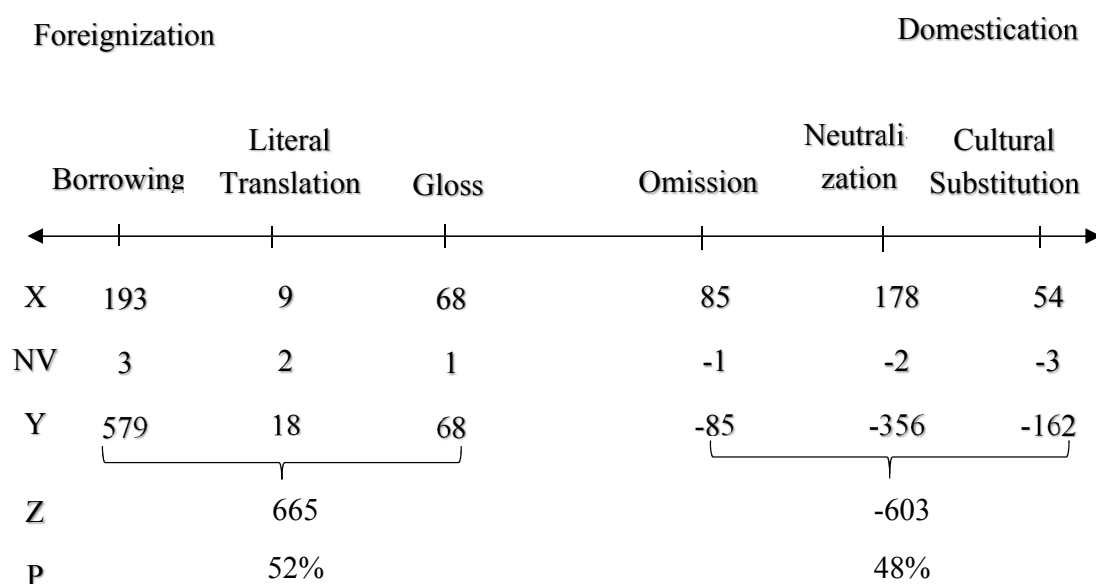


Figure 3. Cumulative results of the 11 stories on the Foreignization-Domestication Continuum

The above figure provides a precise view of the number of CSIs translated or transferred by using each translating procedure. Location of these translating procedures on the Ramiere's scale presents their foreignizing and domesticating tendencies. In this way, it actually follows Venuti's theory that foreignization and domestication coexist and cannot be completely separated.

As X represents number of CSIs and NV represents the values of translating procedures. The product of these, i.e. X and NV gives the total value of translation procedures Y. The numerical values (NV) assigned to the translation procedures on the Ramiere's model make this continuum practically applicable for the study. Foreignizing tendency of the procedures increases from right to left (-3 to 3), while domesticating tendency increases from left to right (3 to -3). It reinforces Venuti's notion of foreignization and domestication without any definite boundaries.

Borrowing, literal translation and gloss add to foreignizing strategy because foreignizing tendencies of these translating procedures dominate their domesticating tendencies. Omission, neutralization and cultural substitution add to domesticating strategy because their domesticating tendencies overpower their foreignizing tendencies. 52% foreignization and 48% domestication show a slight dominance of the former, manifesting translator's efforts to preserve the Urdu language and its culture in the English translation of these stories. Some translators make deliberate effort to foreignize a text. For instance, a study on M. Asaduddin's translation of *Chauthi Ka Jaura* by Ismat Chughtai, revealed a higher level of foreignization as compared to the English translation of the same story by Tahira Naqvi (Ayoub, 2014). However, it is believed that domestication is usually the most widely used strategy by the translators. A research on English-Persian translations of six of Hemingway's books unveiled that although both domesticating and foreignizing strategies were used in translating six of Hemingway's books over a period of six decades, domestication was the most pervasive cultural translation strategy from the 1950s to 2000s (Esmail Zare-Behtash, 2009).

In short, we can say that most of the translations are domesticated these days, however, some efforts are being made to promote foreignization in the field of translation. These efforts can help in reducing ethnocentric violence of translation by promoting

foreign culture. Another trend which is being set in translation studies is to treat foreignization and domestication as a continuum. It promotes the idea that despite being two extremes, foreignization in translation cannot exist without domestication and vice versa because there is no clear boundary between them.

CHAPTER 5

CONCLUSION

This study aims at comparing foreignization and domestication in *the Oxford Book of Urdu Short Stories*, which is an anthology of 22 Urdu short stories translated into English language by Amina Azfar. Qualitative and quantitative analyses of these stories focused on the representation of the Urdu language culture in the translated text. These analyses have been carried out in the light of Venuti's theory regarding foreignization and domestication. Venuti argues in favour of treating the two strategies as a continuum and is against establishing neat binaries, however, most of the previous studies have treated them otherwise. In this research, foreignization and domestication have been regarded as a continuum by adopting an appropriate research methodology including Ramiere's foreignization and domestication continuum.

At the end, following conclusions have been drawn to answer the main research questions in the light of Venuti's foreignization and domestication theory and Ramiere's model:

In the 11 short stories, which have been analysed in this study, the overall dominant strategy is foreignization. Cumulative results of the analyses of the stories (Figure 3) show that foreignization is 52% in these stories, while domestication is 48%.

6 out of 11 stories have foreignization more than domestication. These stories are *Open*, *Toba Tek Sigh*, *Lajvanti*, *the Myna of Peacock Garden*, *the Cart*, and *Specimen Box*, which have 71%, 98%, 72%, 55%, 64% and 87% foreignization respectively (Table 4.4.5, Table 4.5.4, Table 4.6.6, Table 4.9.7, Table 4.10.6, and Table 4.11.4 respectively). Higher degree of foreignization means that there is a higher degree of representation of the Urdu language culture in the English translation of these stories.

5 out of 11 stories have relatively higher percentages of domestication. These stories are *Chessplayers*, *the Shroud*, *the Name Plate*, *Wild Creature*, and *Embers*.

Percentages of domestication in these stories are 72%, 56%, 59%, 53% and 66% respectively (Table 4.1.7, Table 4.2.6, Table 4.3.6, Table 4.7.6, and Table 4.8.7 respectively). Higher level of domestication means that there is less representation of the Urdu culture in the translated texts of these stories and the Urdu culture has been mostly suppressed. More domestication also means more fluency, which keeps the reader at peace at the cost of the loss that foreign culture suffers in the translation.

More foreignization signifies less ethnocentric violence of translation. Venuti says that translation itself exerts its ethnocentric violence, which can be reduced with the help of foreignizing strategy (Venuti, 2008). As foreignizing strategy has been adopted more than domesticating strategy in the translation of these 11 short stories, the researcher concludes that the translator Amina Azfar's attempt at reducing the ethnocentric violence of translation has been successful. She has adeptly presented the Urdu language culture in the English translations of the stories.

5.1. Findings

Following findings are presented on the basis of the detailed analysis carried out in the previous chapter:

- 1) Foreignization slightly dominates in the selected 11 stories of *the Oxford Book of Urdu Short Stories*. The Urdu language culture has been presented by the translator through borrowing and literal translation of the Urdu CSIs. Some of these borrowed and literally translated cultural references have been glossed. By adopting foreignizing strategy, the translator has tried to reduce the ethnocentric violence of translation. She has put ethnodeviant pressure on the English language to accept cultural features of the Urdu language.
- 2) Although foreignization is slightly more than domestication, the translator has domesticated this translation significantly through omission and neutralization of the Urdu CSIs. At some places the Urdu references have been replaced by the English CSIs. This shows that in order to maintain fluency, the translator stayed close to the norms and values of the dominating English language culture.
- 3) Borrowing has been found to be the most widely used procedure. The translator has borrowed 33% of the CSIs from Urdu, which has contributed a great deal to

foreignization in the TT. This procedure has mostly been employed to transfer names of persons and places to the target text.

- 4) Neutralization is the second most frequently used translation procedure as 30% of the CSIs have been neutralized. This domesticating procedure has been used to neutralize most of the Urdu idiomatic expressions, units of measurement and many other CSIs belonging to different categories. Neutralization has made the TT seem less foreign and suppressed the Urdu culture in the process.
- 5) 14.5% of the Urdu CSIs have been omitted entirely from the translated text. It is the third most used procedure by the translator. The Urdu exclamations and vocatives have been removed from most the places in the English versions of these stories. Omission has domesticated the TT by making it more fluent.
- 6) Some of the borrowed or literally translated Urdu CSIs have been glossed. External glosses have been provided for some famous and historically important places and people. This foreignizing procedure has also been used for describing some traditional food items from the Urdu culture. It is the fourth most used translation procedure, which is used for 12% of the CSIs.
- 7) The fifth most frequently used translation procedure is cultural substitution, which is strongly domesticating in nature. English CSIs have been substituted for 9% of the Urdu culture specific references, such as forms of address. This procedure plays its role in promoting ethnocentrism.
- 8) Only a few references to the Urdu culture have been literally translated. This has been the least used foreignizing procedure by the translator, used for only 1.5% of the Urdu cultural references.

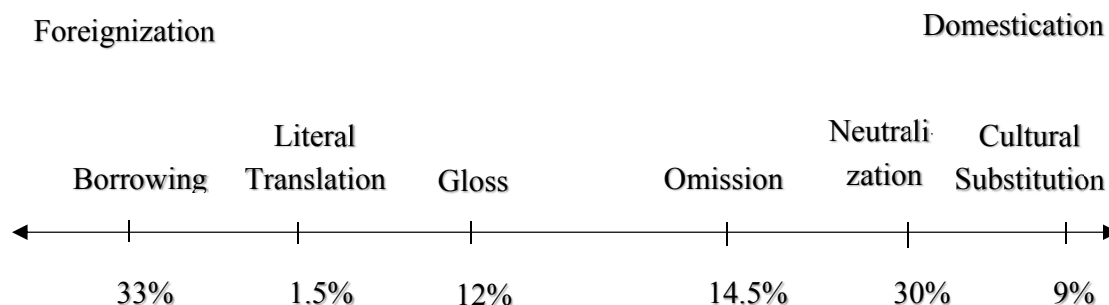


Figure 4. Percentages of CSIs according to their translation procedures

- 9) In this translation, the translator has made a real effort to promote the Urdu language culture in the English language. She has used foreignizing strategy without abandoning fluency, and made it easy for the readers to accept cultural differences while enjoying the fluency of the text. The combination of foreignizing and domesticating strategies adopted by the translator puts ethnodeviant pressure on the dominant norms of the English language culture to register the differences of the Urdu language culture on one hand. On the other hand, it makes the translation understandable and fluent for the readers to keep them in peace.

5.2. Suggestions for the Future Researchers

These suggestions are made for the future researchers in the context of this research:

- 1) As this study has devised a methodology specifically focused on treating foreignization and domestication as a continuum in accordance to Venuti's theory, other researchers can also benefit from it in their research in the related field.
- 2) A research can also be conducted on Amina Azfar's other English translations of the Urdu stories. This can give a better insight into her overall inclination towards foreignizing and domesticating strategies.
- 3) Venuti's theory regarding foreignization and domestication can be applied to investigate these strategies in Urdu-English or English-Urdu translated literature by other translators.
- 4) Researchers can adopt a cognitive approach to specifically target the effect of foreignization and domestication on a reader's cognition.

- 5) This study has only focused on the cultural aspect of foreignization and domestication, other researchers can target the linguistic aspect as well.
- 6) Researchers can conduct a comparative study on domestication and foreignization in different genres of Urdu literature.

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