

**ANALYSIS OF TRANSLATIONS OF
SELECTED SHORT STORIES BY GHULAM
ABBAS IN THE LIGHT OF VINAY AND
DARBELNET MODEL**

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**Analysis of Translations of Selected Short Stories by Ghulam
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ABSTRACT

Thesis Title: Analysis of Translations of Selected Short Stories by Ghulam Abbas in the Light of Vinay and Darbelnet Model

Field of translation studies is making gradual progress in modern era and new developments are taking place now a day. Current research study deals with changes which take place when source text is translated into target text. These changes include both lexical changes and semantic changes. Selected short stories of a renowned Urdu short story writer Ghulam Abbas with their translation in English have been taken for this research study. The basic purpose of the study is to find out why changes in a target text take place. For this reason, three research questions are formulated. These research questions focus on (i) what linguistic factors contribute to the transformation of message of the source text? (ii) How do translation strategies contribute to greater meaningfulness of a target text for the target audience? (iii) What are the elements that lend coherence to a target text? To find out answers of these research questions, the researcher has made an attempt to carry out textual analysis. Textual analysis makes it clear that structural, social, and cultural differences between source text and target text are major reasons for changes in target text. The study reveals that modulation and adaption are the main factors which bring coherence in a target text. Mainly these factors make a target text understandable for target text readers. Future researchers have been encouraged to take an opportunity and contribute to this emerging field of translation studies by conducting researches on the topics suggested in last part of the conclusion section of this research study.

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LIST OF ABBREVIATIONS

SL Source Language

TL Target Language

ST Source Text

TT Target Text

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DEDICATION

I would like to dedicate my thesis to my beloved son, Muhammad Hassan Aqleem.

CHAPTER 1

INTRODUCTION

The medium through which human beings communicate with one another is language. It facilitates members of a community to express their viewpoints and understand viewpoints of other members of same community. Gardiner (1935) has stated that language is a collection of signs and symbols through which human beings can give vent to their feelings and thoughts, and these signs and symbols can be repeated and reproduced. They can be easily comprehended by others.

This innate ability of human beings distinguishes them from other living creatures. History of human language is as old as the history of human beings itself. After Adam was created, human race kept on increasing. Allah Almighty bestowed first man on earth with gift of language. Initially it was one language which could suffice communicative needs of a limited number of human beings. It is a universal phenomenon that human beings live in a society and form a social group. It is language which fulfills almost every kind of communicative, social, political and religious needs of human beings. It is language through which they give vent to their thoughts and feelings. Language helps them coordinate with one another in every walk of life.

Multiplicity of human race compelled them to move away from one another. Spatial remoteness changed the form of language. Lyons, (1968) is of the view that these changes occurred, initially, at phonological level, and later on penetrated at morphological level, which ultimately arose at syntactical level and semantic level. Phonological changes created auditory complications, morphological changes gave birth to textual complexities and syntactic and semantic changes offered considerable resistance in smooth flow of communication among human beings residing at a considerable distance from one another. Now it became difficult for those who were living at a greater distance from those who were living in the first place to understand them. This process of multiplicity of human

beings did not stop. It continued to take place gradually and human language also transformed into many different forms. Spatial and temporal differences gave birth to many different languages and cultures.

This increase in the number of languages was due to increase in the number of diverse societies. Members of one social group found it difficult to communicate with members of other social group. A dire need was felt to facilitate communicative requirements of two different social groups. The members of the social groups who were residing at borders of two consecutive societies had an acquaintance with structures of both the languages employed in those societies. So they served as a communicative bridge between them. Knowingly or unknowingly they were performing the role of what we call translators. This process was in progress without any conscious efforts about contrastive analysis of two different languages. It was that time when translation came into existence. As development in scientific and technological fields took place in one part of world, the other part of world made efforts to benefit from this development. It was not possible to comprehend the ideas and notions behind that development unless proper understanding of language is ensured in which those thoughts were presented. In initial stages, no theory was developed but later on it was realized that some rules must be formulated for the development of act of translation. A careful glance gives the idea that translational work started from religious documents. Its purpose was to promote religious ideas and to make followers of other religions accept what was written in a particular religious book. The Bible can be taken as an example which was translated into several other languages for expanding circle of Christianity. Later on, it was not confined only to religious purposes; its scope expanded to trade and business and it did not spare science and technology. Now it is an admitted fact that world has acquired form of a global village and significance of translation has become manifold. This importance has been perceived by Baker (1992). He is of the view that translation influences every aspect of life in general and contact between various societies of human beings in particular. This field of study explains how meanings are produced in different cultural settings and understood by different groups of people.

Languages develop in different cultures and impact of culture on languages cannot be ignored. Human beings belonging to different linguistic and cultural backgrounds when

interact with one another they face problems. These problems find their solutions in translation studies, an interdisciplinary field of linguistics. It is translation studies which helps human kind not only to have an awareness of other cultures but also to present your culture to others. The words of Calvo (2010), here, support this argument. He is of the view that translation not only gives a proper shape to a culture and national identity but it also serves as a vehicle through which identity of a group becomes strong. Translation serves to promote culture of a social group on international level. Through translation access to other cultures can be gained without much effort.

Translation Studies serves as an interdisciplinary field of linguistics because of its mutual exchange of linguistic items with other fields of knowledge. Scientific and technological developments in one part of world influence inhabitants of other parts of world. The easiest way for them to access these scientific and technological developments is through translation. Translation manifests itself in various forms. It is the main agent which communicates across linguistic and cultural boundaries. According to Dingway (1995), written texts in any language of world can made their way to other countries with the help of translation. This is the easiest way that can lead the western world to third world countries and vice versa. It also serves the purpose of promoting culture of a particular nation to other societies of world.

Translation may be within the same language through the act of rewording and paraphrasing. If it is in this form it is known as intralingual translation. Another kind of translation which uses symbols to convey a verbal message is called intersemiotic translation. Sometimes translation is between two different languages having different symbolic systems. Such a translation is termed as interlingual kind of translation. The current research has its basis in interlingual translation.

Interlingual translation makes it possible for users of other languages to understand traditions and cultures of other nations. This process can be very interesting as well as intricate. It is a translator whose knowledge of other language and culture and his skills to transfer that knowledge play a very significant role. A translator who is aware of history, culture and beliefs of both target language and source language can carry out translation successfully. Structural difference between the target language and the source language is

one of the main problems that hinder translation process. Source languages with simple structures are easy to translate as the structural difference between the target language and the source language increases; the more difficult it becomes to translate. We can take example of English and Urdu languages. The object follows the subject in the structure of simple sentence in Urdu, but in English verb comes after the subject.

The process of translation started in the 3rd century BC when Hebrew Bible was translated into Greek Bible. It gained such popularity that it attained the status of a distinct discipline. With the passage of time, those who were working in the field of translation presented various theories and models. The well-known among them are Skopos theory (1978), Antoine Berman Model of Deforming Tendencies in Translation (1999) and Vinay and Darbelnet Model of Translation (1958). All these models of translation are helpful in the process of translation. Skopos theory (1978) explains the purpose for which translation is being carried out. Antoine Berman's model (1999) points out the deforming tendencies which should be avoided during the process of translation. Vinay and Darbelnet Model (1958) offers seven procedures which can be employed to carry out translational task. None of these models of translation covers all aspects of translation task but each of these models is significant in a particular situation. Keeping in mind this aspect, the researcher has employed Vinay and Darbelnet model (1958) of translation in the analysis of selected short stories of Urdu by Ghulam Abbas and their translations in English language. This model of translation is basically applicable at word, phrase, clause, and sentence levels. Its suitability up to the sentence level makes it prominent from the rest of translation models. Vinay and Darbelnet (1958) laid down seven procedures namely literal translation, borrowing, calque, transposition, adaptation equivalence, and modulation. Literal translation heads three procedures which are in the beginning of the running sentence whereas oblique translation encompasses four stated in the end. According to Vinay and Darblat (1958), a translator employs these seven procedures as per his translational requirements.

It is quite evident that translation is a very complex process which demands plenty of efforts from translator to be put to carry the message across in an effective manner. Munday (2008) stated that there are several meanings of the term translation. It may mean

a general field of study in which a process is carried out to get a product. During the process of translation, a translator is engaged in finding replacements or substitutes of words of a source language into another language which is known as target language.

Munday (2008) is of the view that preservation of intended meanings by source text author is primary responsibility of a translator. He further suggests that translation is an activity of conveying factual and moral truth.

1.1 Statement of the Problem

Scientific inventions and technological advancements have shortened distances among various countries of world and it has shrunk into a global village. To communicate in this global village, people belonging to divergent cultures and speaking different languages need to understand one another. Translation studies as an interdisciplinary field of linguistics has addressed these issues significantly. However, process of interlingual translation, due to some syntactical and cultural dissimilarity, leaves some gaps for a reader. These linguistic gaps may be in the form of addition or deletion of certain words while translation is carried out from one language which is called source language into another language which is known as target language. These gaps may occur as retention of some of the words of a source language as it is into a target language. The third possibility is that word-class may change while it is translated. Differences of culture may also compel the translator to translate sense for sense so that the message could be conveyed to the target audience. Variations of culture, moreover, may demand certain linguistic adjustments on the part of a translator. The researcher intends to focus on the syntactic and semantic changes which take place as a result of translation.

1.2 Research Objectives

The objectives of the current research study are:

- To find out changes which take place in the target text because of translation process
- To investigate the factors which bring about changes in a translated text

- To explore the strategies which address changes brought about by translation process

1.3 Research Questions

1. What linguistic factors contribute to the transformation of message of the source text?
2. How do translation strategies contribute to greater meaningfulness of a target text for the target audience?
3. What are the elements that lend coherence to the target text?

1.4 Significance of the Study

Present study may be of great significance because it enlists certain common complications which occur in almost every translated work. It not only illustrates the underlying procedures in the process of translation but also throws light on changes which take place while carrying message across from text of one language to the other. It also highlights how vocabulary, syntax and semantic factors bring such changes in a target text that cannot be easily comprehended unless the translator is aware of certain procedures which could illustrate the underlying changes and their reasons in an appropriate manner.

1.5 Delimitation

The field of translation studies has expanded so much that finding its boundaries is not easy. It has brought many fields under its influence and has undergone the influence of many other disciplines that is why it is regarded as an interdisciplinary field. Since its emergence linguists have been contributing to this field. A lot of theories have been presented which deal with its different aspects. If some of the linguists have described the purpose of translation, others have pointed out the defects which occur as a result of translation. In this research study it is not possible for the researcher to discuss all these aspects. Therefore, he has delimited his study to some of the changes which take place at word, phrase, clause, and sentence levels during the process of translation.

CHAPTER 2

LITERATURE REVIEW

2.1 Significance of Translation

Translation is becoming a worldwide phenomenon and nothing can escape its attention. It attempts to probe multidimensional aspects of one society and endeavors to put them across to another society which has different linguistic and cultural systems. We cannot alienate linguistic aspects from the cultural aspects. The relationship between language and culture is so strong that one cannot move without the other. There are no two languages of the world which share common structures and vocabulary so a translator has to bridge the gaps which occur as a result of translation.

Susan and Bassnet (2014) have stated that if we take any two languages of the world we find differences between them. These differences might be in their vocabulary, structure or syntax. Translation of one language into another creates linguistic gaps or changes. A translator has to make certain adjustments to fill these gaps or to overcome these changes. People involved in the act of translation cannot ignore this unavoidable fact.

As it is an undeniable fact that the world has acquired the shape of a global village and people of this globe want to communicate with one another but this cannot be done effectively without proper understanding of one another's language. The only thing which makes their job easier is *translation*. Susan Bassant (2014) points out that making sense of this world, where there are as many languages as there are number of societies, is impossible without translation. If the element of translation is excluded, the world transactions will cease to work effectively.

2.2 Treatment of Cultural Specific Items in Translation

There is no doubt about it that roots of a language lie in its culture. Oxford advanced learner's dictionary defines culture as the customs and beliefs, art, way of life and social organization of a particular country or group. Cultures of nations differ greatly from one another. These variations of culture put translators into trouble when they deal with the translation of items which are cultural specific. Finding exact equivalents for the cultural specific items is a difficult task to accomplish. The very definition of culture makes it clear to us that it is a set of customs, beliefs, ideologies and the way in which people live. As Terestyenyi (2011) states that there are different societies, these societies have different cultures, and they have different values; so it is evident that there are certain elements which do not exist in other language. There may be items in one language but there are no words in the other language to describe them. Sometimes availability of lexical items in both the languages for the same object cannot convey the meanings properly.

What Terestyenyi (2011) implies here is that there are linguistic variations and cultural variations which put translators into trouble. In order to overcome these types of problems, the translator can utilize two possible options. For the translation of cultural specific items, he may utilize the words of the source language as it is or he may bring the equivalents of the target language in their place.

2.2.1 Translator's Job

Expressing his opinion, Das (2005) has pointed out that the job of the translator is more complex than that of the source text author. At a time, the source text writer handles only one language whereas the translator copes with two languages simultaneously. He is faced with the difficulty of such equivalent words which get acceptance of the target readers. One can say that he acts as a bridge through which smooth flow of ideas in each of the languages can be ensured. He is the one who makes acceptable compromises between two languages with different cultures.

Samimi and Abbasi (2014) lay stress on the point that the bilingual and bicultural ability of the translator helps him convey the message of one language into the other effectively. Such translators can make reader of the target text enjoy as much as reader of

the source text does. They are of the view that if the translator has the ability to handle two languages effectively and he has fair knowledge of the two cultures then his bilingualism and bicultural ability will help him communicate the message of one language into the other in the best possible way. Commenting upon the role of the translators, Lefevere (1992) says that translations do not exist in space. They serve in a specified culture at a particular time. The genuineness of a translated text depends on two factors: One is the linguistic knowledge of the translator whereas the other is his cultural knowledge. Proficiency of the translator must be kept as the top most priority if translation has to serve as a bridge between the users of two different languages. All these opinions and statements make it clear to us that knowledge of both linguistic and cultural aspects is important for a translator otherwise translation may lead the reader towards misconception and faulty understating.

2.2.2 Translation and Globalization

The translation of cultural specific items offers a great challenge to the translator because Davtalab & Maasum, (2011) state that we reside in a world which is globalized. People show their interest in other languages and cultures. Therefore, it can be expressed that globalization is interconnected with translation. Which role translation can play to improve globalization? No text is without a context and this reality cannot be denied that culture and context are complementary to each other. So it is translation which paves way for making native culture a constituent of the global culture. In today's world, people want to do more in less time. It is unavoidable to ensure a smooth flow of communication by breaking linguistic and cultural barriers. This cannot be done in the best possible way by any other discipline of knowledge except translation studies.

Cultural specific items are an important component of a language and they make it different from other languages. In the opinion of Brasiene (2013) cultural specific items are those constituents of language which have their roots in cultural variations. These items are different if we move from one culture to another culture and try to find replacements of source language items. In most of the cases, it is not an easy task. In view of Petrulione (2013), CSIs create problems for readers of the target text. For their proper transfer in another culture, the linguistic competence of the translator is not sufficient, cultural

competence also has to play a very important role. The culture of a social group comprises traditions, customs and perspective of its inhabitants. These elements of a culture pose serious problems to the translator when he attempts to communicate them in another language with an entirely different culture. Here he tries to ensure proper transfer of the message to the target text reader by putting aside barriers which cultural elements present. One can say that the splendor of translation lies in elimination of linguistic and cultural variations and bringing them close to each other in such a way that they equate with one another semantically.

2.2.3 Culturally Bound Linguistic Items and Their Translation

The reader of the target text is able to fully understand the target text if the translator provides him with the exact equivalents from the target language, but it is quite evident that there are places where he gets stuck and is unable to do so. Mostly these are culturally bound linguistic items. The target text readers are unfamiliar with such expressions and this is the point where the translator has to put an effort to facilitate them. Davtalab & Maoum (2011) state that the uniqueness of these items makes it compulsory for the translator to find a range of strategies from the field of translation studies so that he can appropriately deal with the translation of cultural specific items.

Newmark's (1988) point of view stresses upon looking for maximum number of substitutes to deal with the problems of translation. As he states that identification of translation problem is the first step in translation theory, second step is to look for the factor which brings about that problem and the third step is to suggest an appropriate translation strategy which can solve the problem.

The aforementioned statement of Newmark (1988) highlights the suitability and range of translation strategies to deal with the problems which occur as a result of translation. There is a disparity between cultures and languages that is deeply rooted, the translator comes across problems when he looks for appropriate equivalents in the language in which translation is carried out. The problem becomes all the more serious when an expression does not exist in the target language society. Expressing his point of view Baker (1992) says that there may be a concept in the language that is being translated but it does

not find its existence in the other culture in which it is to be translated. The nature of this concept may be concrete or abstract; it may have its roots in the religious beliefs, or it may name some food. These kinds of concepts are generally considered culture specific.

He says that *privacy* is an English word which does not have any equivalent in other languages of the world. This word is unique in English. It attains the status of a cultural specific item. It has cultural connotations. We cannot say that translation is a process in which we try to look for the replacement of source language words in the form of words that are available in the language in which translation is taking place. In fact, a translator makes an attempt to convey actual meanings in the target text. When these meanings are embedded in the culture, the transfer of meaning becomes a hectic task.

Das (2005) has mentioned that proverbs, colloquial expressions, slangs and culture words are not easy to translate because of the cultural variation between two languages. He points out that due to cultural variations, it is not easy for a translator to discover exact equivalents for cultural specific items. The loss or gain of connotations emerges when these items are translated. The meanings are put into danger in such cases. Languages comprise similes, religious terminology, eatables; puns etc. Finding precise replacements for them is a gigantic task.

This is the domain where the translator finds himself/herself in a fix. Finding exact equivalents becomes an extremely problematic task so the major purpose for the translator remains that the transfer of meanings is ensured to the target reader. The translation of cultural specific items banks on the fact that to which extent two languages differ from each other. The wider the linguistic and cultural difference between two languages, the greater the difficulty to translate culturally bound items and vice versa. The significance of the cultural awareness of two languages becomes manifold when the translator attempts to translate cultural specific items. This is the place where the translator has to make the right choice of lexical items to convey message to the target reader. He has to think what lexical items of the source language he has to retain to maintain the original flavor and which lexical items can be replaced with the target text items and they will not affect the original message contained in the text.

There are numerous reasons due to which the translator is unable to find out exact equivalents. One of the main reasons can be the attachable affiliation of lexical items with a specific culture. Meanings may be same denotatively but connotatively they differ because they are embedded in the culture of a particular social group and we find variations in the cultures of various social groups. Davtalab and Masuom (2011) present the example of extensive vocabulary of Arabic language which provides more than twenty lexical items for various varieties of *camels* but Iranian language is devoid of such variety of lexical items for the same word *camel*. In this situation, the translator has three options which he can utilize to communicate the message to the target text reader. One of them is that he uses the source language item. The second option available to him is to look for an alternative word in the target language. The third option may be of omission or deletion which is used by the translator when neither source language item works nor there is an alternative term in the language in which translation comes about.

2.2.4 Possible Translation Strategies for Cultural Specific Items

If the translator retains the source text item, the target text reader would not be able to comprehend it because of the foreignness of that item. The deletion of a specific cultural item would result in the loss of the very spirit of the text and reader would not know how to relish the original flavor of the text to be translated. Therefore, it seems much better that the translator maintains the cultural specific item and tries to find out equivalent terms in the language in which he wants to translate. By the use of this method, the reader would be capable to enhance his cultural knowledge on one hand and on the other hand, he will enjoy the taste of the original. To make the cultural specific items of the source text intelligible to the target text audience, explanation of such cultural specific items can be provided in the endnotes and the footnotes.

The entire debate encompasses the function of culture which it performs in translation particularly when the translator seeks to translate the cultural specific items. Loss of the CSIs can be minimized to a greater extent if the procedures of adaptation and modulation are applied while translation of such terms is in progress. If the translator wants to carry the CSIs, he must show close association with the source culture from which the text has been taken for translation. Expressing his point of view, Venuti (2004) has pointed

out those historical aspects of translation show that it is generally used for creating power relations, for highlighting national identities, for pointing out ethnic discrimination, and for expanding colonization.

Gentzler and Tymoczko (2002) are of the view that in the current era, translation is being used to bring about, to endorse, and to counterattack the ideologies of colonial powers. These days, translation as an effective instrument, is being used by colonial powers. They make a decision which texts must be translated and which mustn't. They also ascertain which translation procedure should be executed. They impose the translation method which fits into their purpose. Sengupta (1995) condemns such a use of translation for imperialism.

2.2.5 The Impact of Colonial Powers on Translation

Colonial powers mainly make selection of a specific culture and a society and try to propagate it through translation. Such a translation serves the purpose of the colonial powers but it takes the readers far away from reality. The most common characteristics of translation which are influenced by colonial powers are: twisting facts, fabrication, maneuvering. A translation practice which is exercised under colonial power is devoid of realism because it is replete with distortion. According to Munday (2001), colonial powers made use of translation to extend their colonies. The process of translation presented a different image of colonizers to get their job done. Bassnett and Tirvedi (2001) bring to light the part played by translation in colonization. They say that for a number of years, texts were only translated into European languages so that European natives could benefit from them. The process of reciprocal exchange was not carried out through translation. It means that Europeans exert their dominance on the very act of translation.

In their opinion, English translation dominates the 19th century. Plenty of texts written in Arabic and Indian were translated into English. The English translation of these texts contains elements of alteration on a massive scale. The use of such practices indicates that native languages and cultures were inferior to English language. Languages which give identity to their users were underestimated in comparison with English language.

Munday (2001) throws further light on the superior standing of English language and the impact which it has for stimulation of colonization. He says that the colonizers used texts translated into English with altered forms to dominate the ideology of the eastern world. In addition to that, a loud and clear message was imparted to the translators that their success lies in English translation of the texts. It was choice of the publishers whether a text was to be translated or not. The medium of translation as English language was used to thrust upon the western culture and ideology on other countries of the world. In this way, everyone including writers, translators, publishers and editors took part in the expansion campaign of the Western imperialism.

Dingway (1995) notes that native texts were selected and they were translated into English language for the promotion of western agenda which was to make others follow western ideologies. This shows that it is the western world which makes decisions about who and what is to be translated. This choice strictly follows the Western agenda and it results in the prominence of some of the voices whereas the others get choked. Sengupta (1995) says that if translation is seen in imperialistic context it can be easily noticed that it is influenced by those who are in power. They try to mold the source text for the fulfillment of their personal interests. Spivak (1999), a Bengali critic also condemns this type of approach. The foregoing point of view very clearly indicates that there is no worth of the competence of those who are less privileged.

Munday (2001) thinks that Venuti's Criticism of prejudiced publishers and editors of the USA and the UK can be observed very easily if we compare the translation of native languages in the USA and the UK with English translations in Italy and Germany. The rate of English translations is much higher than those of native languages. The native languages and cultures are being ignored whereas English language and culture is being promoted.

Sapir (2004) has also thrown light on the power relationships in various languages of the world. He believes that the world has acquired the shape of a global village where they are compelled to interact with one another. Without this interaction, their very survival is at stake. This interaction manifests itself in various forms but the one which is the most dominant is linguistic interaction. Linguistic groups vary in their status. Some linguistic groups are powerful whereas there are others who are less powerful. The less powerful

linguistic groups willingly or unwillingly come under the influence of the most powerful linguistic groups. This is not hidden from anyone that English is an international language and it exerts its dominance on other languages of the world. None of us can doubt the hegemony of English language over other languages of the world. Our national language Urdu is also influenced by English language as our country has been under the British rule for about a century.

Phillipson (1992) has expressed that the dominance of English in the subcontinent is to such an extent that it is still being used as the official language in some countries. People of these countries are using local languages for other purposes.

Similar situation can be found in the subcontinent because this part of the world remained a British colony for many decades. The inhabitants of India and Pakistan use three different languages as per their situational requirements. The supremacy of English is quite obvious as compared to Hindi and Urdu languages.

The current research explores the changes which occur in the target text either due to the influence of culture or any other agent and how the target text can be made useful for its readers in a way that it becomes intelligible for them but not at the cost of the flavor of the source text. For this purpose, the selected text carries out deep textual analysis which is the subject matter of the forthcoming chapter of this research study.

2.3 Occurrence of Domestication or Foreignization in the Translated Text

One of the purposes of translation is that one social group is made aware of the culture of the other social group. This can be done using literary texts. During this process some of the elements find their equivalents in their target language whereas there are others for which there are no equivalents or they lose their originality or flavor if they are translated into target text. If source language items are maintained in the target text, the text is foreignized in the words of Lawrence Venuti (2004) and if the target text is made intelligible for the users of target language by finding replacements of the source language items or source language items are removed from the target text to make it fluent for the target text readers then it is domesticated. Domestication and Foreignization are terms in

translation which were introduced by Lawrence Venuti (1995). The concept of domestication is deeply rooted in ancient Rome where Latin translators left out references of culture in the Greek texts. It was the time when Horace and Cicero were in favor of such translation that could convey sense of the text being translated. They wanted to have naturalization of texts which is synonymous to domestication. The focal point in the sense for sense approach is to communicate the message of the source text. One of the most famous religious scholars St. Jerome employed sense for sense approach when he translated Greek texts about Christian religion. He did not give importance to the original form and stressed upon the content. Jerome was of the view that if a text is translated word for word, one comes across an absurd type of translation which is devoid of sense. In the same way, John Dryden (2013) was in favor of such a translation technique which could convey the sense but the form of the original was changed in it.

2.3.1 Roman Jakobson's Notion of Equivalence

The discussion about word for word and sense for sense translation continued in the 20th century when Roman Jakobson (1959) came up with the idea of equivalence in difference. This idea gave new impetus for the theoretical analysis in translation studies. Saussure's concept of signifier and signified served as the base for Jakobson's argument. Jakobson was of the view that despite structural differences between languages, semantic equivalence can be obtained. It was Eugene A. Nida (1975) who made it clear that equivalence is of two main types. One is formal equivalence whereas the other is dynamic equivalence. He was in favor of the second one which could put an end to strange elements in the translated text and could make it comprehensible for the reader. Expressing his views, Nida (1975) said that quality of a translated work can be judged through response of the reader. He was of the view that such translation procedure should be put into practice that facilitates the reader.

The other concept given by Lawrence Venuti (1998) for carrying out translation was that of foreignization. The roots of this translation procedure lie in German culture because it was Friedrich Schleiermacher (1864) who made distinction between two translation procedures. One stressed upon taking the reader towards the writer of the source text; it was foreignization on the other hand, the one which emphasized on taking the writer

towards the reader of the target text was termed as domestication. He was in favor of foreignization because his major goal was to safeguard the German language and culture. Schleiermacher supported foreignization because his purpose was preservation of native culture and language. Schleiermacher (1864) also supported the idea that translation procedure raises the significance of foreign identity that has been translated. He thought that in this way, the target text readers would come to know about other cultures.

2.3.1 Impact of Domestication and Foreignization on Translation

Domestication and foreignization which were presented long time ago by Schleiermacher (1864) were recommended as technical terms in translation studies in 1995 by Lawrence Venuti. He did not favor ethnic dominance of the West in translation studies which deprives the target text reader of the original flavor. Venuti thought that foreignization would be helpful in reducing cultural disparity. He believed that it would nullify the impact of cultural supremacy and colonization in translation studies. He believed that dominance of the British and the American culture was mainly because of domestication. These two nations overthrew the native cultures.

This indicates that both *Schleiermacher* (1864) and Venuti (1995) were on the same page as far as foreignization in translation studies is concerned. His concept of foreignization was a revolt against the ongoing cultural supremacy of the French. He vehemently condemned the domestication of translated text which deprived them of their original identity. He was of the view that cultural elements must be preserved while a text is being translated.

Venuti (2004) modifies *Schleiermacher's* approach as in the opinion of Venuti *Schleiermacher* does not favor the foreignizing of signified by which fluent translation gives the effect of clarity; for him a translation should be foreignized only by estimating the play of signifiers in the foreignizing text.

Translation is regarded as a cultural specific interaction where the translator makes an attempt to convey message of the source language in such a way that it is comprehensible to him. Akbari (2013) is of the view that good translators have familiarity with the culture of source language. They are well aware of the social setting and culture

of the speakers of the target language. They know about various speaking styles of people and social norms of two languages; one which is translated and the other in which the process of translation is under progress.

2.3.2 Akbari's View about Translator and Translation

Akbari (2013) is of the view that mere perception of a language is not enough. Translation task cannot be accomplished successfully unless the translator has an overall cultural understating of the language he is dealing with. There are two extremes for a translator either he goes for domestication or he uses foreignization. If we believe that translation is a communication between two cultures, the source culture must be made prominent in translation. That is why Venuti (1998) stresses upon the visibility of the translator and recommends that the reader should be made to face the alien elements in the target text by showing the distinctiveness of the source culture that is under the process of translation.

The translator has two main options to deal with the cultural elements. He might employ a strategy which has its origin in the source language or he may go for a strategy which has its base in the target language. If he uses the first one, it is foreignization and the use of the second one is domestication. When the translator uses the domestication strategy, he removes all the elements in the translation which are alien for the reader and as a result, translation becomes fluent and intelligible for the target text reader. The target text becomes devoid of the source culture and the reader remains in ignorance about the source culture. Venuti (2004) highlights this concealment of the source language culture in a text which has been translated on domesticated pattern very clearly. He is of the view that to attain fluency, translators use domestication strategy. They give the impression to the reader that he is not reading a translation. He is reading the original text which is deception.

2.3.3 Domestication Creates Deception in the mind of Target Text Reader

Venuti (2004) says reading a domesticated text, gives the reader the idea that what he is going through is an original text but in fact it is a deception. It is an effort to move the reader away from reality. On the contrary, in foreignization the cultural elements are maintained in the target text. Eugene Nida (1975) is considered as the staunch supporter of

domestication because he finds in it “naturalness of expression”. Domestication follows dynamic equivalence. In the process of domestication, it is the reader of the target text who is facilitated. Newmark (1990) also raises his voice in favor of domestication like Eugene Nida. He thinks that cultural elements can be dealt with by the use of componential analysis. This method stresses upon the removal of those elements which are culture specific for the facilitation of the reader. Venuti (2001) thinks that if the cultural superiority of the English is to be reduced, foreignization must be put into practice. On the one hand, it will highlight the source culture; on the other hand, it will discourage the illusion that the reader is reading the original text.

Besides commenting on domestication and foreignization, he also throws light on the invisibility of the translator. He says that the translator is no more on the scene in the domesticated text because the text is fluent due to the removal of cultural elements and the reader finds himself at ease. Retention of cultural elements in the target text ensures the visibility of the translator and at the same time it gives the reader the idea that he is not going through an original work but a translated text. Venuti (1998) talks about the devious function of the translator which makes him invisible for the reader. He says that Anglo-American translation tradition has been to domesticate the texts for ulterior motives.

Transparency is the fundamental benchmark for assessing the appropriateness of the text that is translated in the present day. Transparency gets lost when the linguistic and cultural elements are removed from target text. It becomes an illusion. The reader remains under the impression that the text before him is not a translation; it is the original text. But such an impression may lead to many illusions such as ambiguous understanding of reader’s own linguistic and cultural elements and unclear cultural information of the source text.

Another factor which changes the shape of the text is the use of power practices in the process of translation. Texts are selected and translated as per choice of those who are in power. Bassnett and Lefevere (1998) bring to light the role of power practices in translation. According to them, the social groups which are in power try to compel the enslaved groups to follow what has been translated from the source text by removing those elements which do not suit their ulterior motives. These powerful groups make

amendments and omissions in the target text as per their desires. Scientific and technological progress has also made its impact on translation. Use of language for translation purposes must be of utmost significance because changes can lead to misinterpretation of the original text. So it can be noted that the element of transparency is ensured when scientific and technological texts are translated.

Venuti (2001) says manipulation occurs in translation and a specific agenda is at the very of back of this manipulation. Translation becomes an act of rewriting a text to promote and enhance the cultures of the powerful nations. It gives birth to new literary rules and genres.

Venuti (2001) says that the world of translation is under the dominance of power practices. These power practices decide which texts are to be translated. Bassnett and Lefevere (1998) are of the view that dominance of power practices presents the source culture in a deformed shape. To prove their point, they provide instances of advertisement that seem American in the present era. The power practices in translation are quite obvious in the 17th century when texts were being translated keeping in mind the translation tradition of English language. The purpose was to produce text which is fluent in nature. Venuti (2001) was against such notions. He is of the view that resistance should be preferred instead of fluency. Texts, translated under the influence of power practices, make the translator invisible and he is the one who condemns such texts in which visibility of translator is concealed. In this way translation would be free from the dominance of the English world.

A significant amount of work has been done in research studies keeping in mind the usefulness of these two translation strategies i.e. domestication and foreignization. Some of them are cited below.

Suo (2015) wrote an essay titled: *A New Perspective on Literary Translation*. He viewed domestication and foreignization in relation to Skopos theory which stresses upon the purpose of translation. He stated that the use of domestication or foreignization strategy entirely depends upon the purpose of translation. The hypothesis of the study was “the choice of foreignization or domestication is first and foremost determined by the skopos of

a particular translation task” (2015, p.176). The other purpose of the study was “to deconstruct the binary opposition model” (2015, p.182). The binary model here refers to domestication and foreignization. The recommendations of the researcher are that both these translation strategies are of equal importance. One should not be preferred over the other. The choice of the use of either of these two translation strategies should be made as per requirements of the work that is to be translated. Both of them have their own advantages and disadvantages. He states that the association between these translation procedures is of dialectical and complementary nature. One must be careful in their use so that he can justify the utility of their application keeping in mind the purpose of translation.

Sun (2011) studied the differences in translation brought about by cultural elements in relation to domestication and foreignization. He says that it is an admitted fact that languages differ from each other on linguistic and cultural basis. The translator employs one of these two translation procedures. Which procedure should be employed entirely depends upon the purpose of translator. He sums up that these two translation procedures make their appearance in every work that is translated.

Puyu (2013) carried out a research on Translation Strategies under intercultural context. The research came across immense problems while translating in the context of Chinese and English. He found out that there was a great disparity between English and Chinese. The translator who intends to translate in any of these languages needs extraordinary competence so that he can skillfully deal with the problems in translation which arise as a result of intercultural differences. He is of the view that in such situations domestication and foreignization are the most appropriate strategies. But it is the responsibility of the translator to maintain balance in the use of the said strategies. The extravagant use of domestication or foreignization in translation may make the process a complete failure. The translator should make adaptation in such a way that it suits intercultural translation. He expresses his point of view that achieving complete equivalence is a gigantic task because of the cultural differences. They may lead the translator to mistranslation which will make the message of the source text ambiguous.

Machali (2010) translated Indonesian poetry into English. He also found out that domestication and foreignization were used in that translation as procedures. It was also

noted that how these translation strategies are used to exert power practices in translation. This power practice may be the choice of the translator or he may be asked by the publisher to use this power. The main point here remains translation of the culture. The selected poems were an anthology of poems titled *Walking Westward in the Morning*. Seven poets from Indonesia belonging to the same time period were translated by expert translators. Some of the poems contained Javanese words in them and there were other which had Sanskrit names. It was found out that these words possessed cultural meanings. In their translation, the translator made appropriate use of the domestication and the foreignization strategies depending upon the context. In another research in which English novel *Harry Potter* was translated into English, the publisher did not permit the translator to use Persian equivalents of the words Mr. and Mrs. So they were retained in the targeted text. Here the publisher's power is quite visible.

Japanese comics *Love Cow* was translated into English. Rasmussen (2015) attempted to trace out the utility of domestication and foreignization during the translation process. This research focuses on values of Japanese culture. We can take dialect and politeness as Japanese cultural values. The aim, of the study was to explore whether *Love cow* was domesticated or foreignized during translation process. Comparative analysis of the Japanese text and English text revealed that the target cultural values had been given preference. Therefore, the text was domesticated. The elements of Japanese culture were put in the background.

The Burglar Who Liked to Quote Kipling is an English text. It was translated into Arabic. The purpose was to explore how cultural specific items were translated. Whether procedure of domestication was applied or foreignization was made use of during translation. Mansour (2014) was the translator. It was obligatory for the translator to facilitate the readers. The translator did what he was asked to do. He made use of both the translation procedures. The foreignization strategy was employed to provide an opportunity to the Arabic readership to relish the taste of English drama whereas domestication was used when replacements of cultural specific items were looked for or omissions were made because of cultural concerns. The outcome brought about by the

translator was that both translation procedures are of the equal importance. Neither of them can be underestimated at the cost of the other.

Chuthi ka jora an Urdu *short* story by *Ismat Chughtai* , was translated into English by Assaduddin and Tahira Naqvi. Ayoub (2014) made a comparative analysis of two texts to find out whether the translation had elements of domestication or foreignization or it was devoid of both. The basic purpose was to find out how cultural elements were dealt with by both translators. The research made it known that Assadudin maintained the foreign elements during the translation process. So he utilized the strategy of foreignization; whereas the translation of Tahira Naqvi was replete with domestication strategy because her purpose was to provide a fluent translation.

Coles (2012) attempted to find out disparities between English Text *Once* and its translation in Italian language. The novel *Once* is about the sufferings of the Second World War. The comparative analysis reveals that Italian translation contains domestication strategy on wider scale. The purpose of the utility of this translation strategy is to mitigate the bitter realities of the war. The translator has tried to dilute the callous atmosphere. Besides verbal alterations, there is a huge difference in the front and back covers' colour organization of English text and Italian text. English text is in yellow colour which is linked with Holocaust and Star of David but the Italian translation is of blue colour. Blue colour not only symbolizes national unity of Italy, it is also linked to Virgin Mary. If we talk about the verbal disparities, we find out variation in syntax in addition to difference in register. The translator through domestication strategy made all these amendments to diminish the atrocities of the Second World War.

The purpose of citation of all these research studies is to show that both domestication and foreignization are integral parts of translation. One may be more frequent than the other but there is no translated work which is without them. Every single work is a combination of domestication and foreignization. It can be said without doubt that these two translation strategies are complementary to each other. There are plenty of instances of domestication and foreignization which have been selected for analysis in the present study.

2.4 Vinay and Darbelnet Model of Translation

The current study relies on translation techniques laid down by Vinay and Darbelnet (1958). The purpose is to observe their usefulness in the selected translated texts. To overcome the complications faced by the translators they recommended two key methods of translation. They named them as the direct method of translation and the oblique method of translation. The subcategories of direct method are literal translation, borrowing, and calque. Adaptation, transposition, equivalence, and modulation are subcategories of oblique method of translation. To a great extent these translation procedures address the translation problems. The nature of these translation problems may be linguistic or cultural. Translators can opt for either of these two methods of translation to cope with translation problems.

Shakermia (2011) studied the application of aforementioned translation procedures on the translation of romantic comedy movies as well as on American historical dramas. They were translated into Persian. The subtitles of dramas and comedies were translated. The major purpose of this translation was to find out the rate of occurrence of these two methods of translation in the Persian translation of subtitles. The sample comprised six American historical dramas and some romantic comedy movies and their translations. Results of the study showed that direct method of translation had frequent implementation in the translation of historical drama and the application of oblique translation method was mostly employed in romantic comedy movies. The translator wanted to communicate the message to the target audience maintaining the genuine essence as far as the historical drama was concerned.

Florence Lamborn (1954) translated the Swedish text *pippil longstocking* into English in the fifth decade of the 19th century and Nunnally did the same in 2007. Both these texts were compared using the Cartford shifts and translation procedures of Vinay and Darbelnet (Haraldson, 2014). The purpose was to study the texts on structural level. Another element which was focused was the translation of cultural elements. It was found out that Tiina Nunnally (2007) made frequent use of simple tense forms during the translation process while excessive use of continuous forms was noticed in the translation

of Florence Lamborn. Florence Lamborn (1954) relied on modulation during translation and Tiina Nunnally (2007) focused on the literal translation. The instances of omissions and deletions were found in the translations of Florence Lamborn (1954), whereas Nunnally (2007) attempted to retain a number of items of the original text. A closer look at the cultural references made it clear that both the translators sought refuge in adaptation and retention. The outcome of this study demonstrated that translation carried out by Nunnally (2007) had close resemblance with the source language text as it was literal in nature. On the contrary, Florence Lamborn's translation had greater divergence from the source text.

(Jokotja, 2007) put into practice the oblique method of translation and the direct method of translation to probe into Sesotho language. The excerpts were taken from *Debates of Legislature of the Free State Province*. The English language and the Sesotho language have great differences of structures. So it was observed that during the process of translation mostly oblique method of translation was dominant. The procedure of transposition had wider utility in the translation. The translator's choice to employ the oblique translation procedure was because of the facilitation of the target text reader. If he had made use of the direct method of translation, the reader of the target text would have come across immense comprehension problems.

Maasoum & Davtalab, (2012) carried out the translation of a Persian text "The Secret". This translation was done using various types of shifts. Vinay and Darbel model of translation (1958) was also used during the contrastive analysis of the two texts. There were five translations of the Persian text. The study showed that these shifts were used differently by different translators. There were instances where multiple shifts were employed in a one sentence. Variation in the utility of shifts was evident. Even some of the translators did not use any shift at all. It was observed that the utility of shifts depended upon the awareness of translators regarding their linguistic, cultural, syntactic and semantic aspects of both the SL and the TL texts.

English film titles were translated into Lithuanian and Russian languages by Sidiskyte and Tamulaitiene (2013). They used translation procedures of Vinay and Darbelnet (1958) for this purpose. Through this analysis it was shown that literal translation

finds its application in the translations of the titles of comedies into Lithuanian and Russian languages. The study also revealed that trans-creation (a creative approach) as a method of translation was operative in the selected texts. It was imagined that during the process of translation, genre also affects translator's choice of direct or oblique method of translation.

Minnaar (2012) did the English translation of an African novel titled *Louoond*. This translation was done keeping in the mind seven translation procedures presented by Darbelnet and Vinay (1958). The researcher expresses his point of view that he used these procedures to have an awareness of how he had to accumulate his style to gain equivalence between the two texts. The aim of the study was to pinpoint which of these translation procedures had been used aptly by the translator. The conclusion drawn by them was to make use of the most suitable procedure while translation is in progress so that both the texts equate with each other in terms of conveying the message. The use of single translation strategy would never yield the required results.

The purpose of quoting all the aforementioned studies here is to authenticate that the direct and the oblique methods of translation recommended by Vinay and Darbelnet (1958) are not devoid of significance. Their relevance in the comparative analysis of texts is not hidden. The current study further enhances the view that these translation methods are useful to such an extent that they present themselves in one form or the other while coping with the intricacies during translation of the source text into target text. They are, especially, handy to deal with the changes which occur on lexical and semantic levels. Moreover, the translator by the application of these translation procedures either domesticates the target text or foreignizes it, a concept presented by a well-known theorist of translation studies, Lawrence Venuti (2004). These methods aptly deal with the cultural elements contained in a particular text. These methods of translation also highlight the prominent characteristics of self-translation. Actually when the author of the source text translates its own text into another language, he rewrites, reformulates, modulates and adapts to cater for the requirements of the new and culturally divergent readers. He also has to make changes in the translated text to facilitate the readers.

Translation procedures given by Vinay and Darbelnet (1958) offer considerable assistance to deal with most of the issues which arise when the translation process is in

progress, and to make the target text meaningful for the target text readers. These multifaceted features of the Vinay and Darbelnet methods of translation prompted the researcher to frame the research questions in their light and answer them reasonably.

2.5 About the Author

Ghulam Abbas a renowned Urdu short story writer was born in Amritsar. His early education was from Lahore. He had to discontinue his formal education because of untimely death of his father. Supporting the family became his responsibility. He did not lose interest in reading and writing which set a strong foundation of his career. He was a teenager when he got the opportunity to publish translation in Urdu literary journals. His writings became a source of earning for him through which he could carry burden of his family. It became a delaying factor in his formal education. He completed his intermediate from the Punjab University in 1944.

His literary genius always proved helpful to him and he started working for a well-known publishing house Dar-ul-Ishat. He worked as a subeditor in this publication house. He not only wrote stories for children but also translated stories for them.

Ghulam Abbas went to Delhi and took charge as the editor of All India Radio magazine *Awaaz*. It was this time when he wrote his most famous story *Aanandi* in 1933. The story gained such popularity that the Indian film director Shyam Benegal adapted the story for his film *Mandi*.

When Pakistan came into being, he moved to Karachi and started Radio Pakistan's Magazine *Aahung*. He started working for the ministry of information and broadcasting in 1949. Later on, he joined BBC London. He came back to Pakistan in 1952 and became a part of Radio Pakistan. He got retirement from Radio Pakistan in 1967. Collection of his short stories *Jaaray ki Chandni* came into print in 1960. He was awarded *Adamjee* literary award for this collection. In 1967, the government of Pakistan awarded him *Sitara-e-Imtiaz*. The third collection of his short stories *Kun Russ* was published in Lahore in 1969. The story *Dhanak* also made its appearance in the publishing world the same year. In 2011, *Ajoka* Theatre adapted this story with the title *Hotel Mohen jo Daro. Gondni Wala Takia*

was revised by the author in 1986 and was given the form of book for publication. He wrote a lot of stories. During the last part of his life, he wrote a lot of short stories but some of them could not be published and therefore are less known. An unforgettable work of this time was *Reengnay Walay*. It was printed in the Journal *Naya Daur*. The collection of his short stories is being printed by Oxford University Press since 2013. Other remarkable works include *Chand Tara* which is a collection of poems for the children. He spent last part of his life in Karachi and remained attached to various literary projects. Ghulm Abbas passed away in 1982 in Karachi. After his death, all his works were given the form of a book *Naqaab Chehray* and it was published in 1984.

Quratulain Hyder (1995) gave Ghulam Abbas the title of ‘empire builder’ in the tradition of Short story writing. She says that he possessed a unique style. He had a silent approach which could hold reader’s attention. The reader did not have to depend upon obvious and extraordinary approaches.

Commenting upon Ghulam Abbas’s Work as a short story writer, Muhammad Hassan Askari (1979) finds him distinct from other short story writers of his time who wrote their short stories with the spirit of bringing change in the society. He could not get as much as attention as they got but it did not discourage him. He continued his efforts and wrote the most powerful literary piece of that time “Aanandi”

CHAPTER 3

RESEARCH METHODOLOGY

In the first chapter, an attempt has been made to highlight the significance of translation studies in the modern era whereas the second chapter focuses on how Urdu language and English language vary in their structures and what kind of barriers the translator has to cross if he or she wants to convey messages in either of these two languages. How cultural barriers pose problems to translators and the selected model of Vinay and Darbelnet (1958) along with domestication and foreignization strategies of Lawrence Venuti (2004) carry the message from Urdu to English and vice versa. Keeping in mind the discussion initiated in the first two chapters, the third chapter throws light on the method of data collection and gives details of the research design. It also illustrates the analysis of the collected data using seven procedures laid down by the above mentioned theorists.

3.1 Research Approach

The major focus in this research study has been the approach of translators that they undertook while translating the short stories of Ghulam Abbas into English language. In this research study, two short stories of a renowned short story writer, i.e., Ghulam Abbas were taken. These stories are *Aanandi* and *Overcoat*. *Aanandi* was translated into English by G.A. Ghaussee, whereas *Overcoat* was translated into English by Zainab Ghulam Abbas. The selected stories and their English translations were studied in detail and each paragraph of translated stories was critically analyzed to find out translation procedures of Vinay and Darbelnet (1958). This mode of interpretation is called *narrative analysis*. The usefulness of this translation method can be realized by the fact that it has been employed in current researches like *A Comparative Studies of the Strategies Employed in "The Old Man and the Sea" Translated from English into Persian on the Basis of Vinay and Darbelnet's Model* by Vahideh Sharei (2017) published in *Theory and Practice in Language Studies*. Vinay and Darbelnet Model of Translation (1958) has also been put into

practice by Esmail Zari Behtash (2017) in his research study titled *Translation Evaluation: A Comparative Study of an Oblique Translation*. This research study was published in International Journal of English Language and Translation Studies (2017). It was also noted how these translation procedures foreignize and domesticate the translated texts.

Textual analysis provides the basis for this study because texts of both the languages are in written form. Qualitative method has been employed for the analysis of these texts. As textual analysis has been carried out in this research study, the qualitative approach of research is the most appropriate for this purpose because it ensures the existence of seven translation procedures along with domestication and foreignization strategies which have been sought for communicating the message into English language. In Alan McKee's (2003) opinion, researchers use textual analysis to judge how different people view the world in which they live. It enhances their understanding of the world in which they reside.

Qualitative approach paves the way for profound understating of the message because it emphasizes the detailed textual analysis. It also guarantees unwavering elucidation of a message. The use of qualitative method can be further justified by the fact that texts being analyzed are literary in nature and their analysis on scientific and quantitative basis would not have produced desired results. This method helped the researcher find answers to his research questions.

3.2 Research Method

The study employs the translation methods which were presented by Vinay and Darbelnet (1958) along with the domestication and foreignization strategies offered by Lawrence Venuti (2004). They serve as the theoretical work for the current study. Viany and Darbelnet Model of translation (1958) make it clear that how translators can overcome the problems of non-availability of words in the target language through borrowing and how cultural differences find their existence in the target text through modulation and adaptation. It also clarifies that borrowing foreignizes a target text and modulation domesticates a target text. These translation methods are used in the target text to explore elements which have their roots in the culture of a particular place. Vinay and Darbelnet

(1958) were Canadian translators who gave the concept of direct and oblique methods of translation. These two methods comprise seven strategies. Through these strategies, they made a comparison between French and English Language in 1958. Literal translation, Borrowing, and calque and are subcategories of direct translation whereas modulation, equivalence, transposition, and adaptation are the subcategories of oblique translation. Usually, the translator attempts to make use of direct translation method but when he thinks that communication of the source text message is difficult or impossible, he employs oblique translation method. The basic purpose of this method was to address the problems which arise as a result of cultural variations.

Vinay and Darbelnet (1958) wanted to train the translators in their work so that they could pinpoint the difficulties and overcome them by using oblique translation method. As stated earlier they used these seven procedures to make a comparison between French and English but these are helpful in the comparison of other languages because of their universal significance. They stated that when the translator is unable to translate through the use of direct method, he takes the liberty to use oblique methods of translation. These procedures work aptly at lexical, syntactic and semantic levels. The current study demonstrates which of these seven procedures find prominence in the translated text.

1. **Borrowing.** It is the translation procedure which is used when a word from one language is taken and is used as it is in the other language. One of the reasons for employing this translation procedure is that this word does not exist in the other language. The other may be that there is a same word for conveying meaning in both the TL and the SL. Sapir (1992) states that the simplest influence of one language over the other can be that it borrows words. Vinay and Darbelnet say that this method of translation comes into practice when there is a linguistic gap or 'lacuna' in the target language. According to Baker (1992), the use of loan words or borrowings is carried out when items of cultural importance are translated. Borrowing can also be used for introducing new concepts in the target language. Borrowing helps to overcome the deficiency of words in the target language. Retention of original flavor can also be ensured through borrowing. The examples of borrowing can be use of words like glass, mobile phone, machine, cake etc.

Excessive use of the words borrowed from the Source language makes them an integral part of the target language. Café, menu and hanger are such words which are no more used as borrowed words.

2. **Calque.** Calque is similar to borrowing in a sense that it takes the words of other languages but these words are in the form of an entire syntactic structure and each word is translated literally. Vinay and Darbelnet (1995) say that a calque may be taken as a kind of borrowing in which an expression from one language is taken and its elements are translated literally. They say that a calque is of two Types: One is the lexical calque whereas the second is structural calque.
 - a. **Lexical calque.** In lexical calque a structure of source language renders new meanings to the borrowing language. For instance, the seasonal compliments of English have been borrowed from French Language. (Compliments de la saison French). It is quite noticeable from the aforementioned example that the structure of French expression has been maintained.
 - b. **Structural Calque.** Structural calque presents a novel structure in the language that takes loan words e.g. the word standpoint is used in English and the word “standpunkt” is used in German. Calques get absorbed in other languages as borrowings with the passage of time. Urdu calques borrowed in English for example are “khud sozi” self-burning and “sabz inqilab” green revolution. Each element of these calques has been translated literally.
3. **Literal Translation.** It is the translation procedure in which word for word translation is carried out. In the opinion of Vinay and Darbelnet (1995) literal translation is the only procedure which is reversible and its application is observed mostly in those languages which belong to the same family.

Same form of source language is followed in literal translation and the target text that is obtained as a result is not only correct grammatically but also correct idiomatically. If the literal translation fails to provide the desired results, oblique methods of translation are put into practice. *Chalees se kum* Urdu expression cannot be translated literally into English. In English it becomes less than 40. When literal

translation renders different meanings, it becomes meaningless and is not accepted by the target reader then translators opt for oblique translation procedures.

4. **Transposition.** Change of word-class during the process of translation is known as transposition. This process does not affect meaning. Moreover, Vinay and Darbelnet (2001) make a distinction between obligatory transposition and optional transposition. Structural difference between two language systems gives rise to obligatory transposition. It implies that the translator is left with no other option except using the transposition procedure to make the message intelligible to the target text reader. In case of optional transposition, the translator's choice to transpose or maintain the original expression dominates. We can say that during transposition, such changes occur that a noun becomes an adjective or the role of an adjective from the source text is performed by an adverb in the target text. Instances of transposition in English are: "satisfied" whereas in Urdu "Mutmain". The process of transposition may take place within the same language as laughs becomes laugh and dental becomes "dentist". Vinay and Darbelnet suggest the translators to thoroughly ponder over the use of transposition procedure when they translate.
5. **Modulation.** Expressing a point of view in one language may be quite different in another language due to cultural and other differences. Modulation takes place when the translator uses different syntactic structure to convey the same meanings in the target text. This is done to make the utterance intelligible to the target reader. According to Vinay and Darbelnet (1958) point of view varies in modulation but the message remains the same because the structure is grammatically correct and it can be justified. Different types of modulations presented by Vinay and Darbelnet are: part-whole, part-another part abstract- concrete, negation of opposites, reversal of terms, space for time, active-passive, change of symbols, point of view. In English, the term *whole tavern* is used whereas in Urdu we use the expression *sara gaon*. Two subcategories of modulation are fixed modulation and free modulation. Fixed modulation is used by those translators who have a fair knowledge of both the languages and they believe that the readers will accept it. Free modulation is

new each time it is used. It should be employed carefully so that it does not affect the meaning of the source text.

It has been observed through various studies that generally fixed modulations are used because of the great structural and cultural differences among languages. Free modulations are possible in situations where target text reader is familiar to the other culture and language.

6. **Equivalence.** This is the process in which modification in the source text takes place with the use of known expressions so that they are easily grasped by the target text reader. Equivalence comes into practice when collocations, idioms, proverbs and clichés are translated. According to Vinay and Darbelnet (1958), the cry of pain is expressed in French language with the help of word ‘aie’ whereas a person belonging to English culture and language would say “ouch” in the same situation. In Urdu a person who spends a lot of money on others without self-interest we call him “darya dil” but in English language same concept is communicated with the help of the word generous.
7. **Adaptation.** This procedure is carried out in translation when the situation described in the text to be translated is unknown to the reader of translated text reader. To make it known in the target text, something from the target language is integrated into the source text. According to Vinay and Darbelnet (1995), adaptation is employed in such situations which are a part of source language but do not exist in the target language. The translator attempts to present a situation which could be considered as equal to the source language situation. They have given the name of “situational equivalence” to adaptation. The English word cricket has been adapted into French as ‘Tour de France’. The English word wedding feast has been adapted as Barat.

These translation procedures presented by Vinay and Darbelnet find their application at lexical, syntactic and semantic levels. The current study is being executed keeping in view the utility of these seven translation procedures.

3.3 Data Collection

The text analysis of two short stories of Ghulam Abbas *Aanandi* and *Over Coat* and their English translation has been carried out. Two English and two Urdu texts form the sample of the study. They were available both in Urdu and English languages. The data has been collected in the light of the research questions formulated in the introductory chapter of the research study. It has been found out during the course of the study that these seven procedures exhibit themselves at various places in texts when they are translated from Urdu, the source text here, into English which has been dealt as the target text

3.4 Data Analysis Procedures

The study finds its foundation on the seven translation procedures laid down by Vinay and Darbelnet. The analysis makes it clear that either the text has been domesticated or foreignized.

The pivotal point for the researcher has been the changes which occur in the target text, the factors which bring about these changes and the elements which prove helpful in maintaining the coherence of the target text. Darbelnet and Vinay proposed seven procedures for translation. These procedures are basically of two types that is direct translation procedures and oblique translation procedures. The first category includes literal translation, borrowing, and calque whereas the second category covers modulation, transposition, equivalence, and adaptation. During the study, the researcher came across such examples where omission and deletion, blending and mistranslation found their place. The researcher's aim was not only to find out difficulties faced by the translators but also to explore a reasonable solution to these translation problems.

To highlight the changes which occur at the semantic level, the researcher took guidance from three language dictionaries namely: Feeroz ul lughat (2007), Oxford Advanced Learner's Dictionary (2010) and Oxford English Urdu Dictionary (2003).

It must be noticed that in addition to the seven translation procedures which have been mentioned above in the study, some other translation procedures like

foreignization and domestication proposed by Lawrence Venuti (2004) also found their applicability in the chosen text. These four translation procedures are stated below.

Addition. The process in which, for the purpose of clarification, the translator provides supplementary information. Consequently, the target text expands.

Deletion. Deletion occurs when something is omitted from the target text.

Shortening. It takes place when two or more expressions are shortened and presented as one. It is also known as blending.

Mistranslation. When the target text renders different meanings in comparison with the source text, the phenomenon is known as mistranslation.

3.5 Conclusion

This chapter describes in detail the data collecting procedures and method of data analysis. Selected short stories of Ghulam Abbas written in Urdu along with their English translation form the sample of the study. The translation of these short stories has been analyzed using domestication and foreignization strategies presented by Lawrence Venuti (1995) and seven translation procedures laid down by Vinay and Darbelnet (1958). Shortening, omission, blending and mistranslation are also used for the analysis of data.

CHAPTER 4

DATA ANALYSIS

The previous chapter was about the research methodology whereas in this chapter an attempt has been made to elaborate the translation processes employed in the target texts. The translations of selected short stories of Ghulam Abbas are replete with mistranslations, omissions, additions, shortenings and cultural complexities.

For scrutinizing the translation procedures employed in the chosen text, Venuti's concept of foreignization and domestication have been selected as the theoretical framework whereas Vinay and Darbelnet translation procedures have been employed to uncover the translating principles. For the analysis of data, the following strategies are put into practice.

Omission, addition, shortening, mistranslation, literal translation borrowing, transposition calque, adaptation, modulation, and equivalence

4.1 Detailed Textual Analysis

Aanandi

آنندی

Aanandi is a short story written by Ghulam Abbas, a renowned Urdu short story writer. The story describes the concern of the members of the municipal committee about the presence of *women of market place*. They think that their presence in the area is badly affecting the morality of their youth. They expel them from the area and allocate them a different place for their residence, but after many years they face the same problem in that area. Here, a detailed analysis of the target text is presented in the light of Vinay and Darbelnet Model of Translation (1995) along with the domestication and foreignization strategies offered by Lawrence Venuti (2004).

Critical Commentary on Table 4.1 of Appendix A

The researcher finds modulation in the translation of *زوروں پر تھا* as *was at full boil* and *کھچا کھچ بھرا ہوا تھا* as *was packed nearly to bursting*. Urdu sentence does not contain the word *ہال* but the word *hall* is there in the English translation. The translation of *معمول خلاف*

as *contrary to normal* provides an example of calque. کو شہر بدر کر دیا جائے is a verb, whereas the word *Expulsion* which has been used for its translation is a noun therefore; it is an example of transposition. بدنما داغ as *an unsightly and intolerable stain* is an instance of addition. The word *zanaan-e baazaari* has been maintained in the source text to retain the cultural flavor of the text and the translator has used the procedure of borrowing here. Multiple translation procedures and strategies are at work in the very first passage of the story. These include calque, borrowing, and transposition. The English reader will face problems about the words which have been borrowed from the Urdu text because he does not have any idea about them. Similarly, additional words used in the translation will give him an idea that these are part of Urdu text. Domestication and foreignization are going side by side here. These translation strategies were presented by Lawrence Venuti (1995).

Critical Commentary on Table 4.2 of Appendix A

ایک بھاری بھر کم رکن has been translated as *an imposing man* which is *mistranslation* because it has different connotations both in Urdu and English texts. The word بھاری بھر کم may mean, in Urdu, a person who is overweight but its English translation as an *imposing man* a person who imposes his opinion on others. The reader of Urdu and English will interpret the texts differently. The word خیر خواہ should have been translated as *well-wisher*. In the above sentence we find two examples of mistranslation. To facilitate the target reader, the translator has employed domestication but this domestication has created an imbalance between the two texts.

Critical Commentary on Table 4.3 of Appendix A

ان ... "And gentlemen! Let us also not forget and اور پھر حضرات آپ یہ بھی خیال فرمائیں"۔۔۔ کا قیام *their place of residence* are translated in such a way that only equivalence can be attained otherwise for these two phrases exact equivalents in the target language are available. The compound word in Urdu نونہالان قوم has been translated with the help of four English words *the budding youth of the nation*. An adjectival phrase translates a compound word of Urdu. This change is because of the structural difference between two languages. بارہ ابرن سولہ سنگھار has been translated as *done up in their myriad jewels and ornaments*. Structural difference brought the change and as a result, the translator adapted the target text as per his requirements to communicate the message to the English reader. قوم کی کشتی

کو بہنور سے نکالنے and *the country's salvation* are two different phrases to convey the same idea; therefore, the researcher finds the existence of modulation procedure laid down by Vinay and Darbelnet. The translator has followed the same pattern of translation in the rest of the passage to achieve equivalence. Domestication is quite evident here. The simplification of the target text points out domestication in the target text.

Critical Commentary on Table 4.4 of Appendix A

The translation of اس موقعہ پر as *at this* is an example of shortening. The translator could have used *occasion* as the equivalent word in the target text for موقعہ میں. جو کسی زمانے میں and *earlier in his life* have lexical differences between them to gain semantic equivalence between two texts. The reading of individual texts by respective readers of both languages will have different understanding. So again domestication has been used by the translator.

Critical Commentary on Table 4.5 of Appendix A

Every single element of the source text has been translated. For صاحبان, the translator has used the word *friends* which in Urdu and English languages have different connotations. The translator has employed technique of adaptation suggested by Vinay and Darbelnet (1995).

Critical Commentary on Table 4.6 of Appendix A

ایک رکن جو چشمہ لگائے تھے has been translated as *A bespectacled member of the Council* which is the addition strategy in translation studies. ایک ہفتہ وار اخبار translated as *a weekly newspaper* is an instance of calque. تقریر کرتے ہوئے کہا، translated as *rose to give his speech* is an example of adaptation. The use of the adverb *greatly* is not part of Urdu text. For the translation of the word محض the word *simple* has been employed. The word *mere* or *only* would have been a better choice. اور قبیح افعال کا ارتکاب and its English translation *to commit exceedingly vile and disgraceful deeds* show that addition has been put into practice because there is one adjective in Urdu whereas two adjectives have been used in the translation. The use of more adjectives would give the target reader the idea that different qualities are possessed by the Urdu noun. وارداتیں بڑھتی جا رہی ہیں translated as *gaining dominions* is again modulation. ان کی بارگاہ تک رسائی is a long phrase which has not been translated to maintain fluency in the target text and to facilitate the target text reader. نتیجہ ،

ہے has been translated as *the inevitable cause of this* which is *addition* and *amplification*. Domestication has been employed in the translation.

Critical Commentary on Table 4.7 of Appendix A

ایک پنشن یافتہ معمر رکن is one phrase whereas its translation *Another member of the Council, an aged pensioner* are two phrases. *Adaptation* procedure and *addition* are quite evident here. اپنے سائے and *under his benign shadow* do not equate with each other. The phrase ماندہ عمر and its English translation *remaining years* do not equate with each other. *Remaining life* could have been more appropriate. There is a use of an additional word *benign* in the translation. شرفاء کے کان پر گئے ہیں *the ears of the gentle people living nearby have cooked!* is a literal translation. It also contains *addition*. ہا ہا ہا ہا ہا *ha ha ha*, their *hoo hoo hoo* is an instance of *borrowing*. It has been carried out in the translation to maintain the cultural flavor of the source text. دن کا چین مفقود *what hope is there for peace of mind by day* is an example of *modulation* and *amplification*. بیٹیوں are two nouns but English translation contains one word daughters and the translation of بہو has been left out. It is domesticated translation for the facilitation of the target text readers.

Critical Commentary on Table 4.8 of Appendix A

Comparison of بدقسمتی سے and *by a cruel twist of fate* gives the idea that more English words have been used to convey the message of Urdu words. ان کا مکان *his ancestral home* shows that the elements of *adaptation* and *addition* are prominent because the word آبائی does not have any existence in Urdu text. This *adaptation* and *addition* has given way to domestication in the translation.

Critical Commentary on Table 4.9 of Appendix A

جو پرانی تہذیب کے علمبردار تھے and *a standard-bearing advocate for the antiquities of civilization* makes it clear that number of Urdu words and English words vary to a considerable extent. The translator has used the procedure of *adaptation* and *addition* to convey the sense of the source text. These two translation procedures make the target text easily understandable for the target reader.

Critical Commentary on Table 4.10 of Appendix A

گھڑوں پانی پڑ جاتا ہے has been translated as *almost die for shame*. The use of different phrases in Urdu and English texts for communicating same message provides us with an

example of modulation. The translated text is longer than the text which has been translated. Cultural differences make the translator to have a profound study of the English culture so that he can convey the message to the reader. And the reader also has to do the same. Domestication takes place when such ideas are translated.

Critical Commentary on Table 4.11 of Appendix A

گو قد چھوٹا اور ہاتھ پاؤں ٹھگنے تھے and *small of limb and stature* are quite different in structures but the meanings they convey are same, so the *modulation* process is at work here. ہر دبار آدمی معلوم ہوتے تھے. and *forbearing* contains two adjectives that is an example of addition procedure in the translated text. تدارک کس طرح کیا جائے and *to be remedied* are different phrases with same meaning in different languages; therefore, the translator has employed the modulation procedure laid down by Vinay and Darblenet (1995). The lengths of English and Urdu texts show that English text is much longer than that of Urdu because the translator has made use of amplification to convey the message to the English reader and domesticated the target text.

Critical Commentary on Table 4.12 of Appendix A

ایک صاحب بول اٹھے has been literally translated as *one gentleman spoke up*. We find that each word of the source text has literal translation. The word فرمائی has not been translated. اپنے گھروں میں گھسنے نہ دیں گے and *won't let them through their homes* are conveying the same meaning but are different in structure so the translator commits modulation here. عورتیں خود منہ نہیں لگائیں گی۔" and *women won't give them the time of day* follow the same translation procedure and both these phrases show the existence of domestication. Semantic implication will be very much there for the reader of the translated text.

Critical Commentary on Table 4.13 of Appendix A

Sense for sense translation has been carried out here to achieve equivalence in the meaning for this passage. Smaller phrases of Urdu find their translation in extended English phrases. The attempt has been made to facilitate the target reader by employing domestication here. This translation strategy was presented by Venuti (2004).

Critical Commentary on Table 4.14 of Appendix A

کہا has been literally translated as *the president said*. اور پھر and its translation *and on the top of this* create an imbalance because the phrase *on the top of this* is employed when something is extremely important. There is less number of words in Urdu passage as compared to the words of translated text which is in English. The translator, here, has made an attempt to achieve almost perfect equivalence.

Critical Commentary on Table 4.15 of Appendix A

مگر بلدیہ کی مرضی کے آگے ان کی کوئی پیش نہ چل سکی اور چاروناچار صبر کر کے رہ گئیں is in the active voice whereas its translation *But ultimately there was no gain saying the will of the Council, and the women were left helplessly to forebear* is in the passive voice which is an instance of *transposition*, one of the procedures of Vinay and Darbenet Model. In addition to that the length of Urdu and English texts differ to a considerable extent. The English text is longer than the Urdu text.

Critical Commentary on Table 4.16 of Appendix A

The word زنان بازاری has not been translated in the target text still the meanings are complete. پرانے ہی مکانوں میں رہنے کی اجازت دے دی گئی. has been translated as *were permitted to remain in their houses* where the source language words are missing. But still the target text conveys the message to the target readers appropriately using shortening and domestication. It indicates that sometimes the target text or the source text may stand for more than one word of either of the languages.

Critical Commentary on Table 4.17 of Appendix A

The meanings of کچا راستہ could have been conveyed using *unpaved path* still the translator used additional adjective *dirt*. شہر خموشاں finds its translation in the form of *a desolate ghost town* which contains amplification. اور دن دہاڑے and *in the broad daylight* are two different phrases in the SL and TL which convey the same meanings, so it gives indication of the *adaptation* procedure here. The application of *adaptation* procedure makes it quite easy for the target reader to understand the source language concept. The translator used plenty of words to convey the simple thoughts and by doing so increased the length of the English text.

Critical Commentary on Table 4.18 of Appendix A

وابستگی and *obligation* are not equivalent in meanings but the word *obligation* here conveys the message to the target audience. The translator could have used the word *attachment* to convey the meaning of وابستگی. The translation of the phrase سوچ رکھا تھا as *had decided* does not contain the element of exact equivalence. *Had thought* would have been a better option. Urdu language does not have the adjective پوشیدہ but the English text contains the word *obscure*. In the same way کھنوں کھنوں are two words in Urdu language while in the English language the word *corner* conveys meanings of both. The first one is an instance of *addition*; whereas, the second one is an example of shortening. Use of flowery language resulted in longer translated text. The target reader remains under the impression that all the elements contained by the translated text are part of the Urdu text but, in fact, they are not.

Critical Commentary on Table 4.19 of Appendix A

The translation of والے والے as *lovers* is *mistranslation*. And so, *putting their trepidations aside and throwing themselves fully into their new situation* is part of English text but Urdu text does not have any such ideas so it is *addition* and domestication. *Just a short distance* also comes under the category of addition because of its non-existence in Urdu text. تعمیر کا کام should have been translated as the construction work but the translator added a word *actual* in the translation of this phrase. The use of additional words not only makes the translated text longer but the reader also gets the impression that these words exist in the text which has been translated.

Critical Commentary on Table 4.20 of Appendix A

It would have been better if the translator had translated عمارتی سامان as *building material* instead of *construction material* to achieve equivalence. The entire sentence in the source language is in the active voice whereas its translation is in the passive voice which is an instance of *transposition*. The word *munshis* has been borrowed from the source language. The remaining passage contains sense for sense translation because the translator could not find an equivalent word for کہت کہت. Due to cultural differences it is difficult for the reader of the translated text to grasp the meaning of کہت کہت through English text so the translator put the procedure of adaptation into practice to get the job done.

Critical Commentary on Table 4.21 of Appendix A

آثار کے مسجد and *remains of a mosque* are not equivalent. The word *signs* could have been a better choice for the source language word آثار but the translator chose the word *remains* which has different meanings. *Humanly beneficial and spiritually meritorious no one objected* is an adjectival phrase which has nothing to do with the Urdu text therefore it is an instance of addition.

Critical Commentary on Table 4.22 of Appendix A

Urdu text contains the exact time بارہ بجے but it is nowhere to be found in the translated text. آس پاس مسجد should have been translated as *around the mosque* instead of *at the mosque*. اچھا خاصا میلہ سا لگ جاتا has been translated as *making it look for the entire world as though they were having a regular fair* which is almost three times larger than the Urdu phrase. It can be said that the translator employed the adaptation procedure to convey the meanings of Urdu text. There is an element of amplification in the translation because the English text is much longer than the Urdu text. The purpose of domesticating it in such a way is to make it discernable for the target text reader.

Critical Commentary on Table 4.23 of Appendix A

The passage is replete with borrowings. Words like *biris, gur, sharbat, rotis* have been retained in the English text. The intention behind this retention is, perhaps, to keep alive the Asian culture to the target audience. For سری the translator has used the word *brain* which is totally different. This can be taken as an example of mistranslation. گھر کی ہنڈیا کا مزہ چکھانے لگا and *a taste of some good home cookin'* are two different phrases in Urdu and English texts which convey same meanings with a slight addition and deletion of words ; therefore, it is an example of *adaptation*. The word مٹکا has been translated as *a large earthen pot* which cannot convey the actual sense of the word because these words may mean many other earthen pots in subcontinent culture. This cultural factor puts the reader of English text in a fix here. By employing excessive borrowings in the target text the translator has used foreignization. Without prior knowledge about the borrowed words in the translated text, the reader cannot understand the text.

Critical Commentary on Table 4.24 of Appendix A

It would have been much better if the translator had used the words *ظهر اور عصر* instead of *noon* and *afternoon* prayers. A non-Muslim English reader faces the same problem of comprehension in the translation of noon and afternoon prayers as he faces to understand the concept of *ظهر اور عصر*. As the translator is the follower of the Hindu religion. Therefore, due to his lack of knowledge he has used the phrase ‘to recite the namaz’ instead of the phrase ‘to offer the prayer’. The word *mullah* is a borrowing from Urdu language. It has been used as it is in the English language. We also find an example of mistranslation here. The translator could have used the words entrusted with *imamat* of the mosque instead of *installed as the iman* of the mosque. Domestication and foreignization strategies of translation coexist in this passage.

Critical Commentary on Table 4.25 of Appendix A

Settlement-wallahs contains half *borrowing* because *بستی* has been translated as settlement; whereas, for *والوں* he has used the term *wallahs*. For the different parts of *meat*, the translator has used equivalent target language words. The word *تنور* has been used in the translated text which is English. *تنور* is a round shaped object which is mostly dug in the earth and it is used to cook bread. This is an example of borrowing. Without prior knowledge of the word, the reader may misinterpret it.

Critical Commentary on Table 4.26 of Appendix A

نگرانی is a noun in the source language while during translation the translator makes it a verb by using the word ‘were overseeing’. Hence, an example of transposition is seen here. Rest of the passage contains sense for sense translation. *عید ہو جاتی* and *turned out to be regular holiday* are phrases with different syntactic structures in Urdu and English languages. The translator has made an adjustment through English words to convey the idea to the English reader. So the researcher finds *adaptation* here. *وہ ان سے دور ہٹ کر ان کے گردا گرد چکر لگاتے رہتے* has been translated as *taking a step or two back they would encircle the women and walk around them* which we can call adaptation because there is no one on one correspondence among the words of Urdu language and English language. Readers of English text will not be able to get the same meanings as the readers of the Urdu text get.

Critical Commentary on Table 4.27 of Appendix A

In the very first sentence, the translator comes across such words as *بو کا عالم* which has been translated as *there had existed nothing but wasteland*. The same idea could have been conveyed using the phrase *there was complete silence* which would give close meaning of Urdu phrase. *پہل پہل اور چہل چہمی* for which finding equivalent words was a difficult task; therefore, the translator employed *adaptation* procedure here. *مرغوب رنگوں* and *colour schemes* are not equivalent semantically, so the researcher notices *mistranslation* at work here.

Critical Commentary on Table 4.28 of Appendix A

دن and *one morning* are not equivalent. Morning is of short duration as compared to the whole day. The word *fakir* has been borrowed from the source language. *راج مزدوروں* *نے کیا دیکھا* is a question in Urdu and its purpose is to grab attention of the reader that something of great significance is coming ahead and it has been translated in the form of a positive statement which cannot have the same effect on the reader. The researcher finds transposition here because an interrogative sentence has been changed into a positive statement. *دو تین مزدور* and *a few masons* do not equate semantically. The former specifies the quantity but the later does not. Every now and then the translator has used modulation and adaptation in the paragraph. The readers of the source text take different meanings of *دن* and the *morning* but the translator has presented them here as if they are one and the same.

Critical Commentary on Table 4.29 of Appendix A

The word *Allah hu!* is a borrowing here. The translator has used the word as it is in the English text because such a concept does not exist in English language. This word is uttered at shrines when people are in a state of spiritual delight and ecstasy. Translation of adjectival phrase *مست نعرہ* as *intoxicated and mystical chants* is not appropriate. This can be taken as an example of mistranslation.

Critical Commentary on Table 4.30 of Appendix A

First sentence of the passage contains transposition because the sentence of the Urdu text is in the active voice and its translation in English language is in the passive voice. Second sentence provides the researcher with an example of literal translation because entire sentence of the source text has been translated word for word. *Fit for a king* is an additional phrase in the sentence because it is nowhere to be found in the source text. The translator has employed domestication for facilitating the target audience.

Critical Commentary on Table 4.31 of Appendix A

There is no concept of *niaz* in English culture; for this reason, the translator has used many words to elaborate the concept. He employs the technique of *addition* in the translation. Debris is an additional word in the English text. شامیانے is a plural noun in Urdu but in English it has been used as a singular noun as *a large pavilion tent* which is an instance of transposition. بیس بیس کوس and *from miles around* are two different phrases but they have been used to convey the same message. The translator had to adapt the situation for communicating the message of Urdu text; so, the researcher finds *adaptation* here. The translator has used amplification in the translation because he has used many words to describe even a simple concept like مست فقیر as *intoxicated tomb attendant*. The translation contains a touch of domestication.

Critical Commentary on Table 4.32 of Appendix A

The translator has used *rosewater shakers* in the target text for the translation of the word گلاب which is mistranslation because both are different from each other. The word *hookah* is not a part of Urdu text but the translator has used this word in the target text which is an unnecessary addition. اور راگ رنگ کی محفل سجائی گئی. and *the assembly of song and dance got underway* are two different phrases of Urdu and English languages, but to gain equivalence in meaning, the translator has used the technique of *modulation* here. *For their privacy* is an additional prepositional phrase in the English Text. There is no phrase in the Urdu text to which it could translate. and an improbable island of revelry out in the wilds of nowhere میں منگل ہو گیا. and *an improbable island of revelry out in the wilds of nowhere* have syntactic differences but the translator has used the latter to communicate the former to the English reader. Such a procedure in translation studies is termed as modulation. The translator had to do it due to cultural disparity between

two texts. Perceiving such ideas is a little difficult. The reader of the translated text cannot enjoy as much as the source text reader does. The consistent use of the amplification procedure of translation made the English text longer in comparison with the Urdu text.

Critical Commentary on Table 4.33 of Appendix A

The phrase بعد دو تین دن کے could have been translated as *after two or three days* but the translator used a phrase *after a few days*. The Urdu phrase contains a specific time period but the English text does not convey the same message in a precise manner. The equivalence could have been gained by using the equivalent words of the target language as *after two or three days*. There is no adjective before the noun تکھاوٹ in the source language but the translator has used an adjective *inevitable* which may be considered as addition. One Urdu word آرائش has been translated with the help of two English words *furnishings and decorations*. The passage contains *adaptation and modulation* on a greater scale because both languages are different from each other on linguistic and cultural grounds.

Critical Commentary on Table 4.34 of Appendix A

The translator has made an addition of the adverb *adroitly* which was not required. *The perfectly made up prostitutes* offers another example of addition here because the source text remains confined to بناؤ سنگھار. The translator has employed flowery language which brought a change in the translated text. Sense for sense technique has been used by the translator to convey the message of the Urdu text into English throughout the passage. The passage is also replete with domestication. Amplification made the English text much longer than the Urdu text.

Critical Commentary on Table 4.35 of Appendix A

Beneath their homes is an extra phrase used by the translator. It does not exist in the source text. Perhaps the translator added this phrase to communicate the message to the target reader clearly. In the subcontinent, people use multiple storey buildings. In the lower portion, shops are constructed with the purpose of earning money and upper stories are meant for the residential purposes. رکھ دیا گیا could have been translated as *decorated them* but the translator translated it in a different way as *carefully arranged them* which is not a compulsory modulation. The researcher finds *borrowing* in the form *sharbat* in the translated text. Due to cultural reasons the word لئی could not be translated into English.

لیٹی is a thick sticky liquid used to paste banners on walls. The phrase تین تین چار چار ٹکیوں has been translated as *eight or ten bundles of biris* which is not equivalent to the source text phrase. The researcher finds that the translator has used the *adaptation* technique to facilitate the target reader.

Critical Commentary on Table 4.36 of Appendix A

سبزیوں has been translated as *several kinds of vegetables* which is an example of *mistranslation* because the word *several* has different connotation in the source language. دکان خاصی کھلی تھی. could have been translated as *the shop was quite spacious* which would have been closer to the source text in terms of equivalence. گلابھاڑ پھاڑ کر گاتا has been translated as *singing at the top of his lungs* which is a kind of adaptation because the words گلابھاڑ and the *lungs* are not equivalent. *Dupattas* is a word which has been borrowed from the source language. Multiple translation procedures have been employed by the translator to communicate the message of the Urdu text to the English readers. In doing so, the loss of meaning or thoroughly different interpretation of the source text may result. Domestication has been employed on a wider scale here.

Critical Commentary on Table 4.37 of Appendix A

In the translation of the first complex sentence the translator had to use adaptation procedure because conveying the message otherwise was not possible. اسے باتھوں ہاتھ لیا گیا and *he was welcomed with open arms* are syntactically different phrases in Urdu and English language, but convey same meanings. Therefore, the translator has employed the technique of *modulation*. The translator has found, for all articles of make-up, equivalent words in English which is the target language.

Critical Commentary on Table 4.38 of Appendix A

اسی طرح دوسرے تیسرے روز has not been translated. It was extremely important in the researcher's opinion because it would give a very clear idea to the target reader that how quickly people were moving to 'beauty market.' It means that this was the place which could make them financially sound. Down-on-their-luck shopkeeper is *amplification* because the source text is devoid of such a concept. Again domestication is employed in the translation of this passage. The target text reader remains deprived of the actual meanings of the source text.

Critical Commentary on Table 4.39 of Appendix A

There are only a few places in the passage where the translator has made use of borrowings in the form of *sharbat*, the *Tibb-e Akbar*, the *Qaraabaadiin-e Qaadirii*. He did so because English language is devoid of such words. Three types of Sharbats used in the translated texts would pose difficulty to the target readers because they would not have an idea about their utility. The translator has made excessive use of addition throughout the translation of this short story but here in the opinion of researcher this procedure was required to facilitate the reader but the translator did not do so. If he had explained that Sharbat Bazoori is used to cure the diseases of liver and Sharbat Anar is used to cure diseases of stomach the reader would have better understood the English text. The translator has employed the technique of foreignization here. If the target text reader needs to grasp these concepts, he will have to refer to the source text.

Critical Commentary on Table 4.40 of Appendix A

The researcher finds here *borrowing* in the form of *Charpoys* and *chausar* because the translator has taken these words from the source text and has used them as it is in the target text. گھڑا بجابجا کر گاتے and *improvising a beat on an earthen pot they'd sing to their hearts' content*. The translator has employed the technique of *adaptation* here because without the use of additional words conveying same meanings in the target text was not possible. Despite the use of this strategy, the English reader cannot understand the text in the way the reader of the original text does.

Critical Commentary on Table 4.41 of Appendix A

The researcher finds *borrowings* in the form of source language words being used as it is like *sarangis*, *sitars*, *tamburas*, *dilrubaas* اسے ستار سیکھنے کا بہت شوق تھا has been translated as *who possessed an eager and zealous desire to learn the instrument*. Here translation contains *addition* because the message of the Urdu language has been conveyed to the target reader using more words of English. گھنٹہ ڈیڑھ گھنٹہ has been translated as for an hour or two which is an instance of mistranslation. It should have been translated as *one and half hour*. The word *sitarist* is also a kind of borrowing. It is used for a person who plays sitar. For the English reader, it would be difficult to understand the concept because it is not an English word. غرض اس ستار نواز کے دم سے بستی میں خاصی رونق رہنے لگی. has been

translated as *In short, thanks to the sitar master, a delightful kind of vitality was sparked throughout the settlement* which is *adaptation* because the translator had to use different words so that they fit into the syntax of the target language.

سیدھا سائیکل اڑانا ہوا means that he would reach the place within no time but its translation in English as *he'd fly on his bicycle* conveys a little different message. The whole passage is a blend of domestication and foreignization. Domestication technique helps the target text reader grasp the concepts easily whereas foreignization demands the target text reader to refer to the source text in Venuti's terms.

Critical Commentary on Table 4.42 of Appendix A

The *mullah* is an Urdu word and it has been used in English as it is. So it is an example of *borrowing*. An English reader will have to study the religious terms employed in the translated text as *borrowings* so that he can gain an awareness of the Urdu culture.

Critical Commentary on Table 4.43 of Appendix A

The translator has employed the sense for sense translation to gain equivalence in English. الغوزے has not been translated into English language. It can be taken as an example of *omission*. The last sentence of the passage contains *addition* because many phrases have been added in English text. This researcher observes domestication here. Comparison of Urdu and English texts show that English text is longer than the Urdu text.

Critical Commentary on Table 4.44 of Appendix A

Urdu word تانگے has been translated as *the two-wheeled horse carriages*. Four words of English are explaining one word of Urdu. It can be taken as an example of *adaptation*. Word *Kos* has been borrowed from the source text. This passage also contains *modulation* in the form of آسمان سر پر اٹھا لیتیں and *raised an ear-splitting uproar of taunts and encouraging cries* because both these phrases of Urdu text and English text have syntactic variation.

Critical Commentary on Table 4.45 of Appendix A

The translator has used sense for sense technique in the translation of the entire passage to achieve the equivalence in English language. الغوزے has not been translated in English language. It can be taken as an example of *omission*.

The last sentence of the passage contains *addition* because many phrases in the sentence have been translated in the target text using more words than those which form the source text. This shows domestication.

Critical Commentary on Table 4.46 of Appendix A

دن دگنی رات چگنی ترقی has been translated as *prodigious growth*. It could have been translated as *made progress by leaps and bounds*. نتیجہ یہ ہوا has been translated as *it followed* which is an instance of mistranslation the translator could have used the words *consequently* or *as a result*. بجلی کی روشنی کا انتظام نہیں ہوا تھا. finds its translation as *there was no electricity* which is an instance of shortening. خط پتر is a word which is used only in Urdu language whereas in English language only one word *letter* is used. Cultural differences between Urdu and English demand this change.

Critical Commentary on Table 4.47 of Appendix A

The sense for sense technique of translation has been employed because gaining equivalence through word for word technique was not possible. The translator could not find word for word equivalence. Therefore, *adaptation* was put into practice here so that the target text makes sense to the target audience.

Critical Commentary on Table 4.48 of Appendix A

اور اپنی بساط کے مطابق خاصا کما لے گئی translated as *and when they left they took with themselves a healthy profit* and کی دیر تھی یہ خیال آنے کی دیر تھی translated as *No sooner did the idea occur to him* are instances of adaptation because translating them in any other way is a complicated task for the translator. So the translator chose this technique to communicate the message to the reader of the English text. گٹورا and metal cups do not convey the same meanings. It can be taken as an example of *mistranslation*. The translator could have borrowed the same word to gain equivalence in the target language. The concept of *massage* is also unique in subcontinent culture and it not only relaxes muscles but also takes away exhaustion but the English reader would find it difficult to understand because of cultural differences.

Critical Commentary on Table 4.49 of Appendix A

The last sentence of the paragraph contains modulation in the form of کل پرزوں میں لگا لگا and remained absorbed in the minute components of his trade.

Adaptation and *modulation* have been observed at the very core of the translation of this passage. The target reader gets the message but not as perfectly as the reader of the Urdu text does.

Critical Commentary on Table 4.50 of Appendix A

سڑک کوٹنے والا انجن چلنے لگا and *a steamroller began to level the unpaved streets of the settlement* are not equivalent in meanings. Here the translator has employed the technique of *adaptation* to convey the meanings. The target text reader will be at loss to have an access to the actual meanings of the source text.

Critical Commentary on Table 4.51 of Appendix A

Since all this took place is an additional phrase. It is missing in the source text but the translator has made it part of the source text whereas the rest of the paragraph, contains adaptation. The reader of the target text might think these additional phrases as parts of the source text.

Critical Commentary on Table 4.52 of Appendix A

Throughout the passage, the translator has employed sense for sense translation to gain equivalence in the target language. The target text reader will come to know about the places of worship of the followers of different religions.

Critical Commentary on Table 4.53 of Appendix A

There are two instances of *amplification* or *addition* here in the English text. These are non-existent in Urdu text but the translator has given them place in the target text. These are *The City of Beauty* and *the City of Bliss*.

Critical Commentary on Table 4.54 of Appendix A

The passage is same as that of the first passage of the story and contains elements of modulation which have already been elaborated at the outset of the story.

OVERCOAT

Overcoat, a short story written by Ghulam Abbas, describes the outward appearance of a young man who seems well off. He has plenty of desires but due to his poor financial condition, these desires remain a dream and he passes away in a road accident. A detailed analysis of the target text is presented below through the application of Vinay and

Darbelnet Model of Translation along with the domestication and foreignization strategies of Lawrence Venuti.

Critical Commentary on Table 4.1 of Appendix B

The phrase لگانے لگانے پر چلنے and the sentence یہ نو جوان اپنی تراش خراش سے have not been translated. Both these are important because the first phrase describes the manner in which he was walking and the sentence describes his outward appearance. Such details help the reader to figure out what is going to happen next. شربتی رنگ and *cream coloured* are not equivalent in meanings. The reader of the English text and the Urdu text would not be on the same page as far as their understanding about colours is concerned. The words گردلپٹا and *knotted at* are again an instance of *mistranslation*. To knot something and wrap something are different. The translator has simplified the translation by not translating certain phrases of Urdu and thus has domesticated the English text.

Critical Commentary on Table 4.2 of Appendix B

Here the researcher finds an instance of *addition* because ‘in the mid-winter’ is an extra phrase in the target text. The clause مگر اس نوجوان پر اس کا کچھ اثر معلوم نہیں ہوتا تھا has been translated as *but the young man seemed to be immune to them*. To gain lexical equivalence, the translator could have used in the target text the clause *but it seemed that it did have any effect on the gentleman*. مگر اسے اس کی ضرورت نہ تھی has not been translated. The translation of this clause is important because it affects the message of the entire passage. It gives the reason why the cold did not have any effect on him. Despite the availability of the word *people* in English for لوگ in Urdu the translator avoided to do so. It indicates that the translator has employed the technique of domestication here.

Critical Commentary on Table 4.3 of Appendix B

The word *tonga-wallas* is a borrowing from the Urdu text. It is a two wheeled carriage driven by a horse. The English reader needs explanation of the term to understand it. There is an addition in the form of a clause and *the driver looked at him enquiringly*. There is no such idea in the source text. There is *modulation* as well because the phrase سر پٹ گھوڑا دوڑاتے ہوئے and *whipped up their horses and raced towards him* are similar in meanings but lexically these are two different phrases.

Critical Commentary on Table 4.4 of Appendix B

The entire passage has not been translated by the translator. Though it contains details of *how he was moving to the well-populated area of the Mall and suddenly his liveliness became more prominent. The reason was that he was singing through whistling. It gave him such an impetus that he started walking quite briskly and one time it appeared as if he was to start bowling in his imagination because he did not have a ball and no cricket match was going on.* So it can be said that the translator has employed the technique of domestication.

Critical Commentary on Table 4.5 of Appendix B

The passage was not translated by the translator. But the source text gives such details as *on the way, that road came which lead to Lawrence Garden but the intense fog and mist of the evening had cast such gloominess on the garden that he did not turn that way and went straight to Charing Cross. There was solidity in his movement as he reached near the statue of the queen. He had inserted his handkerchief in the left sleeve of his coat instead of putting it into the pocket. He took it out and wiped his face to remove the dirt which had stuck to his face. Some English children were playing with a big ball nearby. He started looking at their game with great interest. Children continued to play their game without taking notice of him but when he kept looking at them uninterruptingly they felt a little ashamed, took their ball and moving behind one another left the place smilingly.*

The description of playground and children could have added literary charm in the target text. The researcher observes that these preliminary paragraphs, with minor details, should have been translated to make the climax of the story more interesting and enjoyable.

Critical Commentary on Table 4.6 of Appendix B

نوجوان کی نظر سیمینٹ کی ایک خالی بینچ پر پڑی اور وہ اس پر آکے بیٹھ گیا has not been translated by the translator. This domestication is for the sake of simplification. The translator has translated only selected sentences in the target text and has left many important details which could have been helpful for better understanding of English reader. It can also be noticed that the English text has become shorter than the Urdu text.

Critical Commentary on Table 4.7 of Appendix B

In this passage, the translator has given details which do not exist in the source language so it is full of *addition*. This sort of domestication shows the publisher's hegemony.

Critical Commentary on Table 4.8 of Appendix B

The translation of مرد و زن as *the people* is not appropriate. It can be taken as an instance of *mistranslation*. The translator has made no distinction between male and female members of the society which is quite evident in the Urdu text. The writer could have used words *women and men* to make it more appropriate. Their dressing was important but the translator skipped them while translating. Actually the dress serves a very important role at the end of the story. In the passage, the translator has left many sentences of Urdu without translation and deprived the English reader from enjoying thoroughly.

Critical Commentary on Table 4.9 of Appendix B

The entire second sentence of Urdu has not been translated into English. سلوٹ کہیں نوجواں اس میں بہت مگن معلوم ہوتا تھا۔ does not find its translation in the English text. has been translated as *the young man seemed to be very happy in it* which is an instance of *mistranslation*. It could have been translated as *the young seemed to be very absorbed in it*. The target text has been domesticated in such a way that time and again the researcher finds *addition* and *omission*.

Critical Commentary on Table 4.10 of Appendix B

The translator has translated the word صندوکچہ as a tray which is quite different from the translated object. صندوکچہ in fact in English language is a small box which is used for carrying bakery items and cigarettes for selling them. The second phrase *Pan Wallah* is a borrowing because it has been used as it in the English translation. اجی واہ کوئی چوراچکا ہوں جو بہاگ جائوں گا has not been translated in the target text. Leaving details every now and then is domestication. Fluency can be achieved through this kind of translation but the essence of the original is lost.

Critical Commentary on Table 4.11 of Appendix B

لڑکے کے جانے کے بعد and گولڈ فلیک have not been translated. Both are important because the first one shows when he started smoking and the second one shows the brand of the cigarette. The reader could come to know about the choice of the young man if they were translated. The translator did not allow the English reader to access the actual details and thus domesticated the English text. The comparison of the English and Urdu text shows that English text is smaller than the Urdu text because in the English text certain phrases have been omitted.

Critical Commentary on Table 4.12 of Appendix B

The first sentence provides an instance of literal translation because the translator preferred to translate every word of it. This is the first place where the Urdu and the English texts are equal in length and the reader is able to grasp complete meaning of the Urdu text.

Critical Commentary on Table 4.13 of Appendix B

The translator has omitted the following details from the English text. *After this he got up from the bench, crossed the road and went towards that side where colorful lights of the cinema were twinkling. The show had begun. There was not a big crowd in the gallery of the cinema. There were only a few people who were checking the incoming new films. The pictures were pasted on several small and big boards. Selected movie scenes were shown in them. Three Anglo-Indian girls were looking at those pictures with great interest. He had keen interest in them but giving complete reverence to the fair sex, he kept walking with them maintaining a considerable distance and looking at the pictures. The girls were not only showing mirthfulness but also expressing their opinion about the films. The girl went out laughing but the young man was not affected and after sometime he also came out of the cinema building.* It was important for the translator to provide these details to maintain the narrativity of the story so that the reader does not have a missing link for complete understating of events.

The entire paragraph has been left without translation by the translator. This domestication deprives the target text readers from the important details contained in the passage. This is an instance of *omission*.

Critical Commentary on Table 4.14 of Appendix B

Certain phrases were not translated like کچھ راہ گیر جو چلتے چلتے, اندر سے کہیں زیادہ, دو ورقی کتابیں چنی تھیں and ٹھہر گئے کیوں کہ وہ غل *mistranslation* as *these people outside seemed to be enjoying the music more than those who sat inside, for they were listening in silence though the music was foreign*. Another instance of *mistranslation* تھوڑی دور چل کے اسے انگریزی *A few minutes later he found himself outside a large western music shop* and *a huge German piano diverted his attention, بعض* جرمن پیانو پڑا ہوا تھا. *he played a few notes*. The researcher finds domestication here. This domestication will not help the target text reader to have same meanings as the source text reader has.

Critical Commentary on Table 4.15 of Appendix B

سر کوئی خدمت and *the young man said with an air of indifference* are not equivalent in meaning; therefore, it can be treated as an example of *mistranslation*. *Then suddenly as if remembering something he called out*, is an example of addition because such a concept does not exist in the source text. The English reader is not sure about the actual contents of Urdu and English text because of excessive additions and omissions.

Critical Commentary on Table 4.16 of Appendix B

There are examples of *mistranslation* as *one or two magazines*, - کئی تازہ رسالوں the Urdu text shows that there were plenty of magazines checked by the young man whereas its translation presents an exact opposite situation. *as a peculiar smile of satisfaction* خفیف اور پر اسرار مسکراہٹ. Many details about the description of the girl have not been translated which are quite evident in the Urdu sentences. Domestication on a massive scale has been noticed in the translation of this passage.

Critical Commentary on Table 4.17 of Appendix B

Despite the availability of the equivalent words in the target language for the source language, the translator focused on the sense instead of equivalence. The examples are وہ *as they* and *as but realizing* وہ سمجھ گیا کوئی لاری کی لپیٹ میں آ گیا. *as the pair* لڑکا اور لڑکی *that something serious had happened* have different structures both in the SL and the TL.

These may be treated as instances of mistranslation. مگر لاری ہوا ہوجکی تھی۔ *but the truck was no more to be seen* is an example of *modulation*.

Critical Commentary on Table 4.18 of Appendix B

ٹریفک کا انسپکٹر جو موٹر سائیکل پر جا رہا تھا رک گیا۔ A traffic inspector on his motor bike stopped is an example of both *shortening* and *transposition*. Shortening is there because the target text is shorter than the source text whereas the clause of the past continuous tense has been reduced to the simple past tense only. Therefore, it has transposition as well.

Critical Commentary on Table 4.19 of Appendix B

The entire passage is replete with details of the young man's condition after death, but the translator did not translate the entire passage into target language. A brief description of these details in the following words would elaborate how important these details were: *under his muffler what to talk about necktie there was no shirt at all and when the overcoat was put off there appeared a worn out sweater and an untidy undergarment. The young man used to wrap the muffler in such a way that his whole chest remained covered. His body had several layers of dirt on it. It seemed that he had not taken a bath for at least two months but the neck was quite clear and it has light powder on it. After sweater and undergarment came the turn of the pant and again Shahnaz and Gill raised their eyebrows together. Pant, instead of a belt, was tied with a worn out cloth which at one time was, perhaps, a necktie. Buttons and pins were nowhere to be seen. Cloth on both the knees had patches but these parts remained under the overcoat so people had not caught sight of them. Now came the turn of boots and socks. Again Shahnaz and Gill looked towards each other. Despite of being old, the boots were shining but socks were different from each other and the pair of socks was torn to such an extent that young man's heels could be seen through them. His face facing the ceiling had now turned towards the wall while taking off clothes. It seemed that the nakedness of the body and soul had made him ashamed and he did not want to look at the other human beings. The pockets of his overcoat contained a black comb, a handkerchief, six and a half aanas, a half smoked cigarette and small diary which had some names and addresses in it.*

These details could have given the realistic picture of young man's condition to the reader but the translator has omitted them and thus domesticated the text.

Critical Commentary on Table 4.20 of Appendix B

The first underlined sentence in the table has not been translated whereas the underlined phrase in the last sentence is an instance of *modulation* because کوئی اڑا نہ لے جائے and *it should not be lost* does not have lexical correspondence but they convey the same meanings.

Critical Commentary on Table 4.21 of Appendix B

In the dialogue between the two nurses, the translator employed the strategy of almost exact lexical equivalence.

Critical Commentary on Table 4.22 of Appendix B

The sentence اسے سنگ مر مر کی میز پر لٹا دیا گیا - is in the passive voice whereas its translation *He was laying on a white marble table* is in the active voice. This shows that the translator has employed the strategy of *transposition* here. حادثے سے اس کی دونوں ٹانگیں تھوڑی ہو گئیں۔ مگر سر کی مانگ نہیں بگڑنے پائی تھی has not been translated into target text so it is an example of *omission*.

Critical Commentary on Table 4.23 of Appendix B

اسے سٹریچر پر ڈال کر آپریشن روم میں لے جایا جا رہا تھا تو ان نرسوں کی نظر اس پر پڑی has not been translated. کوئی اڑا نہ لے جائے and its translation *it should not be lost* have sense for sense equivalence but they don't have idiomatic equivalence which could have added flavor to the translated text.

Critical Commentary on Table 4.24 of Appendix B

Here the translator has made use of adaptation to gain semantic equivalence. The sentences of both Urdu and English are short and the translated text aptly conveys the message.

Critical Commentary on Table 4.25 of Appendix B

اسے سنگ مر مر کی میز پر لٹا دیا گیا is in the passive voice and its translation *He was lying on a white marble table* is in the active voice therefore an instance of translation is present in this passage. There is no mention of his broken legs in the translated text. So it is an example of omission. The change brought about by this omission keeps the reader ignorant of the physical damage he went through.

Critical Commentary on Table 4.26 of Appendix B

Certain details about the last passage of Urdu text are also missing in the English text. Translated text does not have details of record of gramophone, pamphlets which were put into his pockets during his walk along the road. They all contribute in the change of the message of the Urdu text. The target text reader remains under the impression that what he is going through is all but in fact it is not.

4.2 Summary of Key Translation Procedure with Examples in the Tabular Form

Some common examples of the translation procedures mentioned in chapter three of this research study along with analysis are presented in the form of separate tables to illustrate their utility and role which they impart in the translation process.

Table 4.1 Borrowing

Sr	Source Text	Target Text	Analysis
No			
1	زنان بازاری	<i>zanaan-e baazari</i>	Zanaan-e-baazari is a compound word which is used in the subcontinent for a group of those women that isolate themselves from the rest of the society and lead an immoral life. The English reader would face plenty of problems to understand this concept because such a term is not used in English. The moral values differ from society to society and from culture to culture. Despite understating the term the

English reader will not give weightage to this word because of cultural disparity.

2 بابا ہا ہا ہا ہو .

ha ha ha, their hoo hoo hoo

These sounds are uttered when someone is extremely happy or his delight knows no bounds. The intensity of these sounds becomes manifold when these are attached with people who have low moral standards. The English reader will not comprehend its true meanings unless he is aware of the cultural values of Urdu speaking people

3 منشی

Munshis

The word is used in the Asian countries for a person who keeps record of people working at a particular place. He is also responsible for making remuneration for their daily work hours. The target reader will find the term a bit awkward. The translator could have provided its replacement in the form of a word *steward* to

			facilitate the reader of the translated text.
4	بیڑی	<i>Biri</i>	Biri is a kind of local eatable item unknown to the target readers. Making sense of it will be a little difficult for the target reader.
5	گڑ	<i>Gur</i>	The word is used for the solid material of an irregular shape which is used for eating. It is made up of sugar cane juice. The reader's understanding of the word will remain unclear unless he does not have a proper awareness of difference between Asian and European cultures.
6	شریت	<i>Sharbat</i>	The word is used for a thick liquid of water and sugar but it is of many different kinds. The word is used even for liquid medicines used in the subcontinent. The English reader may misinterpret it.
7	روٹیاں	<i>Rotis</i>	This word is employed for a round, flat object that is used for eating. It is made up of a mixture of flour and water that is later on cooked. It

8	امام	<i>Imam</i>	creates semantic complications for the English reader because the word is alien to English language.
9	ملا	<i>Mullah</i>	In the Muslim society of Pakistan, the word imam is used for a person who performs the task of leading a group prayer. The religious differences between the users of Urdu and English societies may impart an ambiguous awareness to the English reader.
10	قرآن شریف	<i>The Holy Quran</i>	The word mullah is used mostly by rustic people who are not well-educated. The word has same meaning as that of imam.
11	، بستى والون	<i>Settlement-wallahs</i>	The Holy Quran is a religious book of the Muslims. It provides them guidance for all matters of worldly life and the life after death. The English reader will have to make an attempt to have a concept about this book.
			This word contains half borrowing in the form of

- wallas*. The English reader faces problems in understating this word.
- 12 فقير Fakir In the Pakistani society, Fakir is a person who leads his life at shrines. He remains busy looking after the shrine and providing assistance to those people who visit shrines. Cultural differences may put the target reader in a fix while he comes across this term.
- 13 الله هو Allah hu! The consistent repetition of this word provides inner satisfaction to the Muslims. Due to nonavailability of this word in English language, the non-Muslim English reader may face problems because it is not part of his religion.
- 14 دوپٹے Dupattas Dupatta in the subcontinent is considered as a symbol of modesty and chastity among women. The English reader may know that it is a piece of thin cloth used to cover head and half of the body but he

- will have to peep into the Eastern culture to know its worth.
- 15 قرابادین، طب اکبر، قادی قادی *Tibb-e Akbar, the Qaraabaadiine Qaadirii* These are books which are used by those who cure diseases by using herbs.
- 16 شربت *Sharbat* Sharbat is a thick sticky juice which has many kinds. Semantic implications for the English reader will remain there because of his ignorance of subcontinent culture.
- 17 چار پائیاں *Charpoy* Charpoy is a kind of bed, mostly now, used in the rural areas for taking rest. The target reader can grasp the concept if he goes through the Eastern rural culture.
- 18 چوسر *Chausar* It is a kind of game played with the help of beads. The reader of English text will understand with a little knowledge of the subcontinent games.
- 19 سارنگیاں، ستار، طنبورے، دلریا *sarangis, sitars, tamburas, dilrubaas* These are musical instruments used in the subcontinent. It would have

been easier for the English reader to understand them if their English names would have been used by the translator.

The above table shows that for the translation of religious terms, eatables, musical instruments, games and household items of cultural importance, the translator has made use of borrowings or loan words in the target text. There are two main reasons for the use of these borrowings. Either the translator wants to retain the original flavor of the source text or a particular item does not have an equivalent in the target language. Borrowings bring element of foreignization into practice during the translation process.

Table 4.2 Calque

Sr	Source Text	Target Text	Analysis
No			
1	ایک ہفتہ وار اخبار.	<i>a weekly newspaper</i>	Each element of the phrase has been translated literally. The reader gets the idea that some noun phrases of Urdu and English have similar structures.
2	خلاف معمول	<i>Contrary to normal</i>	Another instance of literal translation in the noun phrase showing the same word order.

Table 4.2 indicates that certain noun phrases of Urdu may be translated word for word in the English language. They act as a facilitating agent in translation both for the translator and for the reader.

Table 4.3 literal translation

Sr	Source Text	Target Text	Analysis
No			
1	ایک صاحب بول اٹھے	One gentleman spoke up.	This is a sentence which contains an intransitive verb and each of its components has been translated word for word. The reader comes to know that in case of some Urdu sentences containing intransitive verbs, literal English translation is possible.

The table above makes it clear that certain sentences of Urdu language can be translated word for word into English if they have intransitive verbs.

Table 4.4 Transposition

Sr	Source Text	Target Text	Analysis
No			
1	کو شہر بدر کر دیا جائے	Expulsion	The source text is verb whereas its translation is a noun. The change of word class is called transposition. It happens while translation that word class changes because of syntactical differences between languages.
2	مگر بلدیہ کی مرضی کے آگے ان کی کوئی پیش نہ	ultimately <i>there was no gainsaying the will of the Council, and the</i>	The Urdu sentence is in the active voice and its English translation is in the passive

	چل سکی اور چاروناچار صبر کر کے رہ گئیں	women were left helplessly to forebear	voice. This is active-passive transposition.
3	نگرانی	were overseeing'	Word of the Urdu text is a noun and it found its translation in the form of verb.
4	ٹریفک کا انسپکٹر جو موٹر سائیکل پر جا رہا تھا رک گیا	A traffic inspector on his motor bike stopped	The Urdu sentence is in the past continuous tense whereas its translation is in the simple past tense. The former shows that the action was in progress at some point in the past. The later shows that the action began and ended in the past. It gives the reader a different idea.
5	اسے سنگ مر مر کی میز پر لٹا دیا گیا	He was lying on a white marble table	The Urdu sentence is in the passive voice whereas its translation is in the active voice. The latter conveys different meanings to the reader. As he was unconscious so it was not possible for him to lie on the bed himself.
6	چشمہ لگائے	Bespectacled	The Urdu text is a verb and its translation is participle adjective.

The above table shows that it is common in Urdu to English translation and vice versa that the world-class may change. A verb may become a noun or an adjective and an active voice sentence may acquire the shape of a passive voice sentence during translation. Sometimes these changes do affect the understanding of the reader.

Table 4.5 Equivalence

Sr	Source Text	Target Text	Analysis
No			
1	ایک رکن جو چشمہ لگائے تھے	<i>A bespectacled member of the Council</i>	Lexical equivalence can be observed in the sentence. It happens rarely to have such kind of equivalence that we observe in the two texts here.

Gaining equivalence is a major concern for the translators. If we talk about the exact equivalence, it is difficult to attain because of structural differences between Urdu and English languages.

Table 4.6 Modulation

Sr	Source Text	Target Text	Analysis
No			
1	زوروں پر تھا	was at full boil	All phrases of the Urdu text and the English text have different syntactic structures but they convey the same sense both in English and Urdu languages. Idiomatic awareness of two languages can put the readers at ease otherwise they may infer different meanings.
2	کچھا کچھا بھرا ہوا تھا	was packed nearly to bursting	
3	قوم کی کشتی کو بہنور سے نکالنے	<i>the country's salivation</i>	
4	گو قد چھوٹا اور ہاتھ پاؤں ٹھگنے تھے	<i>small of limb and stature</i>	
5	آسمان سر پر اٹھا لیتیں	<i>raised an ear-splitting uproar of taunts and encouraging cries</i>	
6	کوئی اڑا نہ لے جائے	<i>it should not be lost.</i>	

The table above makes it quite clear that due to cultural disparity between Urdu and English languages, the idioms of one language are translated into the other using different syntactic structures and they can have meanings which are similar in both the languages: one which is translated and the other, in which translation is taking place. The process of modulation domesticates the translation.

Table 4.7 Adaptation

Sr	Source Text	Target Text	Analysis
No			
1	دن کا چہیں مفقود.	<i>what hope is there for peace of mind by day</i>	Adjustment of words in the target text was necessary to convey the meanings in the English text. Literal translation would have resulted in vague statements.
2	عورتیں خود منہ نہیں لگائیں گی	<i>women won't give them the time of day</i>	English language does not have such words therefore the translator conveys the sense with other possible combination of words of the target language.
3	دن دباڑے	<i>the broad daylight</i>	There are two words of Urdu and their meanings can be conveyed in English using one word.
4	کونوں کھدروں	<i>Corner</i>	The concept of <i>ظہر اور عصر</i> is nonexistent in English so the translator has made an attempt to adapt the situation. But this
5	ظہر اور عصر	<i>noon and afternoon prayers</i>	

- adaptation may result in misinterpretation of the message.
- 6 عید ہو جاتی *turned out to be regular holiday* The Urdu phrase is used to convey the idea that someone is extremely delighted. For conveying the same idea the translator has used another set of words with a different arrangement to adapt the situation in English.
- 8 وہ ان سے دور ہٹ کر ان کے گردا گرد چکر لگاتے رہتے *taking a step or two back they would encircle the women and walk around them* Translation of individual words would have made it ambiguous in the target text. So different set of words in English are communicating the same message.
- 9 بیس بیس کوس *From miles around* Double use of words is possible in Urdu and when such ideas are communicated in English, the choice of words for the translator becomes different. It also brings a slight change in the meaning.
- 10 گلا پہاڑ پہاڑ کر گاتا پھرتا *Would sing at the top of his lungs* Lexical equivalence between phrases of two languages would have provided the reader with unclear understanding.

			Therefore adaptation was put into practice.
11	گھڑا بجابجا کر گاتے	<i>a beat on an earthen pot they'd sing to their hearts' content</i>	There are many objects which are earthen pots but the word used in the Urdu language is a specific object. Its nonavailability in English language made the translator use this structure to convey the meanings. Cultural differences would hinder a thorough understating of the concept to the English reader.
12	غرض اس ستار نواز کے دم سے بستی میں خاصی رونق رہنے لگی	<i>In short, thanks to the sitar master, a delightful kind of vitality was sparked throughout the settlement</i>	Literal translation of the Urdu phrases would not have conveyed the sense appropriately therefore the translator adapted the situations to convey the sense
13	سر پٹ گھوڑا دوڑاتے ہوئے	<i>whipped up their horses and raced towards him</i>	
14	مگر لاری ہوا ہوجکی تھی	<i>but the truck was no more to be seen</i>	
15	مگر سر کی مانگ نہیں بگڑنے پائی تھی	<i>His hair was still smoothed against his temples</i>	

Table 4.7 shows that when rest of the translation procedures fail to provide the required results, adaptation is put into practice. A situation similar to source language is

created in the target language and then translation is carried out. Adaptation also provides domesticated text.

Table 4.8 Addition

Sr No	Source Text	Target Text	Analysis
1	پر بدنما داغ	<i>an unsightly and intolerable stain</i>	One adjective of Urdu text has been translated with the help of two adjectives of English text.
2	سچے خیرخواہ اور ہمدرد	<i>a true and sympathetic benefactor</i>	The word benefactor is an addition in the target text.
3	نتیجہ یہ ہوتا ہے	<i>the inevitable cause of this</i>	The use of underlined adjective is nowhere to be found in the source text.
4	اپنے سائے۔	<i>under his benign shadow</i>	The use of the word <i>benign</i> is an addition because the Urdu text does not have such an adjective.
5	شرفاء کے کان پک گئے ہیں	<i>the ears of the gentle people living nearby have cooked</i>	<i>Living nearby</i> is not a part of the Urdu text. So it is an extra phrase in the translated text.
6	بدقسمتی سے ان کا مکان	<i>and by a cruel twist of fate his ancestral home</i>	Number of English words is almost double then the number of Urdu words which have been translated.

7	جو پرانی تہذیب کے علمبردار تھے	<i>a standard-bearng advocate for the antiquities of civilization</i>	The Urdu clause has been translated through a lot of words of English.
8	بردبار آدمی معلوم ہوتے . تھے	<i>seems gentle and forbearing</i>	The Urdu text contains one adjective and its English translation has two adjectives.
9		<i>Fit for a king</i>	No such idea is there in the Urdu text.

The above table illustrates that more words have been used in the translation of Urdu text than required. Sometimes it happens that a phrase, a clause or a sentence is not a part of the source text but it is made part of the translated text for the purpose of clarification. The addition procedure in translation studies domesticates the translated text. Addition may strengthen the idea in the mind of the reader that extra details given in the target text are parts of it but in fact they are not.

Table 4.9 Deletion

Sr	Source Text	Target Text	Analysis
No			
1	چناچہ انہوں نے اس علاقے میں جی کھول کر بڑے بڑے عالیشان مکان بنانے کی ٹھانی	Not translated	The reader of the English text will not have any idea about these source text items.
2	لئی	Not translated	
3	اسی طرح دوسرے تیسرے روز	Not translated	
4	الغوزے	Not translated	

- 5 خراماں خراماں پٹری پر Not translated
چلنے لگا۔ یہ نو جوان اپنی
تراش خراش سے خاصا
فیشن ایبل معلوم ہوتا تھا
- 6 نوجوان کی نظر سیمنٹ کی Not translated
ایک خالی بینچ پر پڑی اور
وہ اس پر آکے بیٹھ گی
- 7 اجی واہ۔ کوئی چوراچکا۔ Not translated
ہوں جو بھاگ جائوں گ

Table 4.9 shows that the Urdu text has been omitted from the translated text during translation. One of the reasons for doing so is that the translator is unable to translate. He thinks that there is no need to translate it. He was asked by the publisher to do so. Whatever the reasons are, the translated text gets domesticated.

Table 4.10 shortening

Sr	Source Text	Target Text	Analysis
No			
1	اس موقعہ پر	<i>At this</i>	The equivalent word for موقعہ is <i>occasion</i> in English. It is not a part of the source text.
2	بجلی کی روشنی کا انتظام نہیں ہوا تھا۔	<i>There was no electricity.</i>	انتظام has not been translated into English.
3	خط پتر	<i>Letters</i>	Two Urdu words have been translated through one word of English.

4	<u>گولڈ فلیک کے مصفا</u> دھوئیں نے اس پر سرور کی کیفیت طاری کر دی	As he smoked he seemed to relish every puff	The underlined words of source text have not been translated and as a result shortening takes place in the target text.
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The above table makes it clear that certain words of the Urdu text were not translated or compound words have been translated through a single word or two sentences of the Urdu have been presented as one in the translated text. Sometimes such changes give an unclear picture to the reader of the translated text.

Table 4.11 Mistranslation

Sr	Source Text	Target Text	Analysis
No			
1	ایک بھاری بھرکم رکن	<i>An imposing man</i>	The Urdu phrase means a person who is overweight and its English translation means a person who imposes his opinion on others. The target reader has a completely different idea from that of the source text reader.
2	اور پھر حضرات آپ یہ بھی خیال فرمائیں	<i>And gentlemen! Let us also not forget</i>	The translator could have used the sentence <i>and gentlemen think about it as well</i> to gain equivalence in meanings.
3	صاحبان	<i>Friends</i>	The Urdu word and its English equivalent do not convey the same idea. Both have different connotations in either of these two languages. There are chances that the target reader may misinterpret the message of the Urdu text.
4	ان کا قیام	<i>their place of residence</i>	The Urdu phrase could have been translated as <i>their stay</i> .

- 5 پرانے ہی مکانوں میں رہنے کی اجازت دے دی گئی *were permitted to remain in their houses* The English translation does not specify which houses the old or the new ones. Confusion will be there in the mind of the English reader.
- 6 سوچ رکھا تھا *had decided* Thinking and deciding are two different words and impart distinct meanings. The message of the Urdu text will be miscommunicated to the English reader
- 7 ملنے والے *Lovers* There is a great difference between *ملنے والے* and lovers. Semantic implications are there for the reader of the English text.
- 8 سری *Brain* Brain cannot be equated with *سری* as brain is one of the components of *سری*. Misinterpretation of the message will take place.
- 9 اس مسجد کی امامت اسے باقاعدہ طور پر سونپ دی گئی *was officially installed as the imam of the mosque.* The translator could have used the sentence *was officially entrusted with the imamat of the mosque.*
- 10 تنور *a small brick stove* A *تنور* is a round hollow object which is mostly underground and is used for baking bread and a brick stove is a structure which is on the surface of the earth.
- 11 مرغوب رنگوں *colour schemes* *مرغوب رنگوں* implies their favourite colours and *colour*

- schemes* impart different meanings.
- 12 ایک دن *One morning* Morning may comprise four to five hours and the duration of دن is from dawn to dusk. The English reader will have an ambiguous understanding of the actual message.
- 13 مست نعرہ *intoxicated and mystical chants* The word intoxicated changes the sense of the phrase. It makes it negative in meaning.
- 14 اور راگ رنگ کی محفل سجائی گئی *and the assembly of song and dance got underway* اور راگ رنگ and *song and dance* are different in meanings. راگ رنگ does not include the element of dance.
- 15 دو تین دن کے بعد *after a few days* The Urdu phrase specifies time whereas its translation does not do so.
- 16 سجا کر رکھ دیا گیا *carefully arranged them* سجا کر رکھ دیا گیا could have been translated as *were decorated*
- 17 چار پانچ قسم کی *several kinds of* چار پانچ قسم کی means a small quantity whereas *several kinds of* signifies a plenty of.
- 18 گھنٹہ ڈیڑھ گھنٹہ *for an hour or two* گھنٹہ ڈیڑھ گھنٹہ should have been translated as *one and a half hour*. English translation increased the amount of time.
- 19 دن دگنی رات چگنی ترقی *prodigious growth* دن دگنی رات چگنی ترقی is an Urdu idiom. It should have been translated idiomatically as *making progress by leaps and bounds*

20	کٹورا	<i>Metal cups</i>	کٹورا and its English translation metal cups are different objects. They affect the reader's understanding.
21	شربتی رنگ	<i>cream coloured</i>	شربتی رنگ usually refers to rosy colour. The English translation of the word شربتی رنگ give an entirely different meaning.
22	گردلپٹا ہوا	<i>knotted at</i>	گردلپٹا ہوا could have been translated as <i>wrapped</i> .
23	مگر اس نوجوان پر اس کا کچھ اثر معلوم نہیں ہوتا تھا	<i>but the young man seemed to be immune to them</i>	The Urdu sentence should have been translated as <i>it did not have any effect on the young man</i> . The word <i>immune</i> conveys a completely different idea.
24	زن و مرد	<i>The people</i>	زن و مرد refers to both female and male members of the society. Its translation <i>The people</i> is a general term which can be used for either of two sexes.
25	صندوقچہ	<i>Tray</i>	صندوقچہ is a square shaped object used to carry eatables or other such objects. It is mostly hung with the neck using a strap. Tray is a kind of big flat plate and it carries lesser things as compared to a box.
26	پردوں کو ٹٹولا	<i>as he played a few notes</i>	ٹٹولنا and playing are two different things. The first one is used to convey the meaning of <i>look for</i> . The word playing is not its exact equivalent.

27	سر کوئی خدمت	<i>the young man said with an air of indifference</i>	Complete change of meanings can be observed between the phrases of the source text and the target text.
28	- کئی تازہ رسالوں	one or two magazines	کئی - means several and one or two mean not much.
29	وہ تینوں	They	وہ تینوں means exact number of people and they does not give a clear idea about how many.
30	لڑکا اور لڑکی	The pair	لڑکا اور لڑکی conveys the opposite sex but the pair may mean that they belong to the same sex. To free the reader from semantic implications, the translator could have translated the source language words as <i>the boy and the girl</i> .

Table 4.11 indicates that the way the Urdu text has been translated into English is absolutely inappropriate. Because both of them communicate different messages to their respective readers and the purpose of translation is lost. The purpose of translation is bridge the linguistic gaps whereas mistranslation not only brings a negative change in the translated text, but also widens distances between the users of these texts.

CHAPTER 5

CONCLUSION

The study highlights the changes which take place in the translated text. During the textual analysis the researcher came across lexical changes, syntactic changes, grammatical changes, and semantic changes in the target text. It is quite evident that one of the factors that bring changes in the target text is the structural difference between two texts. One of these texts is the source text and the other is the target text. The other most significant factor includes cultural differences between these texts. In this research study the source text is in Urdu. It comprises short stories of Ghulam Abbas, a renowned short story writer of Urdu language. The target text is in English. The structure of these two languages differs from each other quite considerably. The structure of Urdu in a simple sentence is Subject+Object +Verb and structure of a simple sentence in the English is Subject+Verb +Object. So while translating from any of these two languages to the other changes certainly happen. The translators are bound to make certain changes to provide the readers with a meaningful text. Power relations, ethnic discrimination, fabrication and cultural hegemony are some of the factors which bring about changes in the target text. It goes without saying that cultural differences between English and Urdu languages also ask for changes. The translator faces a challenge to convey the meanings by making certain compromises in the form of domestication, foreignization and seven procedures laid down by Vinay and Darbelnet (1995). The use of Venuti's (2004) translation strategies of domestication and foreignization and seven procedures laid down by Darbelnet and Vinay namely literal translation, borrowing, transposition calque, equivalence, adaptation and modulation lend coherence to target text.

A translator not only looks for substitute words in the target language when he or she translates but he or she also makes it clear these replacements convey the same sense which exist in source language. Sometimes the target text gets domesticated. It becomes alien for the source language readers. At other times it gets foreignized when same lexical items which are the constituents of source language are made part of the target text.

Coexistence of source text and target text elements gives it the shape of a hybrid text. In recent times translation has attained the status of an industry where readers want to have fluency in the text. To attain this fluency, the translator again is compelled to make changes so that it is presentable to the target readers.

This process of providing fluency to the target readers badly affects the source text. It not only deforms the source text and marginalizes it but also makes vague the identity of source text.

All languages employed throughout the world by different people across the globe come under the direct impact of changes which occur on social as well as political level. As a result, the languages of the developed nations are making tremendous progress whereas the languages of the nations, who are underdeveloped, are becoming less important and some of them are becoming extinct.

To unmask the translation procedures employed during translation of *Annandi* and *Overcoat* by Ghulam Abbas, a textual analysis was carried out. In the translation of *Annandi* the translator has attempted to show closeness between the source text and the translated text using borrowing, modulation, equivalence and adaptation on a wider scale and the translation also contains a few examples of calque, literal translation and transposition while translation of *overcoat* contains elements of domestication, mistranslation, omission, modulation and adaptation. Structural as well as cultural dissimilarities gave way to changes in the target text. The translators have translated sense for sense to carry the message across to the target audience. Translation procedures of Darbelent and Vinay (1995) accompanied by Venuti's (2004) translation strategies of domestication and foreignization helped them achieve coherence in the target text. The translators of *Annani* and *Overcoat* differ quite considerably in their translation approach. The comparison shows that *Annandi's* translator was more close to source text both lexically and culturally. The reader of *Annandi's* translation finds almost the same flavor in the target text as he finds in the source text.

Comparison of *overcoat* and its English translation reveals that the English text is replete with the instances of omissions. There are places where the translator has left the

entire paragraphs untranslated. It seems as the translation of *Overcoat* is basically the summary of the short story. The translator has not given significance to the descriptions of the major characters.

Such a use of domestication strategy on a wider scale in the translation of *overcoat* deprives the target text readers of its original flavor. There are certain solid evidences which raise doubts about the authenticity of the translation of the overcoat. These doubts include whether it was the supremacy of the publisher which did not permit the translator to thoroughly translate the story or it was the knowledge of the translator which gave way to such a translation. In either of these two cases the translated text is devoid of the original taste of source text. Giving details about the characters is always helpful to understand them and the translator should have taken into consideration this aspect of the translation.

5.1 Findings

1. The researcher finds changes in the target text in the form of words borrowed from Urdu language which is the source text. These words give the target text reader an idea of strangeness. To understand these words, he or she has to refer back to the source language and source culture.
2. The researcher finds changes of *word class* in the target text. These changes, for example, make the verb of the source language a noun in the target text. Difference of syntactical structure between Urdu and English languages is at the very back of these changes.
3. The researcher finds that in the target text the translators, at times, have used a different *syntactic* structure to convey the same idea. It has been done deliberately to overcome the cultural differences between the Urdu and English Languages. without making these changes, conveying message to target readers was a complicated task to accomplish.
4. The study reveals that items of religious significance found their place in the target text in the form of *borrowing* which is a change for the target text reader. This makes it necessary for the target text readers to understand the culture of the source language if they want to have a fair idea about these terms.

5. One of the findings is that the translators of *Aanandi* and *Overcoat* have retained the names of musical instruments; some of the food items and terminology related to medical field in their original form as they exist in the source text. It is a change for the target text reader.
6. Comparative analysis of *Aanandi* and *Overcoat* and their English translations make it clear that there are instances of both *addition* and *deletion* in the English text which are changes for the target text readers.
7. The researcher finds that there are places in the English text where translators have made certain linguistic and cultural adjustments which result in a change of the original message of the source language.
8. The researcher finds that the translation of *Aanandi* seems much closer to source text as compared to the translation of *overcoat*.
9. It has been found out through the analysis of data that the use of modulation and adaption in the translated text lends it coherence.
10. The use of borrowing and calque procedures foreignize a source text whereas the utility of modulation and adaptation bring an element domestication in the target text.
11. It has been found out during the comparative analysis that the changes of syntax and semantics have been made deliberately to bridge the gap between Urdu text and its English translation

5.2 Recommendations

The translators should make an honest endeavor to show semantic closeness between two texts which are under the process of translation. This arduous task can be accomplished by use of appropriate equivalent words from the target language.

1. In the modern era translation is considered as a work of manipulation. This manipulation occurs under the influence of dominant ideologies. Power practices also play a vital role to give birth to such manipulations. Misrepresentation of the source text takes place because of these two factors. The target text reader remains in oblivion about the source text. Comparison of the two texts renders different meanings. The adverse effect of these translation practices is that source language loses its identity with the passage of time. Such an approach in the translation

studies should be discouraged so that the source language can also get equal opportunities to flourish.

2. Translators should not attempt to minimize the cultural differences between two texts written in different languages. They should, rather, highlight both the source culture and target culture because translation is, basically, a process of intercultural communication.
3. The researcher is of the opinion that the source text should not be an object to power practices and dominant ideologies. Rather it should be free from such factors and be presented in all its true colors.
4. There is an idea or an insight at the back of a text which is either in written form or in spoken form. The writer of the text wants it to be communicated to people of other language and cultures in its true spirit. Therefore, it is the primary responsibility of the translator to accomplish this duty of transferring the concept of the source text writer with honesty and dedication.
5. Dominance of powerful nations asks for fluency in the target text due to which the translators have to make compromises which make such changes in the target text that lead the target text away from the message of the original text. Such an approach should be dispirited.
6. Domestication on a wider scale in the target text misleads the readers and they remain deprived of the flavor which is the essence of the original text. If the translator believes in cultural communication, then minimum dependence on domestication should be exercised.
7. A balanced approach should be adopted in using domestication and foreignization strategies in the translation so that the source text may be presented to the target audience with minimum necessary changes.

5.3 Guidelines for Future Researchers

1. The current research study focuses on the changes which take place at word, phrase, clause, or sentence level when a text is translated. These changes are of a general nature. Future researchers might opt for one particular aspect of lexemes e.g. what

happens when prepositions of Urdu language are translated into English and vice versa.

2. The future researchers might take into consideration the fact that the original flavor of the source text can be maintained if the amplification is made in the form of footnotes and endnotes about the source language culture.
3. The future researchers may work on the enrichment of a particular language through borrowing.
4. While translating adjectives with nouns, from Urdu to English or from English to Urdu, the word order remains the same.
5. How do indefinite and definite articles bring changes in translation from English into Urdu. In English language when we use *the* it particularizes the noun but in Urdu we have to use the word *khas* or *makhsoos*. If we do not use an indefinite article before a singular countable noun the phrase or the sentence is considered as an incorrect one.

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APPENDIX A

Table 4.1

Target Text

The meeting of the Municipal Council was at full boil. The assembly hall was packed nearly to bursting, and contrary to normal, not a single member was absent. The issue under debate in the Council was the expulsion from the city of the zanaane baazaari, the “women of the marketplace, for their very presence had become an unsightly and intolerable stain on the skirt of humanity, nobility and culture

Source Text

بلدیہ کا اجلاس زوروں پر تھا۔ ہال کچھا کچھا بھرا ہوا تھا۔ اور خلاف معمول ایک ممبر بھی غیر حاضر نہ تھا۔ بلدیہ کے زیر بحث مسئلہ یہ تھا کہ زنان بازاری کو شہر بدر کر دیا جائے کیونکہ ان کا وجود انسانیت، شرافت اور تہذیب کے دامن پر بدنما داغ ہے

Table 4.2

Target Text

One Council member, an imposing man, generally considered a true and sympathetic benefactor of the nation, was holding forth with great eloquence.

Source Text

بلدیہ کے ایک بھاری بھر کم رکن جو ملک و قوم کے سچے خیر خواہ اور ہمدرد سمجھے جاتے تھے نہایت فصاحت سے تقریر کر رہے تھے

Table 4.3

Target Text

Source Text

“And my colleagues Let us also not forget the budding youth of the nation who are now obtaining their education in our schools, and upon whose future advancement are pinned the very hopes of the nation! Reason dictates that it will be their collective head on which one day the garland wreath of this country’s salvation will be placed. They too are compelled perforce each morning and evening to commute by way of that bazaar. These strumpets, done up in their myriad jewels and ornaments, ceaselessly rain down on each innocent wayfarer the arrows and spears of their provocative glances issuing open invitations to the worship of their beauty. Seeing these harlots, can our simple, inexperienced adolescents steeped in the intoxication of youth, unconcerned with profit and loss, keep their emotions and thoughts, their noble pedigree safe from the venomous effects of disobedience and sin? Mustn’t the ascetic-seducing beauty of these fallen women lead our budding entrepreneurs to stray from their path of righteousness? Mustn’t they stir in these young men’s hearts the temptation to sin’s innermost delights, produce in them a restlessness, an agitation a *passion* .

اور صاحبان آپ یہ بھی تو خیال فرمائیے کہ ہمارے نونہالان قوم جو درسگاہوں میں تعلیم پارہے ہیں اور ان کی آئیندہ ترقیوں سے قوم کی امیدیں وابستہ ہیں اور قیاس چاہتا ہے کہ ایک نہ ایک دن قوم کی کشتی کو بہنور سے نکالنے کا سہرہ ان ہی کے سر بندھے گا انہیں بھی صبح شام اسی بازار سے ہو کر گزرنا پڑتا ہے۔ یہ قحبائیں ہر وقت ابھرن سولہ سنگھار کیے راہرو پر بے حجابانہ نگاہ مڑہ کے تیرو سناں برسائی اور اسے دعوت حسن دیدتی ہیں کیا انہیں دیکھ کر ہمارے بھولے بھالے نا تجربہ کار جوانی کے نشے میں محو سودوزیاں سے بے پرواہ نونہالان قوم اپنے جذبات و خیالات اور اپنی اعلیٰ سیرت کو معصیت کے مسموم اثرات سے محفوظ رکھ سکتے ہیں؟ صاحبان کیا ان کا حسن زاہد فریب ہمارے نونہالان قوم کو جادہ مستقیم سے بھٹکا کر ان کے دل میں گناہ کی پراسرار لذتوں کی تشنگی پیدا کر کے ایک بے کلی ایک اضطراب، ایک بیجان بریا نہ کر دیتا ہو گا۔۔۔۔۔”

Table 4.4**Target Text**

At this a member of the Council who had earlier in his life been a teacher and who held a keen interest in statistics spoke up:

Source Text

اس موقعہ پر ایک رکن بلدیہ جو کسی زمانے میں مدرس رہ چکے تھے اور اعداد و شمار سے خاص شغف رکھتے تھے بول اٹھے

Table 4.5**Target Text**

“Friends, may it be clear: the proportion of students failing their exams is half again what it was five years ago.”

Source Text

صاحبان واضح رہے کہ امتحانوں میں ناکام رہنے والے طلباء کا تناسب پچھلے پانچ سال کی نسبت ڈیوڑھا ہو گیا ہے۔”

Table 4.6**Target Text**

A bespectacled member of the Council, the honorary editor of a weekly newspaper, rose to give his speech: “Gentlemen! Our city is daily witnessing the flight of honor, masculinity, beneficence generosity benevolence and abstinence and in their place dishonor, effeminacy, cowardice, villainy, theft, and extortion are gaining dominions. The use of intoxicants has increased greatly, and instances of murder suicide and bankruptcy continue to rise. The simple cause for this is the polluting presence of those women of the marketplace. Becoming ensnared in their

Source Text

ایک رکن جو چشمہ لگائے تھے اور ہفتہ وار اخبار کے مدیر اعزازی تھے، تقریر کرتے ہوئے کہا: “حضرات ہمارے شہر سے روز بروز غیرت، شرافت، مردانگی، نکو کاری و پرہیزگاری اٹھتی جا رہی ہے اور اس کی بجائے بے غیرتی، نامردی، بزدلی، بدمعاشی، چوری اور جعل سازی کا دور دورہ ہوتا جا رہا ہے۔ منشیات کا استعمال بڑھ گیا ہے۔ قتل غارت گری، خود کشی اور دیوالیہ نکلنے کی وارداتیں بڑھتی جا رہی ہیں۔ اس کا سبب محض زنان بازاری کا ناپاک وجود ہے کیونکہ ہمارے بھولے بھالے شہری ان کی زلف گرہ گیر کے اثر ہو کر ہوش و خرد کھو بیٹھتے ہیں اور ان کی بارگاہ تک رسائی کی زیادہ سے زیادہ قیمت ادا کرنے کے لئے ہر جائز و ناجائز طریقہ سے زر حاصل

tangled tresses our innocent citizens simply lose all sense and judgment, and proceed by any means legal or otherwise, to procure the exorbitant funds necessary to gain access to these pleasure palaces. Occasionally these efforts lead them so far as to cast off the garb of humanity altogether and to commit exceedingly vile and disgraceful deeds. The inevitable result is that they wash their hands of their precious lives, or indeed, they lie rotting in jail.”

کرتے ہیں۔ بعض اوقات وہ اس سعی کی کوشش میں جامہ انسانیت سے باہر ہو جاتے ہیں اور قبیح افعال کا ارتکاب کر بیٹھتے ہیں، نتیجہ یہ ہوتا ہے کہ وہ جان عزیز سے ہاتھ دھو بیٹھتے ہیں اور جیل خانوں میں پڑے سڑتے ہیں۔“

Table 4.7

Target Text

Another member of the Council, an aged pensioner who was the patron of an extensive family and who had by now already seen the hot and cold of the world, who now had become weary of life’s struggles and who desired only to relax for his remaining years and to see his family prosper under his benign shadow, rose to speak. His voice was tremulous and tinged with lamentation “Gentlemen, all night every night, the banging of these people’s tablas, their caterwauling the fist fights of their amorous customers, their swearing their cursing their noise, their uproar their

Source Text

ایک پنشن یافتہ معمر رکن جو ایک وسیع خاندان کے سرپرست تھے اور دنیا کا سردو گرم دیکھ چکے تھے اور اب کش مکش حیات سے تھک کر ماندہ عمر سستانے اور اپنے اہل و عیال کو اپنے سائے میں پنپنے ہوا دیکھنے کے متمنی تھے تقریر کرنے اٹھے ان کی آواز لرزتی ہوئی تھی اور لہجہ فریاد کا انداز لیے ہوئے تھا۔ بولے صاحبان رات رات بھر ان لوگوں کے طبلے کی تھاپ، ان کی گلے بازیاں، ان کے عشاق کی دھینگا مستی، گالی گلوچ، شور و غل بابا یا بو بو بو، سن سن کر اس پاس کے رہنے والے شرفاء کے کان پک گئے ہیں۔ رات کی نیند حرام ہے تو دن کا چہن مفقود علاوہ ازیں ان کے قرب سے ہماری بیہوشیوں کے اخلاق

ha ha ha, their hoo hoo hoo—I tell you, the ears of the gentle people living nearby have *cooked!* Life has become pure vexation. If sleep at night is ruined then what hope is there for peace of mind by day? Furthermore the evil effect wrought by their proximity on the morals of our daughters—this every gentleman with children can estimate for himself....”

پر جو اثر پڑتا ہے اس کا اندازہ ہر صاحب اولاد کر سکتا ہے

Table 4.8

Target Text

Uttering this last sentence the elderly man became choked up and could say no more. All the members of the Council felt the deepest sympathy for him, for by a cruel twist of fate his ancestral home was situated precisely in the middle of that beauty market.

Source Text

آخری فقرہ کہتے کہتے ان کی آواز بھرا گئی اور وہ اس سے زیادہ کچھ نہ کہ سکے سب اراکین بلدیہ کو ان سے ہمدردی تھی کیونکہ بدقسمتی سے ان کا مکان اس بازار حسن کے عین وسط میں واقع تھ

Table 4.9

Target Text

After the elderly gentleman came a Council member who was a standard-bearing advocate for the antiquities of civilization, a man who held archaeological remains dearer than his own offspring He too rose to speak:

Source Text

ان کے بعد ایک رکن بلدیہ نے جو پرانی تہذیب کے علمبردار تھے اور آثار قدیمہ کو اولاد سے زیادہ عزیز رکھتے تھے تقریر کرتے ہوئے کہا

Table 4.10

Target Text	Source Text
<p>“Gentlemen! When travelers from outside, or indeed our own friends, come to see this famous and historical city of ours, when they pass through this bazaar and inquire about it, then you can be assured we almost <u>die for shame</u>.”</p>	<p>حضرات باہر سے جو سیاح اور ہمارے احباب اس مشہور اور تاریخی شہر کو دیکھنے آتے ہیں جب وہ اس بازار سے گزرتے ہیں اس سے متعلق استفسار کرتے ہیں تو یقین کیجیئے ہم پر <u>گھڑوں پانی پڑ جاتا</u> ہے۔”</p>

Table 4.11

Target Text	Source Text
<p>The President of the Municipal Council now rose to give his speech. Though he was small of limb and stature his head was nonetheless quite large, which made him seem gentle and forbearing there was a degree of somberness in his tone. “Gentlemen, I am in complete agreement with you in this, that the very presence of this social stratum is for our city and for our civil existence the source of a hundred disgraces. The problem remains, however: <u>How is the situation to be remedied</u> If these people are forced to abandon this despicable profession of theirs, then the question arises: How will they eat?”</p>	<p>اب صدر بلدیہ تقریر کرنے اٹھے گو قد چھوٹا اور ہاتھ پاؤں ٹھگنے تھے مگر سر بڑا تھا جس کی وجہ سے بردبار آدمی معلوم ہوتے تھے لہجہ میں حد درجہ منانت تھی۔ بولے حضرات میں اس امر میں قطعی طور پر آپ سے متفق ہوں کہ اس طبقہ کا وجود ہمارے شہر اور ہمارے تہذیب و تمدن کے لئے باعث <u>صد عار</u> ہے لیکن مشکل یہ ہے کہ اس کا <u>تدارک کس</u> طرح کیا جائے۔ اگر ان لوگوں کو مجبور کیا جائے کہ وہ اپنا ذلیل پیشہ چھوڑ دیں تو سوال پیدا ہوتا ہے کہ یہ لوگ کھائیں گے کہاں سے؟</p>

Table 4.12

Target Text	Source Text
<p>One gentleman spoke up: “Why don’t these women get married?”</p> <p>At this there was an extended outburst of laughter and the mournful atmosphere of the hall was suddenly infused with mirth. When the assembly had quieted down, the President again spoke. “Gentlemen, this suggestion has been presented before these people time and time again, and their answer is always the same: our well-off and respectable citizens, out of concern for the dignity and reputation of their families, <u>won’t let them through their doors</u>. And as for the poor and lower classes, well, <u>these women won’t give them the time of day</u>, since they’re out to marry them only for their money.”</p>	<p>ایک صاحب بول اٹھے " یہ عورتیں شادی کیوں نہیں کر لیتیں؟"</p> <p>اس پر ایک طویل فرمائشی قہقہہ پڑا اور ہال کی ماتمی فضا میں یکبارگی شگفتگی کے آثار پیدا ہو گئے۔ جب اجلاس میں خاموشی ہوئی تو صاحب صدر بولے "حضرات یہ تجویز بار بار ان لوگوں کے سامنے پیش کی جا چکی ہے۔ اس کا ان کی طرف سے یہ جواب دیا جاتا ہے کہ آسودہ اور عزت دار لوگ خاندانی عزت و ناموس کے خیال سے انہیں اپنے گھروں میں گھسنے نہ دیں گے اور مفلس اور ادنیٰ طبقہ کے لوگوں کو جو محض ان کی دولت کے لئے ان سے شادی کرنے پر آمادہ ہوں گے، یہ عورتیں خود منہ نہیں لگائیں گی۔"</p>

Table 4.13

Target Text	Source Text
<p>One of the members spoke up: “There’s no need for the Municipal Council to get mixed up in the personal affairs of these women. They can go to hell for all we care.</p>	<p>اس پر ایک صاحب بولے بلدیہ کو ان کے نجی معاملوں میں پڑنے کی ضرورت نہیں بلدیہ کے سامنے تو یہ مسئلہ ہے کہ یہ لوگ چاہے جہنم میں جائیں مگر اس شہر کو خالی کر دیں۔"</p>

The sole issue for the Council is that they vacate the city.”

Table 4.14

Target Text

The President said, “Even this is no simple task. There are not just ten or twenty of them; they now number in the hundreds. And on top of this, there are many women among them who own their own private houses.”

Source Text

صدر نے کہا صاحبان یہ بھی آسان کام نہیں ہے ان کی تعداد دس بیس نہیں سینکڑوں میں پہنچتی ہے اور پھر ان میں سے بہت سی عورتوں کے ذاتی مکانات ہیں۔”

Table 4.15

Target Text

The issue remained under debate in the Council for nearly a full month; in the end it was settled by consensus of all the members that the personal houses owned by the women of the marketplace should be bought up, and that they should be given a separate and discrete area far from the city in which to live. The women protested strenuously against the Council’s decision. Some women simply refused and endured heavy fines; some even went to jail. But ultimately there was no gainsaying the will

Source Text

یہ مسئلہ کوئی مہینے بھر تک بلدیہ کے زیر بحث رہا اور بالآخر تمام اراکین کی اتفاق رائے سے یہ امر قرار پایا کہ زنان بازاری کے مملوکہ مکانوں کو خرید لینا چاہیے اور انہیں رہنے کے لئے شہر سے کافی دور کوئی الگ تھلگ علاقہ دے دینا چاہیے۔ ان عورتوں نے بلدیہ کے اس فیصلے کے خلاف سخت احتجاج کیا۔ بعض نے نا فرمانی کر کے بھاری جرمانے اور قیدیں بگھتیں مگر بلدیہ کی مرضی کے آگے ان کی کوئی پیش نہ چل سکی اور چاروناجار صبر کر کے رہ گئیں

of the Council, and the women were left helplessly to forebear.

Table 4.16

Target Text

For a time after this, lists were made of the houses owned by the women, floor-plans were drawn up, and potential buyers were looked for. It was decided that most of the houses would be sold at auction. The women were permitted to remain in their houses for a period of six months, so that during this time they might have new houses built in the area that was set aside for them.

Source Text

اس کے بعد ایک عرصہ تک زنان بازاری کے مملوکہ مکانوں کی فہرستیں اور نقشے تیار ہوتے رہے اور مکانوں کے گاہک پیدا کیے جاتے رہے بیشتر مکانوں کو بذریعہ نیلام فروخت کرنے کا فیصلہ کیا گیا۔ ان عورتوں کو چھ مہینے تک شہر میں اپنے پرانے ہی مکانوں میں رہنے کی اجازت دے دی گئی تاکہ اس عرصہ میں وہ نئے علاقہ میں مکان وغیرہ بنوا سکیں

Table 4.17

Target Text

The area selected for the women was six kos from the city. A properly paved road extended for the first five kos, and beyond that there was an unpaved, dirt path. There had apparently been a settlement there in an earlier age, but now nothing remained but ruins which served as a home for snakes and bats, and where owls hooted in broad daylight. In the environs

Source Text

ان عورتوں کے لئے جو علاقہ منتخب کیا گیا وہ شہر سے چھ کوس دور تھا۔ پانچ کوس تک پکی سڑک جاتی تھی اور اس سے آگے کوس بھر کا کچا راستہ تھا۔ کسی زمانہ میں وہاں کوئی بستی ہو گی مگر اب تو کھنڈروں کے سوا کچھ نہ رہا تھا۔ جن میں سانپوں اور چمگادڑوں کے مسکن تھے اور دن دہاڑے الو بولتا تھا اس علاقے کے نواح میں کچے گھرنوں والے کئی چھوٹے چھوٹے گائوں تھے کسی کا فاصلہ بھی یہاں سے دو ڈھائی میل سے کم

surrounding the area there were several small villages comprised of small mud huts but none of these villages was less than several miles from the site. The peasant farmers inhabiting those villages tilled their fields by day, or they just knocked about turning up occasionally at the ruins. But for the most part the place remained a desolate ghost town, where never so much as a human face was seen. Sometimes even jackals wandered about the area in the bright light of day.

نہ تھا ان گائوں کے بسنے والے کسان کھیتی باڑی کرتے یا یونہی پھرتے پھرتے ادھر نکل آتے ورنہ عام طور پر اس شہرِ خموشاں میں آدم ذات کی صورت نظر نہ آتی تھی۔ بعض اوقات روز روشن ہی میں گیدڑ اس علاقے میں پھرتے دیکھے گئے تھے

Table 4.18

Target Text

Among the somewhat more than five hundred prostitutes, there were only fourteen who, either out of obligation to their lovers, or out of their own hearts' attachment, or impelled by something else entirely had in any event found cause to live openly near the city. Now, however, relying on their wealthy lovers' continual material patronage they had readied themselves and their unwilling hearts to settle in their new area. The remaining majority of women had decided that they would either make the city's hotels their homes, or that they would take on the

Source Text

پانچ سو کچھ اوپر بیسواؤں میں سے صرف چودہ ایسی تھیں جو اپنے عشاق کی وابستگی یا خود اپنی دلہستگی یا کسی اور وجہ سے شہر کے قریب آزادانہ رہنے پر مجبور تھیں اور اپنے دولت مند چاہنے والوں کی مستقل مالی سرپرستی کے بھروسے بادل ناخواستہ اس علاقے میں رہنے پر مجبور ہو گئی تھیں ورنہ باقی عورتوں نے سوچ رکھا تھا کہ وہ یا تو اسی شہر کے ہوٹلوں کو اپنا مسکن بنائیں گی یا بظاہر پارسائی کا جامہ پہن کر شہر کے شریف محلوں کی کونوں کھدروں میں جا کر چھپیں گی یا پھر اسی شہر کو چھوڑ کر کہیں اور نکل جائیں گی

outward garb of chastity and abstinence and dwell in the obscure corners of the city's noble neighborhoods, or indeed that they would give up the city altogether and set out for parts unknown.

Table 4.19

Target Text

These fourteen prostitutes had already been particularly well off. On top of this, they received handsome prices for the houses they owned in the city; the cost of land in this new area was nominal and more than anything else, their lovers were only too prepared to provide them with financial assistance. And so, putting their trepidations aside and throwing themselves fully into their new situation, they firmly resolved to splurge and have great, grand houses built for themselves. Just a short distance from some broken-down ramshackle gravesites, they selected an elevated and even parcel of land. They had the individual plots cleared away, they had nimble-fingered draftsmen draw up blueprints and in just a few days the actual construction work began.

Source Text

یہ چودہ بیسوائیں اچھی خاصی مالدار تھیں۔ اس پر شہر میں ان کے جو مملوکہ مکان تھے ان کے دام انہیں اچھے موصول ہو گئے تھے اور اس علاقہ میں زمین کی قیمت برائے نام تھی اور سب سے بڑھ کر یہ کہ ان کے ملنے والے دل و جان سے ان کی مالی امداد کرنے کے لئے تیار تھے۔ چنانچہ انہوں نے اس علاقہ میں جی کھول کر بڑے بڑے عالیشان مکان بنانے کی ٹھانی۔ ایک اونچی اور ہموار جگہ جو ٹوتی پھوٹی قبروں سے ہٹ کر تھی منتخب کی گئی۔ زمین کے قطعے صاف کرائے اور چابک دست نقشہ نویسوں سے مکان کے نقشے بنوائے گئے اور چند ہی روز میں تعمیر کا کام شروع ہو گیا۔

Table 4.20

Target Text

All day long bricks, mortar, lime, beams, girders, and other construction materials were hauled into the settlement on Lorries, on bullock carts, on the backs of mules and donkeys, and on the backs of men. The munshis, with their account books pressed under their arms, had it all counted and duly recorded the figures. The foremen called out orders to the builders, the builders harassed the petty laborers, and the petty laborers ran from pillar to post, shrieking at the female laborers to come give them a hand. In short, the entire day consisted of one single commotion one single tumult; all day the neighboring farmers in their fields and their wives in their homes listened to the faint sounds of distant construction borne to them on the gusts of wind.

Source Text

دن بھر اینٹ، مٹی، چونا اور شہتیر، گارڈر اور دوسرا عمارتی سامان گاڑیوں، چھکڑوں اور خچروں، گدھوں اور انسانوں پر لد کر اس بستی میں آتا۔ اور منشی صاحب حساب کتاب کی کاپیاں بغلوں میں دبائے انہیں گنواتے اور کاپیوں میں درج کرتے۔ میر صاحب کام سے متعلق معماروں کو ہدایت دیتے۔ معمار مزدوروں کو ڈانٹتے ڈپٹتے مزدور ادھر ادھر دوڑتے پھرتے مزدورنیوں کو چلا چلا کر پکارتے اور اپنے ساتھ کام کرنے کے لیے بلاتے غرض سارا دن ایک شور ایک ہنگامہ رہتا اور سارا دن گاؤں کے آس پاس کے دیہاتی اپنے کھیتوں میں اور دیہاتئیں اپنے گھروں میں ہوا کے جھونکوں کے ساتھ دور سے آتی ہوئی کھٹ کھٹ کی دھیمی آوزیں سنتی رہتیں۔

Table 4.21

Target Text

In one place amid the ruins of the settlement were the remains of a mosque, and directly nearby was a well which lay sealed Partly out of the desire to find some water and relax a bit, and partly with a mind

Source Text

اس بستی کے کھنڈروں میں ایک جگہ مسجد کے آثار تھے اور اس کے پاس ہی ایک کنواں تھا جو بند پڑا تھا۔ راج مزدوروں نے کچھ تو پانی حاصل کرنے اور بیٹھ کر سستانے کی غرض سے اور کچھ ثواب کمانے اور اپنے نمازی بھائیوں کی عبادت گزاری

to facilitating the worship of their prayer-reciting brethren and thereby earning some spiritual reward the master masons first of all repaired this mosque and well. Since the work was both humanly beneficial and spiritually meritorious no one objected, and so in just a few days the mosque was ready.

کے خیال سے، سب سے پہلے اس کی مرمت کی کیونکہ یہ فائدہ بخش اور ثواب کا کام تھا۔ اس لئے کسی نے کچھ اعتراض نہ کیا چنانچہ دو تین روز میں مسجد تیار ہو گئی

Table 4.22

Target Text

At noon as soon as it was time for lunch a couple hundred masons, laborers, foremen, munshis, and those relatives or representatives of the prostitutes who were entrusted with the oversight of the construction would gather at the mosque, making it look for the entire world as though they were having a regular fair.

Source Text

دن کو بارہ بجے جیسے ہی کھانا کھانے کی چھٹی ہوئی، دو اڑھائی سو راج مزدور، میر عمارت، منشی اور بیسواؤں کے رشتے دار اور کارندے جو تعمیر کی نگرانی پر معمور تھے، اس مسجد کے آس پاس جمع ہو جاتے اور اچھا خاصا میلہ سا لگ جاتا

Table 4.23

Target Text

One day a rustic old woman who lived in one of the nearby villages showed up having heard news of the settlement. She was accompanied by a small boy. Under a tree near the mosque, the two of them set out a tray laden with cheap cigarettes and

Source Text

ایک دن ایک دیہاتی بڑھیا جو پاس کے کسی گاؤں میں رہتی تھی اور اس بستی کی خبر سن کر آ گئی۔ اس کے ساتھ ایک خورد سال لڑکا تھا۔ دونوں نے مسجد کے قریب ایک درخت کے نیچے گھٹیا سگریٹ، بیڑی چنے اور گڑ کی بنی ہوئی مٹھا ٹیوں کا خوانچہ لگا دیا۔ بڑھیا کو آئے ابھی دو دن بھی نہ

biris, and sweets made of chickpeas and gur. It hadn't been even two days since the old woman arrived when a similarly old farmer brought a large earthen water pot from somewhere, constructed a small brick platform near the well, and began selling glasses of sweet sharbat two for a penny. A greengrocer who had heard the news brought a large basket full of melons and setting his wares near the old woman with the tray began to call out, "Get yer melons here! Sweeter than honey, get yer melons here!" And another, what did he do?— He went home, cooked up a dish of brains and feet, put it in a pan, got some rotis, a few earthen bowls and a tin drinking glass, loaded it all on a tray, brought it all back, and began to give the workers at that settlement, out in the middle of nowhere, a taste of some good home cookin'.

گزرے تھے کہ ایک بوڑھا کسان کہیں سے ایک مٹکا اٹھا لایا اور کنوئیں کے پاس اینٹوں کا ایک چھوٹا سا چبوترا بنایا۔ پیسے کے دو دو شکر کے شربت کے گلاس بیچنے لگا۔ ایک کنجڑے کو جو خبر ہوئی وہ ایک ٹوکڑے میں خربوزے بھر کر لے آیا اور خوانچہ والی بڑھیا کے پاس بیٹھ کر لے لو خربوزے، شہد سے میٹھے خربوزے! کی صدا لگانے لگا۔ ایک شخص نے کیا کیا، گھر سے سری پائے پکا کر دیگچی میں رکھا، خوانچہ میں لگا تھوڑی سی روٹیاں، مٹی کے دو تین پیالے اور ٹین کا گلاس لے کر آ موجود ہوا اور اس بستی کے کارکنوں کو جنگل میں گھر کی بندیا کا مزہ چکھانے لگا

Table 4.24

Target Text

When it came time for the noon and afternoon prayers, the foremen, the builders, and the rest could be seen making their ritual ablutions having had bucket after bucket of water drawn by the laborers. One person would enter the mosque and issue the call to prayer, another would be

Source Text

ظہر اور عصر کے وقت، میر عمارت، منیشی معمار اور دوسرے لوگ مزدوروں سے کنوئیں سے پانی نکلوانکلو اکر وضو کرتے نظر آتے۔ ایک شخص مسجد میں جا کر آذان دیتا، پھر ایک کو امام بنا دیا جاتا اور دوسرے لوگ اس کے پیچھے کھڑے ہو کر نماز پڑھتے۔ کسی گاؤں میں ایک ملا کے کان میں جو یہ بھنک پڑی کہ فلاں مسجد میں امام کی ضرورت ہے۔ وہ دوسرے ہی دن علی الصبح ایک

made the prayer leader, and the rest would stand behind him and recite their namaz. A mullah from one of the surrounding villages one day heard tell that a certain mosque was in need of an imam, and so the very next day, wrapping the Holy Qur'an in its green protective cover, and gathering his *panj-sura*, his Qur'an stand, and a few theological pamphlets he too appeared at the settlement and was officially installed as the imam of the mosque.

سبز جزدان میں قرآن شریف، پنجسورہ، رحل اور مسئلے مسائل اور چند چھوٹے چھوٹے رسالے رکھ آ موجود ہوا۔ اور اس مسجد کی امامت اسے باقاعدہ طور پر سونپ دی گئی

Table 4.25

Target Text

Every day late in the afternoon a kebab seller from one of the villages would arrive bearing on top of his head a basket filled with his gear. On the ground next to the old lady with the tray he would build a small brick stove and would then put the bits of kebab, liver, heart and kidney on his skewers which he then proceeded to sell to the settlement-wallahs. The wife of an oven-keeper saw all this going on and came with her husband in tow; in a field in front of the mosque she set up a rough thatched roof to protect her from the sun, and began to fire up her tandoor-oven. From time to time one could see as

Source Text

ہر روز تیسرے پہر گاؤں کا ایک کبابی پرانے سامان کا ٹوکرا اٹھائے آ جاتا اور خوانچہ والی بڑھیا کے پاس زمین پر چولہا بنا کباب، کلیجی، دل اور گردے سیخوں پر چڑھا، بستی والوں کے ہاتھوں بیچتا ایک بھٹیاری نے جو یہ حال دیکھا تو اپنے میاں کو ساتھ لے کر مسجد کے سامنے میدان میں دھوپ سے بچنے کے لئے پھونس کا ایک چھپر ڈال کر تنور گرم کرنے لگی۔ کبھی کبھی ایک نوجوان دیہاتی نائی پھٹی پرانی کسبت گلے میں ڈالے جوتوں کی ٹھوکروں سے راستہ روڑوں کو لڑھکاتا ادھر ادھر گشت کرنا دیکھنے میں آجاتا۔

well a young rustic barber making his rounds, the tools of his trade in a beat-up old belt around his neck, kicking rocks and other debris from the unpaved dirt roadway.

Table 4.26

Target Text

Of course the prostitutes' relatives or their business representatives were overseeing the construction of the houses, but on occasion, having finished their lunch, the women themselves would come accompanied by their lovers to see their houses being built, and they wouldn't leave before the sun set. On such occasions band upon band of wandering mendicants male and female, would show up from God knows where, and until they were given their alms they would go on with their calls and cries, raising such a ruckus that the women couldn't even carry on a conversation. On occasion as well the idle dissolute good-for-nothing hoodlums of the city made their way on foot in order to see what was happening in this new prostitutes' settlement. And if by chance on such a day the prostitutes too should show up, well, then it turned out to be a regular holiday for

Source Text

ان بیسواؤں کے مکانوں کی تعمیر کی نگرانی ان کے رشتہ دار یا کارندے تو کرتے ہی تھے۔ کسی کسی دن وہ دوپہر کے کھانے سے فارغ ہو کر اپنے عشاق کے ہمراہ خود بھی اپنے مکانوں کو بنتا دیکھنے آجاتیں اور غروب آفتاب سے پہلے یہاں سے نہ جاتیں۔ اس موقع پر فقیروں اور فقیرنیوں کی ٹولیاں نہ جانے کہاں سے آجاتیں اور جب تک خیرات نہ لے لیتیں اپنی صداؤں سے برابر شور مچاتی رہتیں اور انہیں بات نہ کرنے دیتیں۔ کبھی کبھی شہر کے لفنگے او باش و بے کار مباح کچھ کیا، کے مصداق شہر سے پیدل چل کر بیسواؤں کی اس نئی بستی کی سن گن لینے آجاتے اور اگر اس دن بیسوائیں بھی آئی ہوتیں تو ان کی عید ہو جاتی۔ وہ ان سے دور ہٹ کر ان کے گردا گرد چکر لگاتے رہتے، فقرے کستے، بے تکیہ قہقہے لگاتے عجیب عجیب شکلیں بناتے اور مجنونانہ حرکتیں کرتے۔ اس روز کبابی کی خوب بکری ہوتی

the hoodlums. Taking a step or two back they would encircle the women and walk around them, hurling jibes laughing uproariously making faces at them, and moving their bodies in lewd, insane ways. On such days the kebab-seller did tremendous business.

Table 4.27

Target Text

In an area where just a few days earlier there had existed nothing but wasteland there was now commotion and activity everywhere. The dread the prostitutes felt at the idea of coming to live in such desolation had, to a large extent, vanished the women now gleefully took every opportunity to press upon the builders their ideas about the decorations and color schemes of their new houses.

Source Text

اس علاقے میں جہاں پہلے ہی دن ہو کا عالم تھا اب ہر طرف گہما گہمی اور چہل پھیل نظر آنے لگی۔ شروع شروع میں اس علاقہ کی ویرانی میں ان بیسواؤں کو یہاں آ کر رہنے کے خیال سے جو وحشت ہوئی تھی، وہ بڑی حد تک جاتی رہی تھی اور اب وہ ہر مرتبہ خوش خوش اپنے مکانوں کی آرائش اور اپنے مرغوب رنگوں کے متعلق معماروں کو تاکیدیں کر جاتی تھیں

Table 4.28

Target Text

At one place in the settlement there was a decrepit old tomb which, from all indications appeared to be that of some revered man from long ago. One morning

Source Text

بستی میں ایک جگہ ایک ٹوٹا پھوٹا مزار تھا جو قرائن سے کسی بزرگ کا معلوم ہوتا تھا۔ یہ مکان نصف سے زیادہ تعمیر ہو چکے تھے تو ایک دن بستی کے راج مزدوروں نے کیا دیکھا کہ مزار کے

when the construction of the houses was more than half completed, the masons saw a peculiar sight. Smoke was rising up into the air near the tomb. A large, tall, intoxicated fakir, wearing only a loincloth, his eyes blood red and his face and eyebrows shaven clean, was walking around and around the tomb, picking up rocks and stones and casting them aside. In the afternoon the fakir brought a water pot to the well; filling it again and again he headed back to the tomb and gave it a proper washing. As it happened, there was one occasion when a few of the masons were standing around the well. In a state of equal parts madness and sagacity the fakir began to address the men: “Do you know whose tomb that is? It belongs to Karak Shah Pir Badshah, that’s who! My father and grandfather were the attendants at his shrine.” At which point, unable to suppress either his laughter or the tears welling up in his eyes, he began regaling the masons with tales of Pir Karak Shah’s awe-in- spiring miracles.

پاس دھواں اٹھ رہا ہے اور ایک سرخ سرخ آنکھوں والا لمبا تڑنگا مست فقیر، لنگوٹ باندھے چار ابرو کا صفایا کرائے اس مزار کے ارد گرد پھر رہا ہے اور کنکر پتھر اٹھا اٹھا کر پرے پھینک رہا ہے۔ دوپہر کو وہ فقیر ایک گھڑا لے کر کنویں پر آیا اور پانی بھر بھر کر مزار پر لے جانے اور اسے دھونے لگا۔ ایک دفعہ جو آیا تو کنویں پر دو تین راج مزدور کھڑے تھے۔ وہ نیم دیوانگی اور نیم فرزندگی کے عالم میں ان سے کہنے لگا، "جانتے ہو وہ کس کا مزار ہے؟ کڑک شاہ پیر بادشاہ کا! میرے باپ دادا ان کے مجاور تھے۔" اس کے بعد اس نے ہنس ہنس کر اور آنکھوں میں آنسو بھر بھر کر پیر کڑک شاہ کی کچھ جلالی کرامتیں بھی ان راج مزدوروں سے بیان کیں

Table 4.29

Target Text

Source Text

By evening the fakir had somehow managed to beg two earthen oil lamps and some mustard oil to fuel them; placing one at the head and the other at the foot of Pir Karak Shah's grave, he lit them both. On occasion late at night intoxicated, mystical chants of "Allah hu!" rang out from the tomb.

شام کو یہ فقیر کہیں سے مانگ تانگ کر مٹی کے دو
دینے اور سرسوں کا تیل لے آیا اور پیر کڑک شاہ
کی قبر کے سربانے اور پائنتی چراغ روشن کر
دیئے۔ رات کو پچھلے پہر کبھی کبھی اس مزار سے
اللہ ہو کا مست نعرہ سنائی دے جاتا

Table 4.30

Target Text

Even before the six-month period had elapsed all fourteen houses were completed and ready to go. They consisted of two stories each, and they all were essentially of the same design. There were seven on one side and seven on the other, with a broad street down the middle. The lower level of each house consisted of four shops, and on the upper floor facing the street there was a wide verandah on each. The forward part of the verandahs had been constructed with a kind of bench, boat-like in appearance and fit for a king, at the ends of which were depicted either marble peacocks in mid-dance or carved statues of water nymphs their bodies half fish and half human. Inside each house in the sitting room behind the verandah were delicate pillars of marble

Source Text

چھ مہینے گزرنے نہ پائے تھے کہ چودہ مکان بن کر تیار ہو گئے۔ یہ سب کے سب دو منزلہ اور قریب قریب ایک ہی وضع کے تھے۔ سات ایک طرف اور سات دوسری طرف بیچ میں چوڑی چکلی سڑک تھی۔ ہر ایک مکان کے نیچے چار چار دکانیں تھیں۔ مکان کی بالائی منزل میں سڑک کے رخ وسیع برآمدہ تھا۔ اس کے آگے بیٹھنے کے لئیے کشتی نما نشیں بنائی گئی تھی جس کے دونوں سروں پر یا تو سنگ مرمر کے مور رقص کرتے ہوئے بنائے تھے اور یا جل پریوں کے مجسمے تراشے گئے تھے، جن کا آدھا دھڑ مچھلی اور آدھا انسان کا تھا۔ برآمدہ کے پیچھے جو بڑا کمرہ بیٹھنے کے لئے تھا اس میں سنگ مرمر کے نازک نارک ستون بنائے گئے تھے دیواروں پر خوشنما پچی کاری کی گئی تھی۔ فرش چمک دار پتھر کا بنایا گیا تھا۔ جب سنگ مرمر کے ستونوں کے عکس اس فرش زمردیں پر پڑتے تو ایسا معلوم ہوتا گویا سفید براق پروں والے راج

and the walls were done in beautiful mosaic. The floors were made of brilliant green stone, and when the marble pillars reflected in their emerald sheen it seemed as though luminous white-winged swans were dipping their slender necks in some magical lake.

ہنسوں نے اپنی لمبی لمبی گردنیں جھیل میں ڈبو دی
ہیں

Table 4.31

Target Text

The auspicious day of Wednesday had been fixed for moving into the new settlement. All the prostitutes gathered together and had a solemn consecration ceremony performed. The ground of the settlement's open field was cleared of debris and a large pavilion tent was erected there. The clanging of pots and pans and the aroma of meat and clarified butter drew fakirs and dogs from miles around. The charitable distribution of the food was to take place at Pir Karak Shah's tomb, and by the time noon rolled around there was a greater throng of fakirs gathered there than one might witness even on Eid at the congregational mosque of a large city. Pir Karak Shah's shrine had been scrubbed spotless, and a sheet of flowers had been laid over his grave. A new suit of clothes had been stitched for the intoxicated tomb

Source Text

بدھ کا شبہ دن اس بستی میں آنے کے لئے مقرر کیا گیا اس روز اس بستی کی سب بیسواؤں نے مل کر بہت بھاری نیاز دلوائی۔ بستی کے کھلے میدان میں زمین کو صاف کرا کر شامیانے نصب کر دیئے گئے۔ دیگیں کھڑکنے کی آواز اور گوشت اور گھی کی خوشبو بیس بیس کو س سے فقیروں اور کتوں کو کھینچ لائی۔ دوپہر ہوتے ہوتے پیر کڑک شاہ کے مزار کے پاس جہاں لنگر تقسیم کیا جاتا تھا اس قدر فقیر جمع ہو گئے کہ عید کے روز کسی بڑے شہر کی جامع مسجد کے پاس بھی نہ ہوئے ہونگے۔ پیر کڑک شاہ کے مزار کو خوب صاف کروایا اور دھلویا گیا اور اس پر پھولوں کی چادر چڑھائی گئی اور اس مست فقیر کو نیا جوڑا سلوا کر پہنایا گیا جسے اس نے پہنتے ہی پہاڑ ڈالا

attendant, which he ecstatically tore from his body as soon as it was put on him.

Table 4.32

Target Text

In the evening a bright milk-white sheet was spread out on the ground under the main pavilion tent, cushions and bolsters were neatly arranged, paandaans, spittoons, hookahs, and rosewater shakers were set out for the guests' convenience and the assembly of song and dance got underway. Many other prostitutes too were invited from far away, being either friends or relatives of the ladies of the settlement. They brought along with them many of their patrons and customers, for whom seating had been arranged in a separate pavilion, and in front of whom, for their privacy, had been hung bamboo screens. Countless gaslights had transformed the place into an abode of pure brilliance. The prostitutes' darkskinned, potbellied musicians were strolling about, twisting their moustaches, dressed in fine brocade sherwanis, fragrance-soaked wads of cotton tucked discreetly into their ears. Alluring women too were coquettishly strolling about, immaculately made up, and dressed in sparkling gold-

Source Text

شام کو شامیانے کے نیچے دودھ سی اجلی چاندنی کا فرش کر دیا گیا۔ گاؤ تکیے پان دان، پیک دان، پیچواں دانی اور گلاب پاس رکھ لئے گئے اور راگ رنگ کی محفل سجائی گئی۔ دور دور سے بہت سی بیسواؤں کو بلایا گیا جو ان کی سہلیاں یا برادری کی تھیں ان کے ساتھ ان کے بہت سے ملنے والے بھی آئے جن کے لئے ایک الگ شامیانے میں کرسیوں کا انتظام کیا گیا اور ان کے سامنے کے رخ چقیں ڈال دی گئیں۔ بے شمار گیسوں کی روشنی سے یہ جگہ بقعہ نور بنی ہوئی تھی۔ ان بیسواؤں کے توندل سیاہ فارم زربفت اور کمخواب کی شیروانیاں پہنے، عطر میں بسے ہوئے پھوئے کانوں میں رکھے ہوئے، ادھر ادھر مونچھوں کو تاؤ دیتے پھرتے اور زرق برق لباسوں اور نتلی کے پر سے باریک ساڑھیوں میں ملبوس، غازوں اور خوشبوؤں میں بسی ہوئی نازنین اٹکھیلیوں سے چلتیں اور رات بھر رقص اور سرور کا بنگامہ برپا رہا اور جنگل میں منگل ہو گیا

embroidered finery and saris more delicate than butterfly wings. All through the night it was convocation of music and dance: an improbable island of revelry out in the wilds of nowhere.

Table 4.33

Target Text

A few days later, after the inevitable fatigue that follows such celebrations wore off the prostitutes began busying themselves in the procurement of all their houses' furnishings and decorations. All manners of household items were brought in—chandeliers, lamps, crystal ware, full length mirrors, cotton tape strung beds, gilt-framed paintings and calligraphy all of which were then neatly arranged in their proper rooms. In a matter of some eight days the houses were ready to go, right down to the last nail in the wall. The women passed the greater part of their days taking music and dance instruction from their venerable teachers, or memorizing love poetry and songs, or studying their lessons, or practicing calligraphy, or sewing and embroidering, or listening to the gramophone or playing cards or carom with their teachers, or

Source Text

دو تین دن کے بعد جب اس جشن کی تکھاوٹ اتر گئی تو یہ بیسوائیں سازوسامان کی فراہمی اور مکانوں کی آرائش میں مصروف ہو گئیں۔ جھاڑو، فانوس، ظروف، بلوری، قد آدم آئینے، نواڑی پلنگ، تصویریں اور قطععات سنہری، چوکھٹوں میں جڑے ہوئے لائے گئے اور قرینے سے کمروں میں لگائے گئے اور کوئی آٹھ روز میں جا کر یہ مکان کیل کاتھے سے لیس ہوئے۔ یہ عورتیں دن کا بیشتر حصہ تو استادوں سے رقص و سرور کی تعلیم لینے، غزلیں یاد کرنے، دھنیں بٹھانے، سبق پڑھنے، تختی لکھنے، سینے پرونے، کاڑھنے، گرامو فون سننے، استادوں سے ناش اور کیرم کھیلنے، ضلع جگت، نوک جھونک سے جی بہلانے یا سونے میں گزارتیں اور تیسرے پہر غسل خانوں میں نہانے جاتیں جہاں ان کے ملازموں نے دستی پمپوں سے پانی نکال کر ٹب بھر بھر رکھ بوتے۔ اس کے بعد وہ بناؤ سنگھار میں مصروف ہو جاتیں

amusing themselves with clever word games, or simply sleeping. In the late afternoon they proceeded to their bathrooms to take their baths, where their full tubs awaited them, their servants having already hauled bucket upon bucket of water from the hand pump. After their baths they busied themselves at their *toilette*.

Table 4.34

Target Text

Upon nightfall the houses shone with the illumination of gaslights adroitly concealed in half-open lotus blossoms carved from marble, and from a distance the tiny glimmering rainbows of light, refracted in the floral etchings of the windows and door panels piece pane made for a wondrous sight to behold. The perfectly made up prostitutes sauntered back and forth on their balconies giggling and carrying on with others nearby, and when they tired of standing they headed back into the house where they took their seats on the moon-white sheet spread out upon the floor, regally reclining on bolsters and cushions. Their musicians went on tuning their instruments, while the women themselves cut betel nut into fine pieces. As the night

Source Text

جیسے ہی رات کا اندھیرا پھیلتا یہ مکان گیسوں کی روشنی سے جگمگا اٹھتے جو جا بجا سنگ مرمر کے آدھے کھلے ہوئے کنولوں میں نہایت صفائی سے چھپائے گئے تھے اور مکانوں کی کھڑکیوں اور دروازوں کے کواڑوں کے شیشے جو پھول پتیوں کی وضع کے کاٹ کر جڑے گئے تھے۔ ان کی قوس و قزح کے رنگوں کی سی روشنیاں دور سے جھلمل جھلمل کرتی ہوئی نہایت بھلی معلوم ہوتیں یہ بیسوائیں، بناؤ سنگھار کئے برآمدوں میں ٹپلتیں، آس پاس والیوں سے باتیں کرتیں، بنستی کھلکھلاتیں۔ جب کھڑے کھڑے تھک جاتیں تو اندر کمرے میں چاندی کے فرش پر گاؤ تکیوں سے لگ کر بیٹھ جاتیں۔ ان کے سازندے ساز ملاتے رہتے اور یہ چھالیہ کترتی رہتیں۔ جب رات ذرا بھیگ جاتی تو ان کے ملنے والے ٹوکروں میں شراب کی بوتلیں، پھل پھلاری لئے اپنے دوستوں کے ساتھ موٹروں یا تانگوں میں بیٹھ کر آتے۔ اس بستی میں جن کے قدم رکھتے ہی ایک خاص گہماگہمی اور چہل پہل ہونے

wore on their patrons would show up arriving with their friends in cars and two-wheeled horse carriages, bearing baskets filled with fruit snacks and bottles of liquor. A special sort of commotion and bustle commenced as soon as these men set foot in the settlement. The melodious singing, the dulcet notes of the instruments, the jingling of the tiny bells strapped to the ankles of the ravishing dancers—it all mingled with the gurgling of decanting wine flasks to produce an atmosphere of delicious, exquisite delight. People lost themselves in these assemblies of revelry and intoxication, and the night passed on, unnoticed.

لگتی۔ نغمہ و سرور، ساز کے سر، رقص کرتی ہوئی نازنیوں کے گھنگھروں کی آواز فلفل مینا میں مل کر ایک عجیب سرور کی سی کیفیت پیدا کر دیتی۔ عیش و مستی کے ان ہنگاموں میں معلوم بھی نہ ہوتا اور رات بیت جاتی

Table 4.35

Target Text

The prostitutes had been living in the settlement for only a few days when tenants for the shops beneath their homes began to appear. With a mind to populating the new settlement, the rent had been set very low. The first of the new shopkeepers was that same old woman who had earlier set up her tray under the tree in front of the mosque. In an effort to complete the look of her new shop she and her boy gathered up many empty cigarette packs and carefully arranged them in all the niches of the

Source Text

ان بیسواؤں کو اس بستی میں آئے ہوئے چند روز ہی ہوئے تھے کہ دکانوں کے کرایہ دار پیدا ہو گئے۔ جن کا کرایہ اس بستی کو آباد کرنے کے خیال سے بہت ہی کم رکھا گیا تھا سب سے پہلے جو دکاندار آیا وہ وہی بڑھیا تھی جس نے سب سے پہلے مسجد کے سامنے درخت کے نیچے خوانچہ لگایا تھا۔ دکان کو پر کرنے کے لئے بڑھیا اور اس کا لڑکا سگریٹوں کے بہت سے ڈبے اٹھا لائے اور اسے منبر کے طاقوں میں سجا کر رکھ دیا گیا۔ بوتلوں میں رنگ دار پانی بھر دیا گیا تا کہ معلوم ہو شربت کی بوتلیں ہیں۔ بڑھیا نے اپنی بساط کے مطابق کاغزی

platform on which she would sit and transact her sales. She filled bottles with colored water so that they would appear to be bottles of *sharbat*, and to the best of her ability she spruced up the shop with hanging streamers. She had made from paper flowers and empty cigarette packs. She cut photographs of actors and actresses from old movie magazines and pasted them to the walls. The actual inventory of the shop, however, consisted of no more than three or four packets each of a few brands of cigarettes, eight or ten bundles of biris, a half-dozen boxes of matches, a small bundle of paan leaves, three or four cakes of smoking tobacco, and half a bundle of wax candles.

پھولوں اور سگریٹ کی ڈببوں سے بنائی ہوئی بیلوں سے دکان کی کچھ آرائش بھی کی، بعض ایکٹروں اور ایکٹرسوں کی تصویریں بھی پرانے رسالوں سے نکال کر لئی سے دیواروں پر چپکا دیں۔ دکان کا اصل مال دو تین قسم کے سگریٹ تین تین جار چار ٹکیوں اور موم بتی کے نصف بنڈل سے زیادہ نہ تھا

Table 4.36

Target Text

In the second shop there came a petty merchant, in the third a sweet- maker and a milk-seller, in the fourth a butcher, in the fifth a kebab- seller, and in the sixth a greengrocer. The greengrocer would buy up several kinds of vegetables from the neighboring villages and sell them in his shop at a tidy profit. He also kept half a basket of fresh fruit for sale. Because there

Source Text

دوسری دکان میں ایک بنیا، تیسری میں حلوائی اور شیر فروش، چوتھی میں قصائی، پانچویں میں کبابی، چھٹی میں ایک کنجڑا آ بسے کنجڑا آس پاس کے دیہات سے سستے داموں چار پانچ قسم کی سبزیاں لے آتا اور یہاں خاصے منافع پر بیچ دیتا۔ ایک آدھا ٹوکرا پھولوں کا بھی رکھ لیتا چونکہ دکان خاصی کھلی تھی۔ ایک پھول والا اس کا ساجھی بن گیا۔ وہ دن بھر پھولوں کے ہار، گجرے اور طرح طرح کے گہنے بناتا رہتا اور شام کو انہیں چنگیر

was no dearth of room in his shop, he took on a flower vendor as his partner. Throughout the day he sat making garlands wreath and all manner of flower ornaments, and in the evenings he put them all in a basket and visited each house in turn, stopping not just to sell his flowers but to sit for a few minutes, chatting with the musicians there and taking a few pulls on their hookahs. If, as happened some days, a group of libertines arrived to take in the prostitutes' show and ascended the stairs while he was still there, then, as soon as the music started up, and despite the musicians' turning up their noses at him, he would stay for hours on end planted right where he was, joyfully beating his head in time to the music, staring like a fool at each of the musicians. And if, as also happened some days, the night passed and he had a garland left over, then he would put it around his own neck and wander about outside the settlement, singing at the top of his lungs. The father and brother of one of the prostitute's, who both knew the tailoring business, brought a sewing machine and set themselves up in another of the shops. Soon a barber too arrived, and he brought along a cloth dyer. The brightly colored, fancifully dyed dupattas waving in

میں ڈال کر ایک ایک مکان میں لے جاتا اور نہ صرف پھول ہی بیچ آتا بلکہ ہر جگہ ایک ایک دو دو گھڑی بیٹھ، سازندوں سے گپ شپ بھی بانک لیتا اور حقے کے دم بھی لگا آتا جس دن تماش بینوں کی کوئی ٹولی اس کی موجودگی میں ہی کوٹھے پر چڑھ آتی اور گانا بجانا شروع ہو جاتا تو وہ سازندوں کے ناک بھوں چٹھانے کے باوجود گھنٹوں اٹھنے کا نام نہ لیتا مزے مزے سے گانے پر سر دھنتا اور بیوقوفوں کی طرح ایک ایک کی صورت تکنا رہتا۔ جس دن رات زیادہ گزر جاتی اور کوئی بار بچ جاتا تو اسے اپنے گلے میں ڈال لیتا اور بستی کے باہر گلا پہاڑ پہاڑ کر گاتا پھرتا۔

ایک دن ایک بیسوا کا باپ اور بھائی جو درزیوں کا کام جانتے تھے۔ سینے کی ایک مشین رکھ کر بیٹھ گئے۔ ہوتے ہوتے ایک حجام بھی آ گیا اور اپنے ساتھ ایک رنگریز کو لیتا آیا۔ اس کی دکان کے باہر انگنی پر لٹکتے ہوئے طرح طرح کے دیوٹے ہوا میں لہراتے ہوئے آنکھوں کو بھلے معلوم ہونے لگے۔

the wind on the clothesline outside his shop made for a wonderful sight.

Table 4.37

Target Text

With the passing of just a few more days there arrived as well a petty merchant, down on his luck and nearly bankrupt It had become nearly impossible for him to extract enough from his meager profits to pay the rent on his shop in the city, and so unable to make a go of it there he turned his attention to this new settlement, where he was welcomed with open arms and where he found a brisk market for all his assorted lavenders, his various powders, his soaps, combs, buttons, needles, threads, his laces, ribbons, aromatic oils, his handkerchiefs, and his tooth powders.

Source Text

چند ہی روز گزرے تھے کہ ایک ٹٹ پونجے بساطی نے جس کی دکان شہر میں چلتی نہ تھی، بلکہ اسے دکان کا کرایہ نکالنا بھی مشکل ہو جاتا تھا شہر کو خیر آباد کہہ کر اس بستی کا رخ کیا۔ یہاں پر اسے باتھوں ہاتھ لیا گیا اور اس سے طرح طرح کے لونڈر، قسم قسم کے پاؤڈر، صابن، کنگھیاں، بٹن، سوئی، دھاگا، لیس، فیتے، خوشبودار تیل، رومال، منجن کی خوب بکری ہونے لگی

Table 4.38

Target Text

The thriving patronage of the settlement dwellers spurred of other similarly down-on-their-luck shopkeepers: a cloth merchant, a vendor of spices and herbal remedies, a hookah-maker, a

Source Text

اس بستی کے رہنے والوں کی سرپرستی اور ان کے مربیانہ سلوک کی وجہ سے اسی طرح دوسرے تیسرے روز کوئی نہ کوئی ٹٹ پونجیا دوکاندار، بزاز، کوئی پنساری، کوئی میچہ بند، کوئی نانبنائی

bread-maker—troubled by the depressed market and high rents of the city, they all sought refuge in this new settlement.

مندے کی وجہ سے یا شہر کے بڑھتے ہوئے کرایہ سے گھبرا کر اس بستی میں آ پناہ لیتا

Table 4.39

Target Text

Having become fed up both with the dense population and with the excess of pharmacies in the city, a venerable old master apothecary, who was also proficient in the traditional Greek arts of healing, gathered his apprentices left the city for the new settlement, and rented a shop there. All day long the apothecary and his apprentices arranged packets of medicine, bottles of *sharbat*, fruit confections and jars of chutney and pickle, setting them all in their proper places on the shelves and in the cabinets. They placed the *Tibb-e Akbar*, the *Qaraabaadiin-e Qaadirii*, and other medical books on a shelf of their own. They wrote large, clear advertisements in heavy black ink for their most excellent proprietary medicines, stuck them to pasteboards, and hung them both on the insides of the cabinets' door panels and on the empty spaces that remained on the walls. Every morning the prostitutes' servants showed up, drinking glasses in hand, and

Source Text

ایک بڑے میاں عطار، جو حکمت میں بھی کسی قدر دخل رکھتے تھے ان کا جی شہر کی گنجان آبادی اور حکیموں اور دواخانوں کی افراط سے جو گھیرایا تو وہ اپنے شاگردوں کو ساتھ لے کر شہر سے اٹھ آئے اور اس بستی میں ایک دکان کرایہ پر لے لی۔ سارے دن بڑے میاں اور ان کے شاگرد دواؤں کے ڈبوں، شربت کی بوتلوں اور مربے، چٹنی، اچار کے بویاموں کو الماریوں اور طاقوں میں اپنے اپنے ٹھکانوں پر رکھتے رہے۔ ایک طاق میں طب اکبر، قرابادین قادری اور دوسری طبی کتابیں جما کر رکھ دیں۔ کواڑوں کی اندرونی جانب اور دیواروں کے ساتھ جو جگہ خالی بچی وہاں انہوں نے اپنے خاص الخاص مجربات کے اشتہارات سیاہ روشنائی سے جلی لکھ کر اور دفینوں سے چپکا کر آویزاں کر دیئے۔ ہر روز صبح کو بیسواؤں کے ملازم گلاس لے لے کر آ موجود ہوتے اور شربت بزوری، شربت بنفشہ، شربت انار اور ایسے ہی نرہت بخش روح افزا شربت و عرق، خمیرہ گاؤ زبان اور تقویت پہنچانے والے مربے مع ورق ہائے نقرہ لے جاتے

would take back home *sharbat* made of seeds, *sharbat* made of violet flowers, *sharbat* made of pomegranate, and other such pleasure giving and spirit-enhancing concoctions, in addition to herbal pastes and special strength-producing confections covered with silver leaf.

Table 4.40

Target Text

The prostitutes' musicians and hangers-on brought their charpoys and set them up in the shops that remained unrented. All day long these people played cards, chausar, and chess; they had themselves rubbed down with oil; they held quail and partridge fights in a ring; watching the birds fight they'd call out "Praise be to God's power!"; and improvising a beat on an earthen pot they'd sing to their hearts' content.

Source Text

جو دکانیں بچ رہیں ان میں بیسواؤں کے بھائی بندوں اور سازندوں نے اپنی چار پائیاں ڈال دیں۔ دن بھر یہ لوگ ان دکانوں میں، تاش، چوسر اور شطرنج کھیلتے، بدن پر تیل ملواتے، سبزی گھوٹتے، بٹیروں کی پالیاں کراتے تیتروں سے "سبحان تیری قدرت" کی رٹ لگواتے اور گھڑا بجاجا کر گاتے

Table 4.41

Target Text

One of the prostitute's musicians saw an empty shop and set up his brother there,

Source Text

ایک بیسوا کے سازندے نے ایک دکان خالی دیکھ کر اپنے بھائی کو جو ساز بنانا جانتا تھا لا بٹھایا۔

who was skilled in the construction and repair of musical instruments. Pounding nails into the walls of the shop he hung up all the sarangis, sitars, tamburas, dilrubas, and other instruments that were broken and in need of repair. This man was himself also very skilled at playing the sitar. He would play in his shop in the evenings; hearing the sitar's sweet sound all the neighboring shopkeepers would leave their shops one by one, and sitting around him still as statues would go on listening to his music. This master sitarist had a student, too, who was a clerk in the railway office, and who possessed an eager and zealous desire to learn the instrument. The moment he finished work at the office he'd fly on his bicycle to the settlement, sit down inside the sitar master's shop, and practice his exercises for an hour or two. In short, thanks to the sitar master, a delightful kind of vitality was sparked throughout the settlement.

دکان کی دیواروں کے ساتھ ساتھ کیلیں ٹھونک کر ٹوٹی پھوٹی مرمت طلب سارنگیاں، ستار، طنبورے، دلریا وغیرہ ٹانگ دیے گئے۔ یہ شخص ستار بجانے میں بھی کمال رکھتا تھا۔ شام وہ اپنی دکان میں ستار بجاتا جس کی میٹھی آواز سن کر اس پاس کے دکاندار اپنی اپنی دکانوں سے اٹھ اٹھ کر آجاتے اور دیر تک بت بنے ستار سنتے رہتے۔ اس ستار نواز کا ایک شاگرد تھا جو ریلوے کے دفتر میں کلرک تھا۔ اسے ستار سیکھنے کا بہت شوق تھا۔ جیسے ہی دفتر سے چھٹی ہوئی، سیدھا سائیکل اڑاتا ہوا اس بستی کا رخ کرتا اور گھنٹہ ڈیڑھ گھنٹہ دکان ہی میں بیٹھ کر مشق کیا کرتا، غرض اس ستار نواز کے دم سے بستی میں خاصی رونق رہنے لگی

Table 4.42

Target Text

While all the construction was going on, the mullah of the mosque would head home in the evenings to his village. But

Source Text

مسجد کے ملا جی جب تک تو یہ بستی زیر تعمیر رہی رات کو دیہات اپنے گھر جاتے رہے مگر اب جب کہ انہیں دونوں وقت مرغن کھانا با افراط

now, inasmuch as he had begun to receive more rich, savory food for his two meals a day than he could eat, he began spending his nights, too, right there in the settlement. Gradually children from the homes of the prostitutes began coming to the mosque for their schooling, and the mullah began earning a modest income from the small fees they paid.

پہنچنے لگا تو وہ رات کو بھی یہیں رہنے لگے۔
رفتہ رفتہ بعض بیسواؤں کے گھروں سے بچے بھی
مسجد میں پڑھنے آنے لگے جس سے ملا جی کو
روپے پیسے کی آمدنی بھی ہونے لگی

Table 4.43

Target Text

When, by virtue of both excessive land rents and their own insignificance an old-fashioned, third-rate, itinerant theatrical company could find no venue in which to perform in the city, it turned its attention to the settlement, and in a field some distance from the prostitutes' houses it erected its big-top pavilion and set up camp there. The company's actors knew nothing of the art of theatrical performance. Their costumes were old and worn out missing many of the ornaments that once had adorned them, and the shows they put on were old and worn out as well. But despite everything this company caught on, the reason being that the tickets to their shows were very cheap. The menial laborers of the

Source Text

ایک شہر شہر گھومنے والی گھٹیا درجہ کی
تھیٹر ریکل کمپنی کو جب زمین کے چڑھتے ہوئے
کرایہ اور اپنی بے مائیگی کے باعث شہر میں کہیں
جگہ نہ ملی تو اس نے اس بستی کا رخ کیا اور ان
بیسواؤں کے مکانوں سے کچھ فاصلہ پر میدان میں
تنبو کھڑے کر کے ڈیرے ڈال دیئے اس کے ایکٹرا
ایکٹری کے فن سے محض نابلد تھے ان کے ڈریس
پہٹے پرانے تھے جن کے بہت سے ستار جھڑ
چکے تھے اور یہ لوگ تماشہ بھی بہت پرانا اور
دقیانوسی کرتے تھے مگر اس کے باوجود یہ کمپنی
چل نکلی اس کی وجہ یہ تھی کہ ٹکٹ کے دام بہت
کم تھے شہر کے مزدور پیشہ لوگ، کارخانوں میں کام
کرنے والے اور غریب غربا جو دن بھر کی کڑی
محنت مشقت کی کسر شور و غل، خر مستیوں اور
ادنی عیاشیوں سے نکالنا چاہتے تھے۔ پانچ پانچ چھ
چھ کی ٹولیاں بنا کر، گلے میں پھولوں کے بار
ڈالے، ہنستے بولتے، بانسری اور الغوزے بجاتے،

city, the factory workers, and the poor and destitute wanting to compensate some for the daily rigors of their strenuous toiling with a bit of raucousness lasciviousness, and debauchery would band together in groups of five or six, hang festive garlands around their necks, and would make their way on foot from the city to see the company's show, laughing and joking with each other, playing impromptu songs on their flutes, taunting and jeering at their fellow travelers, swearing and cursing and carrying on all along the way. And as long as they were there anyway, why shouldn't they take a stroll through the prostitutes' beauty market as well? Until the show itself started, a clown stood on a stool outside the pavilion by turns making provocative hip thrusts blowing exaggerated kisses, and winking lewdly at the passersby. Seeing his strange and wholly immodest gestures the people laughed uproariously and showed their approval in the form of the filthiest curses.

راہ چلتوں پر آوازیں کستے، گالی گلوچ بکتے شہر سے پیدل چل کر تھیٹر دیکھنے آتے اور لگے ہاتھوں بازار حسن کی سیر بھی کر جاتے جب تک ناٹک شروع نہ ہوتا تھیٹر کا ایک مسخرہ تنبو کے باہر ایک سٹول پر کھڑا کبھی کولہو بلاتا، کبھی منہ پھلاتا، کبھی آنکھیں مٹکاتا، عجیب عجیب حیا سوز حرکتیں کرتا جنہیں دیکھ کر یہ لوگ زور زور سے قہقہے لگاتے اور گالیوں کی صورت میں داد دیتے

Table 4.44

Target Text

Gradually other people too began coming to the settlement. The drivers of

Source Text

رفتہ رفتہ دوسرے لوگ بھی اس بستی میں آنا شروع ہوئے۔ چنانچہ شہر کے بڑے بڑے چوکوں میں تانگے

the two-wheeled horse carriages began calling out at the city's largest and busiest intersections "New settlement, new settlement, come see the new settlement!" Arriving at the paved road that extended five kos out of the city the carriage drivers, at the request of their passengers or out of greed for the tips they might receive, began to race each other. They'd make honking horn sounds with their mouths, and when one carriage overtook another its passengers raised an ear-splitting uproar of taunts and encouraging cries. The racing took its toll on the horses, and instead of any fragrance coming from the flower garlands around their necks, there was only the odor of perspiration.

والے صدائیں دینے لگے۔ "اؤ، کوئی نئی بستی کو" شہر سے پانچ کوس تک جو پکی سڑک جاتی تھی اس پر پہنچ کر تانگے والے سواریوں سے انعام حاصل کرنے کے لالچ میں یا ان کی فرمائش پر تانگوں کی دوڑیں کراتے منہ سے ہارن بجاتے اور جب کوئی تانگہ آگے نکل جاتا تو اس کی سواریاں نعروں سے آسمان سر پر اٹھا لیتیں اس دوڑ میں غریب گھوڑوں کا برا حال ہو جاتا اور ان کے گلے میں پڑے ہوئے پھولوں کے ہاروں سے بجائے خوشبو کے پسینے کی بدبو آنے لگتی

Table 4.45

Target Text

And the rickshaw drivers were hardly lagging behind the carriage drivers. Taking passengers at rates cheaper than the carriage drivers, they too began to head out to the settlement, going full tilt and ringing their bells all the way. Every Saturday night high school and college students as well, loaded two to a bicycle, would band together and come take a tour of that

Source Text

رکشہ والے تانگے والوں سے کیوں پیچھے رہتے۔ وہ ان کی کم دام پر سواریاں بٹھا طرارے بھرتے اور گھنگھرو بجاتے اس بستی کو جانے لگتے۔ علاوہ ازیں ہر ہفتے کی شام سکولوں اور کالجوں کے طلبا ایک ایک سائیکل پر دو دو لدے، جوق دو جوق اس پر اسرار بازار کی سیر دیکھنے آتے، جس سے ان کے خیال کے مطابق ان کے بڑوں نے خواہ مخواہ محروم کر دیا تھا

secret marketplace—something which, to their minds, their elders had unreasonably forbidden them from doing.

Table 4.46

Target Text

Over time the settlement's celebrity spread far and wide and there developed a large demand for houses and shops there. Witnessing its prodigious growth, the prostitutes, who earlier dreaded the very idea of moving there, now began to regret their foolishness. Several women immediately bought land and started having houses built right next to the prostitutes of precisely the same model that they had had built. Further, some of the city's financiers too bought up much of the land around the settlement and quickly had many small houses built from which they could collect the rent. It followed that those harlots who earlier had disappeared into the city's hotels and noble neighborhoods now emerged from their hideouts swarming like ants and locusts to inhabit these new houses. And some were occupied by those shopkeepers of the settlement who themselves had families and who could not, therefore, spend their nights in their shops.

Source Text

رفتہ رفتہ اس بستی کی شہرت پھیلنے اور مکانوں اور دکانوں کی مانگ ہونے لگی وہ بیسوائیں جو پہلے اس بستی میں آنے پر تیار نہ ہوتی تھیں اب اس کی دن دگنی رات چگنی ترقی دیکھ کر اپنی بے وقوفی پر افسوس کرنے لگیں۔ کئی عورتوں نے جھٹ زمینیں خریدیں۔ ان بیسواؤں کے ساتھ اسی وضع قطع کے مکان بنوانے شروع کر دیئے علاوہ ازیں شہر کے بعض مہاجنوں نے بھی اس بستی کے آس پاس سستے داموں زمینیں خرید کر کر ایہ پر اٹھانے کے لئے چھوٹے چھوٹے کئی مکان بنوا ڈالے۔ نتیجہ یہ ہوا کہ وہ فاحشہ عورتیں جو ہوٹلوں اور شریف محلوں میں رو پوش تھیں موروملخ کی طرح اپنے نہال خاتوں سے باہر نکل آئیں اور ان مکانوں میں آباد ہو گئیں بعض چھوٹے چھوٹے مکانوں میں اس بستی کے وہ دکاندار آسے جو عیال دار تھے اور رات کو دکانوں میں سو نہ سکتے تھے

اس بستی میں آبادی تو خاصی ہو گئی تھی مگر ابھی تک بجلی کی روشنی کا انتظام نہیں ہوا تھا چنانچہ ان بیسواؤں اور بستی کے تمام رہنے والوں کی طرف سے سرکار کے پاس بجلی کے لئے درخواست بھیجی گئی، جو تھوڑے دنوں بعد منظور کر لی گئی۔ اس

The settlement had become quite populous indeed, but still there was no electricity. So a petition was sent to the government on behalf of the prostitutes and all the settlement's other residents, which was approved in just a few days. Right on the heels of this a post office was opened as well, and very soon an elderly scribe appeared outside it with a small trunk full of envelopes, postcards, pens, and ink pots, and began writing letters for the people of the settlement.

کے ساتھ ہی ایک ڈاکخانہ بھی کھول دیا گیا ایک بڑے میاں ڈاکخانہ کے باہر ایک صندوقچے میں لفافے، کارڈ اور قلم دوات رکھے، بستی کے لوگوں کے خط پتھر لکھنے لگے

Table 4.47

Target Text

It so happened one time that two groups of drunkards in the settlement came to blows, during which incident soda water bottles, knives, and bricks were freely employed, and several people were badly injured. It occurred to the government that perhaps a police station too should be opened.

Source Text

ایک دفعہ بستی میں شرابیوں کی دو ٹولہوں کا فساد ہو گیا جس میں سوڈا واٹر کی بوتلوں، چاقوں اور اینٹوں کا آزادانہ استعمال کیا گیا اور کئی لوگ سخت مجروح ہوئے اس پر سرکار کو خیال آیا اس بستی میں ایک تھانہ بھی کھول دینا چاہئے

Table 4.48

Target Text

Source Text

The theatrical company stayed for two months, and when they left they took with themselves a healthy profit. Upon their departure the proprietor of a cinema hall in the city wondered why he shouldn't open a cinema in the settlement as well. No sooner did the idea occur to him than he bought up a parcel of land and had the construction work started immediately. The cinema hall was ready in just a few months, replete with a small garden outside. Should the cinemagoers arrive before the bioscope began, they'd be able to sit in comfort in the garden. Of course the people of the settlement too began to come, just for the chance to sit and relax a bit, or to take a leisurely stroll. Indeed, the garden became *the* place to come and take a stroll. Eventually water bearers showed up in the garden as well, banging their metal cups to announce their presence to any parched people who might want a drink of their water. Men trained in the art of oiled head massage came as well to offer their services to any headache sufferers they might chance upon, calling out "Massages! Massages! Get yer relaxing, invigorating massages here!" their waistcoat pockets stuffed with small bottles of exceedingly

تھیٹر ریکل کمپنی دو مہینے تک رہی اور اپنی بساط کے مطابق خاصا کما لے گئی اس شہر کے ایک سینما مالک نے سوچا کیوں نہ اس بستی میں بھی ایک سینما کھول دیا جائے یہ خیال آنے کی دیر تھی اس نے جھٹ ایک موقع کی جگہ چن کر خرید لی اور جلد جلد تعمیر کاکام شروع کرا دیا۔ چند ہی مہینوں میں سینما ہال تیار ہو گیا اس کے اندر ایک چھوٹا سا باغیچہ بھی لگوا یا گیا تا کہ تماشائی اگر بائیو سکوپ شروع ہونے سے پہلے آجائیں تو آرام سے باغیچہ میں بیٹھ سکیں۔ ان کے ساتھ لوگ یونہی سستانے یا سیر دیکھنے کی غرض سے آ کر بیٹھنے لگے یہ باغیچہ خاصی سیر گاہ بن گیا رفتہ رفتہ سکے کٹورا بجاتے اس باغیچے میں آنے اور پیاسوں کی پیاس بجھانے لگے سر کی تیل مالش والے نہایت گھٹیا قسم کے تیز خوشبودار تیل کی شیشیاں واسکٹ کی جیبوں میں ٹھونسے، کاندھے پر میلا کچیلہ تولیہ ڈالے دل پسند دل بہار مالش کی صدا لگاتے درد سر کے مریضوں کو اپنی خدمات پیش کرنے لگے

cheap and caustic aromatic oil, their grimy tattered towels draped over their shoulders.

Table 4.49

Target Text

The cinema owner had a couple of houses and several shops built outside his cinema hall. A hotel was opened in one of the houses where rooms were available for the night, and the shops were occupied one after another by the owner of a soda water factory, a photographer, a bicycle mechanic, an owner of a laundry, two paan sellers, a boot shop owner, and a doctor with his own pharmacy. And soon permission was granted to open a tavern in another shop nearby. A watchmaker gathered all his equipment in a corner outside the photographer's shop, and with his jeweler's loupe permanently glued to his eye he remained absorbed in the minute components of his trade.

Source Text

سینما کے مالک نے سینما ہال کی بیرونی جانب دو ایک مکان اور کئی ایک دکانیں بھی بنوائیں مکان میں ہوٹل کھل گیا جس میں رات کا قیام کرنے کے لئے کمرے بھی مل سکتے تھے اور دکانوں میں ایک سوڈا واٹر کی فیکٹری والا، ایک فوٹوگرافر، ایک سائیکل مرمت کرنے والا، ایک لائٹری والا، دو پٹواری، ایک بوٹ شاپ والا اور ایک ڈاکٹر مع اپنے دواخانہ کے آ رہے۔ ہوتے ہوتے پاس ہی ایک مکان میں کللال خانہ کھلنے کی اجازت مل گئی۔ فوٹو گرافر کی دکان کے باہر ایک کونے میں ایک گھڑی ساز نے آڈیرہ جمایا اور ہر وقت محذب شیشہ آنکھوں پر چڑھائے گھڑیوں کے کل پرزوں میں غلطان و بیچاں رہنے لگا

Table 4.50

Target Text

Source Text

Just a few days' later official arrangements were made for the settlement's sewage, public lighting, and trash removal. Government surveyors arrived with their red flags, their measuring chains, and their transits they took their readings and did their calculations, they marked out the boundaries of the streets and lanes, and a steamroller began to level the unpaved streets of the settlement.

اس کے کچھ ہی دن بعد بستی میں نل، روشی اور صفائی کے باقاعدہ انتظام کی طرف توجہ کی جانے لگی، سرکاری کارندے سرخ جھنڈیاں، جربیں اور اونچ نیچ دیکھنے والے آلے لے کر آ پہنچے اور ناپ ناپ کر سڑکوں اور گلی کوچوں کی داغ بیل ڈالنے لگے اور بستی کی کچی سڑکوں پر سڑک کوٹنے والا انجن چلنے لگا۔۔۔

Table 4.51

Target Text

It's been twenty years now since this all took place. The settlement has since become a thriving city, with its own railway station and its own town hall, its own courthouse and its own jail. It's home now to some people. There's a college in the city; two high schools, one for girls and one for boys; and eight primary schools, where the municipality provides education for free. There are six cinemas and four banks, including branches of two of the world's largest banks.

Source Text

اس واقعہ کو بیس برس گزر چلے ہیں یہ بستی اب ایک بھرا پرا شہر بن گئی ہے جس کا اپنا ریلوے سٹیشن بھی ہے کچہری اور جیل خانہ بھی، آبادی اڑھائی لاکھ کے لگ بھگ ہے۔ شہر میں ایک کالج، دو ہائی سکول ایک لڑکوں کے لئے ایک لڑکیوں کے لئے اور آٹھ پرائمری سکول ہیں جن میں تعلیم میونسپلٹی کی طرف سے مفت دی جاتی ہے۔ چھ سینما ہیں اور چار بنک جن میں سے دو دنیا کے بڑے بڑے بنکوں کی شاخیں ہیں

Table 4.52

Target Text

Two daily, three weekly, and ten monthly periodicals and newspapers are published in the city, among which are four literary journals, two spiritual and ethical journals, one industrial journal, one medical journal, one women's magazine, and one children's magazine. There are twenty mosques in the various parts of the city, fifteen Hindu temples, six orphanages for Muslims, five for Hindus, and three large government hospitals, one of which is reserved especially for women.

Source Text

شہر سے دو روزانہ، تین ہفتہ وار اور دس ماہانہ رسائل و جرائد شائع ہوتے ہیں۔ ان میں چار ادبی، دو اخلاقی و معاشرتی و مذہبی، ایک صنعتی ایک طبی ایک زنانہ اور ایک بچوں کا رسالہ ہے۔ شہر کے مختلف حصوں میں بیس مسجدیں، پندرہ مندر اور دھرم شالے، چھ یتیم خانے، پانچ اناتھ آشرم اور تین بڑے سرکاری ہسپتال ہیں جن میں ایک صرف عورتوں کے لئے مخصوص ہے

Table 4.53

Target Text

In the beginning, for several years, in keeping with the people who lived there, the city went by the name "Husnabad"—that is, The City of Beauty. But later this was considered inappropriate and so the name was modified slightly instead of "Husnabad" people started calling it "Hasanabad"—that is, the city named in honor of Hasan, the Prophet Muhammad's grandson. But this name didn't catch on, because the people just didn't distinguish between "Husn" and "Hasan." Finally, after

Source Text

شروع شروع میں کئی سال تک یہ شہر اپنے رہنے والوں کے نام کی مناسبت سے "حسن آباد" کے نام سے موسوم کیا جاتا رہا مگر بعد میں اسے نامناسب سمجھ کر اس میں تھوڑی سی ترمیم کر دی گئی یعنی بجائے "حسن آباد" کے "حسن آباد" کہلانے لگا مگر یہ نام نہ چل سکا کیونکہ عوام حسن اور حسن میں امتیاز نہ کرتے۔ آخر بڑی بڑی بوسیدہ کتابوں کی ورق گردانی اور پرانے نوشتوں کی چھان بین کے بعد اس کا اصلی نام دریافت کیا گیا جس میں یہ ہستی آج سے سینکڑوں برس قبل اجڑنے سے پہلے موسوم تھی اور وہ نام ہے۔ "آنندی"

going through many thick, decaying old books, and after investigating many old manuscripts the city's original name was discovered, the name by which the settlement was known hundreds of years earlier, before it was ruined. This name was Anandi, the City of Bliss.

Table 4.54

Target Text

And so now the entire city is thriving, clean, and attractive. But the most beautiful, most vital, most commercially important point in the city is that very same market in which the zanaan-e baazaari live—the women of the marketplace. The meeting of Anandi's Municipal Council is at full boil, the hall is packed nearly to bursting and contrary to normal not a single member is subject matter absent. The issue under debate in the Council is the expulsion from the city of the women of the marketplace, for their very presence has become an unsightly and intolerable stain on the skirt of humanity, nobility and culture. One eloquent scion of society is holding forth. "It is simply not known what the policy might have been on the basis of which this polluting class of people was

Source Text

یوں تو سارا شہر بھرا پرا، صاف ستھرا اور خوشنما ہے مگر سب سے خوبصورت، سب سے بارونق اور تجارت کا مرکز وہی بازار ہے جس میں زنان بازاری رہتی ہیں

آندی بلدیہ کا اجلاس زوروں پر ہے بال کھچا کھچ بھرا ہوا ہے اور خلاف معمول ایک ممبر بھی غیر حاضر نہیں بلدیہ کے زیر بحث مسئلہ یہ ہے کہ زنان بازاری کو شہر بدر کر دیا جائے، کیونکہ ان کا وجود انسانیت، شرافت اور تہذیب کے دامن پر بدنما داغ ہے۔ ایک فصیح البیان مقرر تقریر کر رہے ہیں "معلوم نہیں وہ کیا مصلحت تھی جس کے زیر ناپاک طبقے کو ہماری اس قدیمی اور تاریخی شہر کے عین بیچوں بیچ رہنے کی اجازت دی گئی۔۔۔۔۔۔۔۔"

اس مرتبہ ان عورتوں کے لئے جو علاقہ منتخب کیا گیا وہ شہر سے بارہ کوس دور تھا

given permission to live in the precise center of this ancient and historical city of ours....”

This time, the area selected for the women to live in was twelve kos from the city.

APPENDIX B

Table 4.1

Target Text	Source Text
<p>One evening in January a well groomed young man having walked up Davis Road to the Mall turned to Charing Cross. His hair was sleek and shining and he wore side burns. His thin moustache seemed to have been drawn with a pencil. He had on a brown overcoat with a <u>cream coloured</u> half opened rose in his button hole and a green flat hat which he wore at a rakish angle. A white silk scarf was knotted at his neck. One of his hands was slipped into a pocket of his overcoat while in the other he held a short polished cane which every now and then he twirled jauntily.</p>	<p>جنوری کی ایک شام کو ایک خوش پوش نو جوان ڈیوس روڈ سے گزر کر مال روڈ پر پہنچا اور چیرنگ کراس کا رخ کر کے <u>خراماں خراماں پیٹری پر چلنے لگا۔ یہ نو جوان اپنی تراش خراش سے خاصا فیشن ایبل معلوم ہوتا تھا۔ لمبی لمبی قلمیں چمکتے ہوئے بال باریک باریک مونچھیں گویا سرمے کی سلائی سے بنائی گئی ہوں۔ بادامی رنگ کا اوور کوٹ جس کے کاج میں شربتی رنگ کے گلاب کا ایک پھول اٹکا ہوا، سر پر سبز ہیٹ ایک خاص انداز سے ٹیڑھی رکھی ہوئی، سفید رنگ کا گلوبندگلے کے گردلیٹا ہوا، ایک ہاتھ کوٹ کی جیب میں، دوسرے میں بید کی ایک سی چھڑی پکڑے ہوئے جسے کبھی کبھی مزے میں آکے گھمانے لگتا تھا</u></p>

Table 4.2

Target Text	Source Text
<p>It was a Saturday evening <u>in mid-winter</u>. The sharp icy gusts of wind struck like steel, but the young man seemed to be immune to them. So, while others were walking briskly to keep warm, he was ambling along obviously enjoying his promenade in the bitter cold.</p>	<p>یہ ہفتے کی شام تھی۔ بھرپور جاڑے کا زمانہ تھا۔ سرد اور تند ہوا کسی تیز دھار کی طرح جسم پر آکے لگتی تھی مگر اس نوجوان پر اس کا کچھ اثر معلوم نہیں ہوتا تھا۔ اور لوگ خود کو گرم کرنے کے لئے تیز تیز قدم اٹھا رہے تھے مگر اسے اس کی ضرورت نہ تھی جیسے اس کڑکڑاتے جاڑے میں اسے ٹہلنے میں بڑا مزا آ رہا ہو۔</p>

Table 4.3

Target Text	Source Text
<p>He looked such a dandy that <u>tonga-wallas</u> on catching sight of him, even from a distance, whipped up their horses and raced towards him. With a wave of his stick he turned them away. A taxi also drew near him <u>and the driver looked at him enquiringly</u>. He too was turned off. This time with a “No thank you.”</p>	<p>اس کی چال ڈھال سے ایسا بانکپن ٹپکتا تھا کہ تانگے والے دور ہی سے دیکھ کر سر بیٹ گھوڑا دوڑاتے ہوئے اس کی طرف لپکتے مگر وہ چھڑی کے اشارے سے نہیں کر دیتا۔ ایک خالی ٹیکسی بھی اسے دیکھ کر رکی مگر اس نے نو تھینک یو کہ کر اسے بھی ٹال دیا</p>

Table 4.4

Target Text	Source Text
<p></p>	<p>جیسے جیسے وہ مال کے بارونق حصے کی طرف پہنچتا تھا اس کی چونچالی بڑھتی جاتی تھی۔ وہ منہ سے سیٹی بجا کے رقص کی ایک انگریزی دھن نکالنے لگا۔ اس کے ساتھ ہی اس کے پاؤں بھی تھرتھرتے ہوئے اٹھنے لگے۔ ایک دفعہ جب اس پاس کوئی نہیں تھا تو یکبارگی کچھ ایسا جوش آیا کہ اس نے دوڑ کر جھوٹ موٹ بال دینے کی کوشش کی گویا کرکٹ کامیج ہو رہا ہو</p>

Table 4.5

Target Text	Source Text
<p></p>	<p>راستے میں وہ سڑک آئی جو لارنس گارڈن کی طرف جاتی تھی مگر اس وقت شام کے دھندلکے اور سخت کھڑے میں اس باغ پر کچھ ایسی اداسی برس رہی تھی</p>

کہ اس نے ادھر کا رخ نہ کیا اور سیدھا چیرنگ
کر اس کی طرف چلتا رہا۔

ملکہ کے بت کے قریب پہنچ کر اس کی حرکات و
سکنات میں کی قدر متانت آ گئی۔ اس نے اپنا رومال
نکالا جسے جیب میں رکھنے کی بجائے اس نے کوٹ
کی بائیں آستین میں اڑس رکھا تھا اور ہلکے ہلکے
چہرے پر پھیرا۔ تاکہ کچھ گرد جم گئی ہو تو اتر جائے۔
پاس گھاس پر کچھ انگریز بچے بڑی سی گیند سے
کھیل رہے تھے۔ وہ بڑی دلچسپی سے ان کا کھیل
دیکھنے لگا۔ بچے کچھ دیر تک اس کی پرواہ کئے بغیر
کھیل میں مصروف رہے مگر جب وہ برابر تکتے ہی
چلا گیا تو وہ رفتہ رفتہ شرمانے لگے اور پھر اچانک
گیند سنبھال کر بنستے ہوئے ایک دوسرے کے
پیچھے بھاگتے ہوئے گھاس کے اس ٹکڑے ہی سے
چلے گئے

Table 4.6

Target Text

As the evening advanced the cold became more intense. It was a cold that induced people to seek comfort in pleasure. At such times it was not only the profligate who ranged abroad, but even those who were usually content to live with their loneliness emerged from their hide-outs to join in the gaiety of the streets.

Source Text

نوجوان کی نظر سیمنٹ کی ایک خالی بینچ پر پڑی اور وہ اس پر آکے بیٹھ گیا اس وقت شام کے اندھیرے کے ساتھ ساتھ سردی اور بھی بڑھنی جا رہی تھی۔ اس کی یہ شدت ناخوشگوار نہ تھی۔ بلکہ لذت پرستی کی ترغیب دیتی تھی۔ شہر کے عیش پسند طبقے کا تو کہنا ہی کیا وہ تو اس سردی میں زیادہ ہی کھیل کھیلتا ہے۔ تنہائی میں بسر کرنے والے بھی اس سردی سے ورغلائے جاتے ہیں اور وہ اپنے اپنے کونوں کھدروں سے نکل کر محفلوں اور مجمعوں میں جانے کی سوچنے لگتے ہیں تاکہ جسموں کا قرب حاصل ہو۔ حصول لذت کی یہی جستجو لوگوں کو مال پر کھینچ لائی تھی۔ اور وہ حسب توفیق ریستورانوں، کافی

ہائوسوں، رقص گاہوں، سینمائوں اور تفریح کے دوسرے مقاموں پر محظوظ ہو رہے تھے

Table 4.7

Target Text

And people converged on the Mall where they amused themselves among the variety of hotels, restaurants, cafes and snack bars, each according to his means. Those who could not afford the pleasures inside were content to gaze at the coloured lights and brilliant advertisements outside. Up and down the main road there was an unending stream of cars, buses, Tongas and bicycles while the pavement thronged with pedestrians.

Source Text

مال روڈ پر موٹروں، تانگوں، اور ہائسکلوں کا تانتا بندھا ہوا تو تھا ہی پٹری پر چلنے والوں کی بھی کثرت تھی۔ علاوہ ازیں سڑک کی دو رویہ دکانوں میں خرید و فروخت کا بھی بازار گرم تھا جن کم نصیبوں کو نہ تفریح طبع کی استطاعت تھی نہ خرید و فروخت کی وہ دور ہی سے کھڑے کھڑے ان تفریح گاہوں اور دکانوں کی رنگارنگ روشنیوں سے جی بہلا رہے تھے

Table 4.8

Target Text

The young man seated on the cement bench was watching with interest the people passing on the pavement before him. Most of them were wearing overcoats which were of every kind from the astrakhan to the rough military khaki such as are found in large bundles at the secondhand clothes' shops.

Source Text

نوجوان سیمینٹ کی بینچ پر بیٹھا اپنے سامنے سے گزرتے ہوئے زن و مرد کو غور سے دیکھ رہا تھا۔ اس کی نظر ان کے چہروں سے کہیں زیادہ ان کے لباس پر پڑتی تھی۔ ان میں ہر وضع اور ہر قماش کے لوگ تھے بڑے بڑے تاجر، سرکاری افسر، لیڈر، فنکار، کالجوں کے طلبا اور طالبات، برسیں، اخباروں کے نمائندے، دفاتروں کے بابو (زیادہ تر لوگ اوور کوٹ پہنے ہوئے تھے) ہر قسم کے اوور کوٹ قراقلی کے بیش قیمت اوور کوٹ سے لیکر خالی پٹی کے پرانے فوجی اوور کوٹ تک جسے نیلام میں خریدا گیا تھا

Table 4.9

Target Text	Source Text
<p>The overcoat the young man himself was wearing was old, <u>but it was well cut and the material was of good quality</u>. The lapels were stiff and the sleeves well creased. The buttons were of horn, big and shiny. The young man seemed to be very happy in it.</p>	<p>نوجوان کا اپنا فوجی اوور کوٹ تھا تو خا صا پرانا مگر اس کا کپڑا خوب بڑھیا تھا پھر وہ سلا ہوا بھی کسی ماہر درزی کا تھا۔ اس کو دیکھنے سے معلوم ہوتا تھا کہ اس کی بہت دیکھ بھال کی جاتی ہے۔ کالر خوب جما ہوا تھا</p> <p>بانہوں کی کرزیزیں بڑی نمایاں، سلوٹ کہیں نام کو نہیں یٹن سینگ کے بڑے بڑے چمکتے ہوئے نوجوان اس میں بہت مگن معلوم ہوتا تھا۔</p>

Table 4.10

Target Text	Source Text
<p>A boy selling pan and cigarettes with a tray of his wares passed by.</p>	<p>ایک لڑکا پان بیڑی سگریٹ کا <u>صندوقچہ گلے میں ڈالے سامنے سے گزرانوجوان نے آواز دی۔</u></p>
<p>“Pan wallah,”</p>	<p>پان والا</p>
<p>“Have you a change for a ten rupee note?”</p>	<p>دس کا چینج ہے</p>
<p>“No sir, but I’ll get it for you.”</p>	<p>ہے تو نہیں۔ لادوں گا۔</p>
<p>“And if you don’t come back?”</p>	<p>اجی واہ۔ کوئی چوراچکا ہوں جو بھاگ جائوں گا۔ اعتبار نہ ہو تو میرے ساتھ چلنے لیں گے کیا آپ؟ نہیں نہیں، ہم خود چینج لائے گا</p>
<p>“If you don’t trust me sir, you can come with me. Anyway, what do you want to buy?”</p>	<p>لو یہ اکنی نکل آئی گولڈ فلیک کا ایک سگریٹ دے دو اور چلے جانو</p>
<p>“Never mind...Here, I have found one anna. Now give me a good cigarette and be off with you.”</p>	<p></p>

Table 4.11

Target Text	Source Text
As he smoked he seemed to relish every puff.	لڑکے کے جانے کے بعد مزے مزے سے سگریٹ کے کش لگانے لگا وہ ویسے ہی بہت خوش نظر آتا تھا گولڈ فلیک کے مصفا دھوئیں نے اس پر سرور کی کیفیت طاری کر دی ایک چھوٹی سی سفید رنگ کی بلی سردی میں ٹھٹھری ہوئی بنچ کے نیچے اس کے قدموں میں آ کر میاٹوں میاٹوں کرنے لگی
A small lean white cat shivering with cold rubbed against his legs and mewed.	

Table 4.12

Target Text	Source Text
He stroked it and it leapt up onto the bench. Smoothing its fur he muttered	اس نے پچکارا تو اچھل کر بنچ پر آ چڑھی اس نے پیار سے اس کی پیٹھ پر ہاتھ پھیرا اور کہا
“Poor little mite	پورٹ سول

Table 4.13

Target Text	Source Text
After a few minutes he got up.	اس کے بعد وہ بنچ سے اٹھ کھڑا ہوا اور سڑک کو پار کر کے اس طرف چلا گیا جدھر سینما کی رنگ برنگی روشنیاں جھلملا رہی تھیں۔ تماشا شروع ہو چکا تھا سینما کے برآمدے میں بھیڑ نہ تھی صرف چند لوگ تھے جو آنے والی فلموں کا جائزہ لے رہے تھے یہ تصویریں چھوٹے بڑے کئی بورڈوں پر چسپاں تھیں ان میں کہانی کے چیدہ چیدہ مناظر دکھائے گئے تھے۔ نئی نوجواں اینگلو انڈین لڑکیاں ان تصویروں کو ذوق و شوق سے دیکھ رہی تھیں۔ ایک خاص شان استغنا مگر صنف نازک کا پورا پورا احترام ملحوظ رکھتے ہوئے وہ بھی ان کے ساتھ ساتھ مگر مناسب فاصلے سے ان تصویروں کو دیکھتا رہا۔ لڑکیاں آپس میں ہنسی

مذاق کی باتیں بھی کرتی جاتی تھیں اور فلم پر آئے زنی بھی ایک لڑکی نے جو اپنی ساتھ ہنستی ہوئی باہر نکل گئیں۔ نوجوان نے اس کا کچھ اثر قبول نہ کیا اور تھوڑی دیر کے بعد وہ خود بھی سینما کی عمارت سے باہر نکل آیا

Table 4.14

Target Text

By now it was past seven. He started off again along the Mall. An orchestra could be heard playing in one of the restaurants. Many people had collected outside. Mostly they were passersby a few drivers of the waiting taxis and tongas, laboureres and beggars. Some fruit vendors having sold their fruit were also standing around with their empty baskets. These people outside seemed to be enjoying the music more than those who sat inside, for they were listening in silence though the music was foreign.

The young man also stood and listened for a moment or so, then walked on.

A few minutes later he found himself outside a large western music shop.

Without hesitation he went in. There were musical instruments of different kinds arranged on shelves around the walls. On a long table, attractively displayed were the latest hit songs. A Spanish guitar which was hanging on the wall. He examined it

Source Text

اب سات بج چکے تھے اور وہ مال کی پٹری پر پھر پہلے کی طرح مٹر گشت کرتا ہوا چلا جا رہا تھا۔ ایک ریستوران میں آرکسٹرا بج رہا تھا۔ اندر سے کہیں زیادہ باہر لوگوں کا ہجوم تھا۔ ان میں زیادہ تر موٹروں کے ڈرائیور، کوچوان، پہل بیچنے والے جو اپنا مال بیچ کر خالی ٹوکری لے کھڑے تھے۔ کچھ راہ گیر جو چلتے چلتے ٹھہر گئے تھے۔ کچھ مزدوری پیشہ لوگ اور کچھ گداگر۔ یہ اندر والوں سے کہیں زیادہ گانے کے رسیا معلوم ہوتے تھے۔ کیوں کہ وہ غل غیاڑہ نہیں مچا رہے تھے بلکہ خاموشی سے نغمہ سن رہے تھے۔ حالانکہ دھن اور ساز اجنبی تھے۔ نوجوان پل پھر کے لئے رکا اور پھر آگے بڑھ گیا۔ تھوڑی دور چل کے اسے انگریزی موسیقی کی ایک بڑی سی دکان نظر آئی اور وہ بلا تکلف اندر چلا گیا۔ ہر طرف شیشے کی الماریوں میں طرح طرح کے انگریزی ساز رکھے تھے۔ ایک لمبی میز پر مغربی موسیقی کی دو ورقی کتابیں چنی تھیں۔ یہ نئے چلنتر گانے تھے سر ورق خوبصورت رنگدار مگر دھنیں گھٹیا۔ ایک چھچھلتی ہوئی نظر ان پر ڈالی پھر وہاں سے ہٹ گیا۔ اور سازوں کی طرف متوجہ ہو گیا۔ ایک ہسپانوی گٹار جو ایک کھونٹی پر تنگی ہوئی تھی ناقدانہ نظر ڈالی اور اس کے ساتھ قیمت کا جو ٹکٹ لٹک رہا تھا اسے پڑھا۔ اس سے ذرا ہٹ کر ایک جرمن پیانو بیڑا ہوا تھا اس کا

with the air of connoisseur and studied the price label attached to it. Then a huge German piano diverted his attention. Lifting the cover of the keyboard he played a few notes and closed it again.

کور اٹھا کے انگلیوں سے بعض پردوں کو ٹٹولا اور پھر کور بند کر دی

Table 4.15

Target Text

One of the salesmen came up.

“Good evening, Sir, “the young man said with an air of indifference. Then suddenly as if remembering something he called out.

“oh yes ... could you let me have a list of this month’s gramophone records?”

He slipped the list into one of the pockets of his overcoat and resumed his promenade on the Mall.

Source Text

دکان کا ایک کارندہ اس کی طرف بڑھا

"گڈ ایوننگ سر کوئی خدمت"

"نہیں شکریہ۔ ہاں اس مہینے کی گرامو فون

ڑیکارڈوں کی فہرست دے دیجیے۔"

فہرست لے کے اوورکوٹ کی جیب میں ڈالی دکان سے باہر نکل آیا اور پھر چلنا شروع کر دیا۔

Table 4.16

Target Text

He stopped next at a book stall stand arcade. He picked up one or two magazines and after a hurried glance at the contents carefully replaced them. A few yards further on, a large Persian carpet, which was hanging outside a shop, attracted his

Source Text

راستے میں ایک چھوٹا سا بک سٹال پڑا۔ نوجوان یہاں بھی رکا۔ کئی تازہ رسالوں کے ورق الٹے رسالہ جہاں سے اٹھاتا وہیں بڑی احتیاط سے وہاں رکھ دیتا۔ اور آگے بڑھا تو قالینوں کی ایک دکان نے اس کی توجہ کو جذب کیا مالک دکان نے جو لمباسا چغہ پہنے اور سر پر کلاہ رکھے تھا۔ گرم جوشی

attention. The owner of the shop, wearing a long robe and silk turban, greeted him warmly

“I just wanted to see this carpet” the young man said to the carpet dealer-

“with pleasure, sir.”

“Oh, don’t bother to take it down. I can see it quite well as it is. How much is it?”

Fourteen hundred and thirty two rupees, sir.”

The young man frowned as if to suggest, “Oh so much.”

“You have only to select, sir,” said the carpet dealer amiably “and we will reduce the price to the minimum.”

“Thank you so much,” the young man said approvingly “A fine carpet indeed, I’ll come again sometime,” and he walked away.

The cream colour rose which adorned the lapel of his overcoat and had slipped and was about to fall. He adjusted it with a peculiar smile of satisfaction.

He was now walking along the pavement near the High Courts. He had been roaming about for quite a long time. But his spirits

سے اُٹو بگھت کی ذرا یہ قالین دیکھنا چاہتا ہوں۔ اتارنے نہیں بہیں دیکھ لوں گا۔ کیا قیمت ہے اس کی؟

چودہ سو تیس روپے ہے۔”

نوجوانوں نے اپنی بنہوں کو سکیزاجس کا مطلب تھا اوبو اتنی

دوکاندار نے کہا آپ پسند کر لیجیے ہم جتنی بھی رعایت کر سکتے ہیں کر دیں گے شکر یہ لیکن اس وقت گلاب کاج سے کچھ زیادہ باہر نکل آیا تھا جب وہ اسے ٹھیک کر رہا تھا تو اس کے ہونٹوں پر خفیف اور پر اسرار مسکراہٹ نمودار ہوئی اور اس نے پھر اپنی مٹر گشت شروع کر دی

اور وہ ہائی کورٹ کی عمارتوں کے سامنے گذر رہا تھا اتنا کچھ حال لینے کے بعد اس کی طبیعت کی چونچالی میں فرق نہیں آیا تھا نہ تکان محسوس ہوئی تھی نہ اکتاہٹ یہاں پٹری پر چلنے والوں کی ٹولیاں کچھ چھٹ سی گئی تھیں اور ان میں کافی فاصلہ رہنے لگا تھا۔ اس نے بید کی چھڑی کو گھمانے کی کوشش کی مگر کامیابی نہ ہوئی اور چھڑی زمین پر گر پڑی "اوہ سوری" کہ کر زمین پر جھکا اور چھڑی کو اٹھا لیا۔

اسی اثنا میں ایک نوجوان جوڑا جو اس کے پیچھے پیچھے چلا آ رہا تھا اس کے پاس سے گزر کر آگے نکل آیا لڑکا دراز قامت تھا اور سیاہ کورڈرائے کی پتلوں اور زپ والی چمڑے کی جیکٹ پہنے تھا اور لڑکی سفید ساٹن کی گھیر دار شلوار اور سبز رنگ کا کوٹ وہ بہاری بھر کم تھی اس کے بالوں میں ایک لمباسا سیاہ چٹا گندھا ہوا تھا جو اس کمر سے

were still high; he was neither tired nor bored.

At this part of the Mall the crowd of pedestrians had thinned down and there were quite long stretches of empty pavement between one group and another. The young man as he went along tried to spin his cane around one finger, but in the attempt he dropped it.

“Oh, sorry,” he exclaimed and bending down picked it up.

Meanwhile a young couple who had been walking behind him passed by and went ahead of him. The youth was tall and was wearing black corduroy trousers and a leather jacket with a zip. The girl wore a floppy shalwar of white stain and a greet coat. She was short and bulky.

The young man was delighted to watch this spectacle and kept on walking behind them.

So far the young man had found little to interest him among the persons he had observed that evening. He has been, perhaps, too deeply engrossed in himself.

He followed them closely hoping to get a glimpse of their faces and to hear more of their talk.

نیچے تھا لڑکی کے جانے سے اس چٹلے کا بھندا
اجھلتا کودتا ہے درے اس کے فربہ جسم سے
ٹکراتا تھا۔ نوجوان کے لئے جو اب ان کے پیچھے
پیچھے آ رہا تھا یہ نظارہ خاصا جاذب نظر تھا۔ وہ
جوڑا کچھ دیر تک تو خاموش چلتا رہا اس کے بعد
لڑکے نے کچھ کہا جس کے جواب میں لڑکی اچانک
چمک کر بولی۔

”سنو میرا کہنا مانو لڑکے نے نصیحت کے انداز میں
کہا ڈاکٹر میرا دوست ہے کسی کو کان وکان خبر نہ
ہو گی۔“

نہیں نہیں نہیں“

میں کہتا ہوں تمہیں ذرا تکلیف نہ ہو گی

لڑکی نے کچھ جواب دیا

تمہارے باپ کو کتنا رنج ہو گا ذرا انکی بھی عزت
کاتو خیال کرو

”جب کرو ورنہ میں باگل ہو جائونگی

نوجوان نے شام سے اب تک اپنی مٹر گشت کے
دوران میں جتنی انسانی شکلیں دیکھی تھیں ان میں
سے کسی نے بھی اس کی توجہ کو اپنی طرف
منعطف نہیں کیا تھا فی الحقیقت ان میں کوئی جاذبیت
تھی ہی نہیں۔ یا پھر وہ اپنے حال میں ایسامست تھا
کہ کسی دوسرے سے اسے کوئی سروکار ہی نہیں
تھا مگر اس دلچسپ جوڑے نے جس میں کسی
افسانے کے کرداروں کی سی ادا تھی جیسے یک
بارگی اس کے دل کو موہ لیا تھا اور اسے حد درجہ
مشتاق بنا دیا کہ وہ ان کی اور بھی باتیں سنے اور ہو
سکے تو قریب سے ان کی شکلیں بھی دیکھ لے

Table 4.17

Target Text	Source Text
<p>By now <u>they</u> had reached the big cross-roads near the General Post Office. <u>The pair</u> stopped for a moment, then after crossing the Mall headed toward McLeod Road.</p>	<p>اس وقت وہ <u>تینوں</u> بڑے ڈاکخانے کے چوراہے کے پاس پہنچ گئے تھے۔ <u>لڑکا اور لڑکی</u> پل بھر کو رکے اور پھر سڑک پار کر کے میکلوڈ روڈ پر چل پڑے۔ نوجوان مال روڈ پر ہی ٹھہرا رہا۔ شاید وہ سمجھتا تھا کہ فی الفور ان کے پیچھے گیا تو ممکن ہے کہ ان کو شبہ ہو جائے کہ ان کا تعاقب کیا جا رہا ہے اس لئے اسے کچھ لمحے رک جانا چاہیئے</p>

Table 4.18

Target Text	Source Text
<p>When the couple had walked some hundred yards ahead of him, he hurriedly started after them. Hardly had he reached half way across the road when a truck full of bricks came from behind like a gust of wind and crushing him down speeded off towards McLeod Road. The driver of the truck had heard a shriek and had actually for a moment slowed down, <u>but realizing that something serious had happened</u>, has taken advantage of the darkness and had sped away into the night. Two or three passersby who had witnessed the accident shouted “stop him’ Take the number,” but the truck was no more to be seen.</p>	<p>جب وہ لوگ کوئی سو گز آگے نکل گئے تو اس نے لپک کر ان کا پیچھا کرنا چاہا مگر ابھی اس نے آدھی سڑک پار کی ہو گی کہ اینٹوں سے بھری ہوئے ایک لاری پیچھے سے ایک بگولے کی طرح آئی اور اسے روندتی ہوئی میکلوڈ روڈ کی طرف نکل گئی۔ لاری کے ڈرائیور نے نوجوان کی چیخ سن کر پل بھر کے لیے گاڑی کی رفتار کم کی۔ وہ سمجھ گیا کوئی لاری کی لپیٹ میں آ گیا اور وہ رات کے اندھیرے سے فائدہ اٹھاتے ہوئے لاری کو لے بھاگادو تین راہ گیر جو اس حادثے کو دیکھ رہے تھے شور مچانے لگے نمبر دیکھو نمبر دیکھو مگر لاری ہوا ہو چکی تھی</p>

Table 4.19

Target Text	Source Text
<p>In a short while quite a crowd had collected. <u>A traffic inspector on his motor bike stopped</u>. The young man was badly hurt. There was a lot of blood about and he was in a very state. A car was stopped and he was loaded into it and taken to a nearby hospital. When they reached there he was just alive.</p>	<p>اتنے میں کئی اور لوگ جمع ہو گئے۔ <u>ٹریفک کا انسپکٹر جو موٹر سائیکل پر جا رہا تھا رک گیا نوجوان کی دونوں ٹانگیں بالکل کچلی گئی تھیں بہت سا خون نکل چکا تھا وہ سسک رہا تھا۔ فوراً ایک کار کو روکا گیا اور اسے جیسے تیسے اس میں ڈال کر بڑے ہسپتال روانہ کر دیا گیا جس وہ ہسپتال پہنچا تو اس میں ابھی رفق بھر جان باقی تھی</u></p>

Table 4.20

Target Text	Source Text
<p></p>	<p>نوجوان کے گلو بند کے نیچے نکٹائی اور کالر کیا سرے سے قمیض ہی نہیں تھی اوور کوٹ اتارا گیا تو نیچے سے ایک بوسیدہ سویٹر نکل آیا جس میں بڑے بڑے سوراخ تھے۔ ان سوراخوں سے سویٹر سے زیادہ بوسیدہ اور میلا کچھلا ایک بنیان نظر آ رہا تھا نوجوان سلک کے گلوبند کو کچھ اس ڈھب پے گلے پر لپیٹے رکھتا تھا کہ اس کا سارا سینہ چھپا رہتا تھا۔ اس کے جسم پر میل کی تہیں بھی خوب چڑھی ہوئی تھیں۔ ظاہر ہوتا تھا کہ وہ کم سے کم پچھلے دو مہینے سے نہیں نہایا البتہ گردن خوب صاف تھی اور اس پر ہلکا ہلکا پائوڈر لگا ہوا تھا۔ سویٹر اور بنیان کے بعد پتلون کی باری آئی اور شہناز اور گل کی نظریں پھر بیک وقت اٹھیں پتلون کو پیٹی کی بجائے ایک پرانی دھجی سے جو شاید کبھی نکٹائی</p>

ہو گی خوب کس کے باندھا گیا تھا بٹن اور بکسوں
 غائب تھے دونوں گھٹنوں پر سے کپڑا مسک گیا تھا
 اور کئی جگہ کھونچیں بھی لگی تھیں مگر چونکہ یہ
 حصے اوور کوٹ کے نیچے رہتے تھے اس لئے
 لوگوں کی ان پر نظر نہیں پڑتی تھی اب بوٹ اور
 جرابوں کی باری آئی اور ایک مرتبہ پھر مس شہناز
 اور مس گل کی آنکھیں چار ہوئیں بوٹ تو پرانے
 ہونے کے باوجود خوب چمک رہے تھے مگر ایک
 پائوں کی جراب دوسرے پائوں کی جراب سے بالکل
 مختلف تھی پھر دونوں جرابیں پھٹی ہوئی بھی تھیں۔
 اس قدر کہ ان میں سے نوجوان کی میلی میلی ایڑیاں
 نظر آ بی تھیں۔ بلا شبہ وہ اس وقت تک دم توڑ چکا
 تھا۔ اس کا جسم سنگ مرمر کی میز پر بے جان پڑا
 تھا۔ اس کا چہرہ جو پہلے چہت کی سمت تھا۔ کپڑے
 اتارنے میں دیوار کی طرف مڑ گیا۔ معلوم ہوتا تھا کہ
 جسم اور اس کے ساتھ روح کی برہنگی نے اسے
 حجل کر دیا ہے۔ اور وہ اپنے ہم جنسوں سے آنکھیں
 چرا رہا ہے۔ اس کے اوور کوٹ کی جیبوں سے جو
 چیزیں برآمد ہوئی تھیں!

ایک چھوٹی سی سیاہ کنگھی، ایک رومال، ساڑھے
 چھ آنے، ایک بجھا ہوا سگریٹ، ایک چھوٹی سی
 ڈائری جس میں نام اور پتے لکھے تھے

Table 4.21

Target Text

On duty that night in the casualty were
 assistant surgeon Khan and two young
 nurses Shehnaz and Gill. He was still
 wearing his brown overcoat and the silk
 scarf. There were large stains of blood all

Source Text

- اس ہسپتال کے شعبہ حادثات میں اسسٹنٹ سرجن
 مسٹر خان اور دو نو عمر نرسیں مس شہناز اور مس
 گل ڈیوٹی پر تھیں۔ جس وقت اسے سٹریچر پر ڈال
 کر آپریشن روم میں لے جایا جا رہا تھا تو ان نرسوں
 کی نظر اس پر پڑی۔ اس کا بادامی رنگ کا اوور کوٹ

over his clothes. Someone had, out of sympathy placed the young man's green felt hat on his chest so that it should not be lost.

ابھی تک اس کے جسم پر تھا اور سفید سلک کا مفلرگلے میں لپٹا ہوا تھا اس کے کپڑوں پر جا جا خون کے بڑے بڑے دھبے تھے۔ کسی نے ازراہ دردمندی اس کی سبز فلیٹ پیٹ اٹھا کے اس کے سینے پر رکھ دی تھی تاکہ کوئی اڑا نہ لے جائے

Table 4.22

Target Text

Source Text

“seems quite well-to-do.” Nurse Shehnaz said to Nurse Gill, to which she replied in a lower tone:

شہناز نے گل سے کہا
کسی بھلے گھر کا معلوم ہوتا ہے بے چارہ

“All toggged up for Saturday night, poor chap

گل دبی ہوئی آواز میں بولی
خوب بن ٹھن کے نکلا تھا بے چارہ ہفتے کی شام
منانے

“Did they catch the driver?”

ڈرائیور پکڑا گیا یا نہیں

“No he got away.”

نہیں بھاگ گیا

“What a pity

کتنے افسوس کی بات ہے

Table 4.23

Target Text

Source Text

In the operating theatre the assistant surgeon and the two nurses with their faces concealed behind masks, were attending to the young man, only their eyes were visible. He was lying on a white marble table. His hair was still smoothed against his temples. The strong scented oil with

آپریشن روم میں اسسٹنٹ سرجن اور نرسیں چہروں پر جراحی کے نقاب چڑھا۔ جنہوں نے ان کی آنکھوں سے نیچے سارے حصے کو چھپا رکھا تھا۔ اس کی دیکھ بھال میں مصروف تھے۔ اسے سنگ مرمر کی میز پر لٹا دیا گیا۔ اس نے سر میں تیز خوشبو تیل جو ڈال رکھا تھا۔ اس کی کچھ مہک ابھی تک باقی تھی پٹیاں ابھی تک جمی ہوئی تھیں۔ حادثے

which he had dressed it earlier that evening still gave out a faint odour.

سے اس کی دونوں ٹانگیں تو ٹوٹ چکی تھیں۔ مگر
سر کی مانگ نہیں بگڑنے پائی تھی

Table 4.24

Target Text

Alas, his little cane which was perhaps lost at the time of the accident was not included in the list.

Source Text

نئے گرامو فون ریکارڈوں کی ایک ماہانہ فہرست
اور کچھ اشتہارات جو مٹر گشت کے دوران میں
اشتہار بانٹنے والوں نے اس کے ہاتھ میں تھما دے
تھے اور اس نے انہیں اوور کوٹ کی جیب میں ڈال
دیا تھا۔

افسوس کہ اس بید کی چھڑی جو حادثے کے دوران
کھو گئی تھی اس فہرست میں شامل نہ تھی