

**ANALYSIS OF CHINOY'S DOCUMENTARY
SUBTITLES BASED ON GOTTLIEB'S
SUBTITLING STRATEGIES**

By

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**NATIONAL UNIVERSITY OF MODERN LANGUAGES
ISLAMABAD**

November, 2018

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Gottlieb's Subtitling Strategies**

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M.A., National University of Modern Languages, 2007

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

MASTER OF PHILOSOPHY

In English

To

FACULTY OF LANGUAGES



NATIONAL UNIVERSITY OF MODERN LANGUAGES,
ISLAMABAD

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Thesis Title: Analysis of Chinoy's Documentary Subtitles Based on Gottlieb's Subtitling Strategies

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ABSTRACT

Thesis Title: Analysis of Chinoy's Documentary Subtitles Based on Gottlieb's Subtitling Strategies.

This research focuses on the strategies of subtitling used by the translators of four documentaries produced by Ms. Sharmeen Obaid Chinoy. This research also examines the appropriateness of the subtitles of these documentaries. The purpose of the research is to examine the application of the subtitling strategies defined by Henrik Gottlieb (1992) and to check the appropriateness of the subtitles of the documentaries. The sources of the data are the subtitles of four selected documentaries produced by Ms. Sharmeen Obaid Chinoy which are: *Hou Yaqeen*, *Humaira: The Game Changer*, *If You Believe* and *Saving Face*. The findings of the research illustrate that in total there are 759 subtitling frames and in these frames total number of strategies identified are 1121. The researcher finds that almost all the ten strategies laid down by Henrik Gottlieb are found in the documentaries. The frequency of use and the percentage of each strategy are: (1)*Paraphrase* 395 times [35%], (2)*Imitation* 197 times [18%], (3)*Transfer* 123 times [11%], (4)*Transcription* 93 times [8%], (5)*Condensation* 78 times [7%], (6)*Expansion* 64 times [6%], (7)*Decimation* 60 times [5%], (8)*Dislocation* 56 times [5%], (9)*Deletion* 32 times [3%] and (10)*Resignation* 23 times [2%]. Three benchmarks have been set by the researcher to assess the translation of the documentary subtitles and they are: *Appropriate*, *Less Appropriate* and *Inappropriate*, subtitles on the base of the use of strategies. The percentage of *Appropriate* subtitles is 69%, the percentage of *Less Appropriate* subtitles is 17%, and the percentage of *Inappropriate* subtitles is 14%.

Key words: Documentary, strategies, subtitling, appropriateness, Henrik Gottlieb, Sharmeen Obaid Chinoy.

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LIST OF ABBREVIATIONS

AVT Audio Visual Translation

TS Translation Studies

ST Source Text

TT Target Text

SL Source Language

TL Target Language

ACKNOWLEDGEMENT

First of all, I am immensely grateful to Allah the Almighty for His immeasurable blessings and for making me strong enough to go through thick and thin, Alhamdulillah. Peace and salutation be upon the beloved Prophet Muhammad S.A.W. who has guided us to the right path with his guidance and taught us the most beneficial knowledge which is really advantageous for us to be safe, guided and blessed in this worldly life and the hereafter.

To complete this research, I realized that it would not have been completed without support, guidance, advice, and help from some very influential and special people. Therefore, I would like to express my greatest gratitude and appreciation to my worthy supervisor, Dr. Jamil Asghar Jami for his valuable time and patience to give me guidance, support, and advice during the entire process of completing this research.

I would like to express my sincere thanks to Mr. Atta Ur Rehman Jadoon for his unending support and mentoring me throughout the research work.

I would like to express my deepest gratitude and appreciation to my coursework teachers Dr. Ghazala Kausar, Dr. Salma, Dr. Saeed Sheikh, Dr. Ejaz Mirza, Dr. Jamil Asghar Jami, Sir Ayyaz Mahmood, Sir Hazrat Umar and Sir Azhar Habib. I am greatly thankful to my father for helping and supporting me. My gratitude to my mother, she is a great blessing for me. I am thankful to Nasir Bashir for his help and support. I am thankful to my beloved siblings, my dear grandparents, family in law, and my all dear colleagues specially the dearest Saima Naz for being affectionate and encouraging. I am thankful to my sweet friend Sumaira Yasmeen for her prayers and help.

Many thanks to Hina Sakhawat, Mr. Ejaz Tanoli, Mr. Waqas Ahmed, Mr. Shahid, Mr. Aakif, Mr. Muhammad Nauman, Mr. Ibad Ullah, Mr. Nasir, Mr. Mehmood Ul Hassan Mr. Ubaid Ullah for helping me during research and course work. Finally, I would like to express my thanks to all of my friends and classmates especially sweet Saima Nosheen for her help and support during course work, topic selection and synopsis preparation. Prayers and warm wishes to all the people who love me and are sincere to me, JazakAllah Khair!

DEDICATION

To my beloved Sir Jamil Asghar Jami, Mr. Atta Ur Rehman Jadoon, Muhammad Jawad Tufail Tanoli, Nasir Bashir and family with profound love.

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

The emergence of the satellite channels all around the world and considerable advancement in communication technologies have made it possible for the broadcasters to import foreign programmes at a large scale for catching the attraction of the viewers worldwide. However, Language is considered as one of the main barrier that obstructs viewers from enjoying and appreciating these programmes. Translation in general and audio-visual translation in particular i.e., subtitling and dubbing, appears to be a medium that facilitates the comprehension of the foreign programmes. Translation largely depends on the efficient and ample knowledge of the (SL) source language as the language provides the reflection of the culture of its speakers and it cannot be separated from the culture (Menacere, 1999; Gamal, 2008).

In the field of audio-visual translation, subtitling has emerged as a new area of the inquiry. It has progressed into a qualified practice only in the recent times. The field of audio-visual translation, specifically subtitling, has been recognized completely as a part of the research in translation studies (De Meo, 2010). Subtitling is considered as the best tool to communicate the message of the source language into target language in the audio-visual domain of translation. Movies, dramas and documentaries are translated into the target language through dubbing and subtitling. There is an increasing interest in audio-visual translation research all over the world as technology is gaining popularity in the form of internet, DVDs and electronic games. However, in Pakistan there is a paucity of the research in the field of audio-visual translation. In connection to that up to the best of the researcher's knowledge, so far there is no research conducted on the analysis of the subtitles of documentaries, especially when subtitling is from Urdu to English or vice versa.

The significant advancement in the field of film industry around the globe has given rise to the field of audio-visual translation and initially inter-titles were introduced for the non-native audience (Ivarsson, 1992). Inter-titles comprised of the texts that were printed or drawn on the papers; they were recorded and positioned between the film sequences. For the first time, they were seen in 1903 in *Uncle Tom`s Cabin* of Edwin S. Porter. However, the major limitation in the initial cinema was the lack of spoken dialogues. Consequently, the filmmakers were supposed to depend chiefly on the visual semiotics in order to build experience of the artistic expression to benefit their audience (Perez-Gonzalez, 2014). The film was initially considered as soundless medium just as the stories were transferred using visual means. The actor`s body was the only resource (Nornes, 2007). By the time the inter-titles were used; it was not a difficult task to solve the issues of film translation. A translator was supposed to come up with a quick interpretation of inter-titles, or the original titles were recorded, decoded, re-inserted and removed.

The film with sound was released for the first time in 1927 and the audience were able to listen to the dialogues of the film actors. Therefore, the inter-titles inserted between the scenes vanished and the new challenges and problems emerged. The introduction of the sound had a significant effect particularly on the semiotic fabric of new talkies or talking pictures (Perez-Gonzalez, 2014). Although, the audiences were fascinated by innovation and novelty as they were listening to what they were seeing but they sensed that a sort of trick was definitely being played if they were not exposed to the words that were coming from the actor`s lips (Jacobs, 1968).

According to Gottlieb (2002), the solution of the issue of sound in the films was a major point to be considered for all the filmmakers. It was imperative to sort out a way for transferring the meaning or message to further languages in order to gain cinema markets. Sweden, Norway, France, and Hungary were the innovators of developing subtitling methods. The very first film with sound was ‘Jazz Singer’ shown in January, 1929 in Paris, it had French subtitles. After that, another film ‘Singing Fool’ came in 1929 in Copenhagen that had Danish subtitles. Subsequently, the industry of the subtitling developed and grew rapidly; latest techniques were applied to show the texts on the screen (Gottlieb, 2002).

Gamal (2008) considered subtitling to be more common as compared to dubbing. However, in the previous few years, dubbing has achieved popularity as it provides the viewers with an opportunity to enjoy and appreciate any television program without any sort of language barriers particularly foreign television series mostly in Pakistan from English and recently from Turkish and Japanese to Urdu achieved popularity.

Although some governments do encourage the industry of subtitling because it offers the prospect for public to interact and access with the cultures of other countries and provide a chance to learn other languages while viewing foreign programmes, yet as stated by Gamal (2009), it was never considered as a field of study academically. Audio-visual translation has neither been taught nor considered or taken as a specialization within translation studies. That is why there is low outcome of the academic papers that got published in translation journals.

It is claimed by many studies that cultural boundaries can be reduced by the trainings of professional subtitlers and by enhancing their familiarity with source language and target language culture. Current debates greatly focus on the quality of translation particularly on screen translation that is subtitling. The development and the trainings of the subtitlers and the development of the standards of subtitling that are greatly suitable for the native audience are always required. As technology provides the opportunities to increase the application of audio-visual translation, audio-visual translation studies try to include not only translators, sociologists and linguists but also the broadcasting and advertising industries and cinema.

To sum up, the technological advancements around the globe encouraged the masses to take interest in the issues related to human rights and depiction of the violation of human rights has been the main point of concern of these human rights flag bearers. In Pakistan, various human rights activists are working to protect human rights. However, the depiction of the violation of human rights to the wider body of audience was not accessible until the production of documentaries of Ms. Sharmeen Obaid Chinoy with English subtitles. These documentaries attracted the attention of world community and ultimately the producer was awarded with Oscar award. Hence, the production of these documentaries without subtitles would never have won her the award. The significance of

these documentaries prompted the researcher to investigate the strategies applied by the subtitlers in these documentaries.

1.2 Statement of the Problem

Many scholars focused on the fact that the process of audiovisual translation is a complex activity, influenced by multiple factors.

Subtitling, being one of the major dimension of audiovisual translation, has seriously challenged the translators in achieving their goals of translation from source language to the target language. In Urdu to English translation, subtitlers have to overcome the challenges of syntax, lexical choice, and collocations etc. For example, the sentence structure of Urdu language (SOV) is different from English language (SVO). Moreover, there are certain words of Urdu language that do not have equivalent in English language. All these difficulties create a big challenge for the subtitlers, and their effect is considerable.

Apart from that, bridging the cultural gap between source language (SL) and target language (TL) is the most important challenge for the translator and this gap appears significant in subtitling when translating cultural patterns such as idioms, proverbs, humor, swear words, names of places, food, and cultural events.

Subtitlers try to translate the SL according to the culture of the target audience which makes the translation less appropriate and in certain cases inappropriate. As translation occasionally seems to have misidentification of the meanings, distortions, gaps, and the use of non-equivalents it results in less appropriateness and inappropriateness of the translation. This depicts the inability of the translators to deliver the complicated linguistic and cultural aspects which support the source text. In fact, audio-visual translators apply certain strategies to translate the source language into the target language. Within their specified limits, subtitlers try to produce the best possible translated version of the documentaries. However, the translation of source language into English language and production of its appropriate subtitles in the target language remains a great challenge especially in the case of documentaries selected in the current research.

No significant research on the subtitling is found particularly on the subject of analyzing the appropriateness of the subtitles. The major problem related to subtitling in

Pakistan is the lack of proficient and professional translators. So, this study will attempt to contribute to the documentary making institutions to emphasize the utmost need of the well-educated, learned and proficient people who can write subtitles to accomplish the much required improvement in the field of translation. The practice of this type has never attained the high standard of it as far as it stays outside of the research and academic investigation realm. Subtitler faces many difficulties while subtitling a movie or documentary such as technical issues (e.g. time and space). This study will analyze the strategies used by the translator to tackle these technical issues. Decision-makers' attention will be called by this study for the inclusion of subtitling in the training programs of academic translation.

1.3 Research Questions

To focus clearly on the procedure of the study, the researcher framed following research questions:

- (a) What translation strategies are used in the subtitles of Sharmeen Obaid Chinoy's documentaries?
- (b) How far is the translation of the source text into the subtitles appropriate with reference to Henrik Gottlieb's model?

1.4 Ms. Sharmeen Obaid Chinoy -the Producer of the Documentaries

In this research, the researcher selects four documentaries to carry out the research. These four documentaries are produced by a renowned producer and filmmaker of Pakistan, Ms. Sharmeen Obaid-Chinoy; a Pakistani filmmaker, journalist, and social activist. She has worked to highlight the injustice and the inequality with women in Pakistan. She has received six Emmy Awards, two Academy Awards and a Lux Style Award. The Government of Pakistan honored Ms. Sharmeen Obaid Chinoy with Hilal-i-Imtiaz (Pakistan's second highest civilian honor) in 2012. According to Time magazine, she is one of the hundred most influential people in the world. Ms. Sharmeen Obaid Chinoy is the first lady director who has won two Academy Awards at the age of 37. In the years 2003 and 2004, she made two documentaries which won awards. The most incredible documentaries include, in 2015 *Song of Lahore* and *3 Bahadur*, in 2012 the documentary *Saving Face* and in 2016 *A Girl in the River*. Ms. Sharmeen Obaid Chinoy is one of the eleven (Female) directors who got Oscar for a non-fiction film.

Keeping Ms. Sharmeen Obaid Chinoy's worldwide recognition and fame the researcher has selected her four documentaries for the analysis, their detail is provided ahead.

1.4.1 Hou Yaqeen:

The documentary charts the contributions made by Sabina Khatri for running a preparatory school naming Kiran School in Lyari. Lyari is a town having the shadow of wars of gangs since 2002. The documentary comprises the interviews of Sabina Khatri, parents of her young students and students as well. Moreover, it features different challenges which Sabina faces. Sabina Khatri is working enthusiastically for the betterment of many students born and brought up in the most violent area of Karachi that is Lyari. This district is a microcosm of different afflictions which plague Pakistan at present. Severely divided in ethnic profiles, Lyari is preoccupied by the domestic unrest, recurring poverty and violence. Sabina Khatri is of great inspiration. She chose to tackle the problem by starting a Montessori in the center of Lyari. Now, the Kiran School is serving as an oasis for the students and parents; it is a place full of laughter, bright futures and hope.

1.4.2 Humaira: The Game Changer

Humaira: The Game Changer is a documentary of an education advocate, whose name is Humaira Bachal. Humaira Bachal is twenty five years old and the resident of a low-income area Muwach Goth in Karachi. She is wishing to eliminate illiteracy by running a school in the community and striving to transform the approach of individuals who are against the education of women, despite the threats and opposition from elders of the community. At the age of 12, she started providing education to the children who were underprivileged in the neighbourhood, her school had one hall that grew into *Dream Model Street School*, and currently where twelve hundred students are registered. She is the founder of the Dream Foundation Trust that offers adult literacy classes for women and men. She is the fifth bravest woman on the Earth recognized by the Women in the World Foundation. She has received the award of 2013, Women of Impact at the fourth Annual Women of the World Summit; moreover, her struggles enticed the attention of Madonna, who assured to support the education of girls in Pakistan. Ms. Sharmeen Obaid Chinoy captures the voice of Humaira Bachal and presents it to the world. Through her

efforts in the community and in the classroom, Humaira is tackling the issues of the education in Pakistan at every level.

1.4.3 If You Believe

This documentary is about a woman Ms. Ghulam Fatima; who has campaigned for the brick kiln workers' rights, particularly for stopping bonded labor in factories and brick kilns. Along with her husband, Ms. Ghulam Fatima runs the Campus for Bonded Labor and she has founded it as well. It is a Lahore based center which provides legal services and care to the victims of forced labor.

Ms. Ghulam Fatima has been serving as a voice for estimated almost 2.6 million Pakistani workers who work in debt bondage; she has been bringing not only national but international attention to the plight of the workers. She has continued her activism despite receiving threats and being attacked by the opponents of her work.

1.4.4 Saving Face

This documentary film is based on the acid victim women in Pakistan. The documentary has won an Academy Award 2012 for Best documentary short subject and it won an Emmy Award also, moreover, because of this documentary Ms. Sharmeen Obaid Chinoy became an Oscar winner. This documentary features two women who were attacked by the acid and the struggle they went through the process of healing and to get justice. The documentary follows Dr. Mohammad Jawad who is a plastic surgeon in London; Dr. Jawad visits Pakistan to perform surgeries on the acid victims. *Saving Face* documentary presents the matter of under-reporting of acid victim women because of some structural and cultural inequality to the women from men of Pakistan. The foundation of acid survivors is shown in the documentary, it had registered more than hundred acid attacks a year, but the estimated cases are more as they go unreported. According to Ms. Sharmeen Obaid Chinoy this documentary is having a positive story regarding Pakistan on two accounts; the first one is: it shows how a doctor comes from Britain for treating acid victims and the discussion of Parliament decision to pass the bill on the violence of acid. Each year the hundreds of women's lives change in Southern Punjab due to the Acid violence.

For the analysis of these documentaries Henrik Gottlieb's model of translation is used. In the following paragraph its brief description is presented.

1.5 Henrik Gottlieb's Model of Translation Strategies

Henrik Gottlieb (1953) is a Danish subtitler and the translation scientist. He worked as a subtitler for ten years from (1980-1990). The interests of his research include the influence of the English language on other languages and subtitling strategies. He worked as a co-organizer (1991-1995) of Language International Conferences in the Translation and Interpretation. He was a co-organizer of the Audio-visual Translation Scenarios Euro-Conference, University of Copenhagen (2006) and he was an external viewer. External reviewer of various international journals and anthologies of translation studies (2008).

By keeping in mind all of these factors the researcher selected Henrik Gottlieb's model of the translation strategies to analyze the language of the subtitles. His most of the publications and fields of his job are on the audio-visual translation and subtitling. The theoretical structure that will sustain the research is based on these translation strategies cited by Poursoltani: 2008 and Askari 2011. Henrik Gottlieb suggested 10 strategies to be used in the translation of subtitling. The titles of strategies are mentioned here, further detail of the strategies is provided in chapter 3: *Expansion, Paraphrase, Transfer, Imitation, Transposition, Dislocation, Condensation, Decimation, Deletion, and Resignation.*

1.6 Gaps and Expected Contribution to the Field of Subtitling

Subtitling has developed into a major yet separate field in the film, documentary, and television industry. The audience aspiring to watch documentaries of other than English language needs support in order to understand the films, documentaries or other television programs in the language unknown to them and subtitles facilitate such audiences. In the field of audio-visual production there is a plenty of work that has been done in English language in order to provide an easy understanding to the wider audience and the communicative purpose of the production is further achieved through subtitling in the target language. The audio-visual production in any national language cannot achieve the appreciation from the international community until it is produced with English subtitles.

The documentaries of Ms. Sharmeen Obaid Chinoy produced in Urdu language got huge applaud from international community by virtue of its subtitles in English

language and won her Oscar award. While producing the subtitles of these documentaries in English language, translators applied certain strategies. The researcher reviewed the studies conducted on audio-visual translation in Pakistan and noted that there is no significant published research regarding the challenges or problems of subtitling in general and particularly while subtitling from Urdu to English. Considering the significance of English subtitles Urdu language, the researcher pursued the analysis of the documentaries of Ms. Sharmeen Obaid Chinoy.

The research is expected to contribute significantly in the field of AV translation. The analysis of documentaries through Henrik Gottlieb's model will definitely define the guiding path for Urdu to English subtitlers and will help them to apply these strategies while subtitling other audio-visual material while translating from Urdu to English language. They will ultimately gain insights to enhance their translation skills and produce much better translated text.

1.7 Significance of the Study

The emergence and proliferation of new technologies have transformed translation practice and are now exerting an impact on research. Very dramatic developments in translation studies have occurred in the field of audio-visual translation, most notably subtitling. Dirk Delabastita in 1989 in his article 'Translation and mass-communication' considers audio-visual translation as an extension of translation studies and suggests that research into the specifics of audio-visual translation is required. Due to the rapid development of the technology that has seen subtitling, for instance, move from film to documentary to news to entertainment, from video to DVD to video games, from cinema to opera to computer screen and now portable media and so on. Audio-visual translation has been gaining ground in recent years and is fast becoming the standard referent. The rapid development of technology has had important knock-on effects for audio-visual translation practice as well as bringing new challenges for translation studies.

A significant number of researches have been already done in the area of subtitling but no significant study has been done in this regard. This study aims to fill this gap. The present study will deal with the documentaries of Ms. Sharmeen Obaid-Chinoy that are pictured in Pakistani context. The focus of this study will be significant in identifying the linguistic transformation of the source text that is carried out in order to convey the

message to the viewers of the documentaries and it will analyze to what extent Henrik Gottlieb's model of translation strategies has been applied by the translators.

Previously, studies in subtitling had mainly focused on the reduction of the text while transforming spoken into written medium due to time and space restrictions, the present study will focus on how the subtitling is conveying the same message that the speaker wants to convey, with linguistic transformation and what strategies the translators have used to attain the purpose.

The main function of subtitling is to help viewers to use the target language as the primary source of information to the target audience. This study is a contribution to the work to be done on subtitling in the Pakistani context, based on Urdu-English text. This study will help the future researchers in exploring new dimensions of audio-visual translational analysis particularly in Pakistan.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

This chapter provides theoretical foundation of the current research by reviewing the relevant literature regarding translation in general and particularly audio-visual translation in. The review explores the understanding of translation and audio-visual translation. It covers the major fields of audio-visual translation, components of subtitling and its characteristics. It also reviews the historical development of the subtitling and challenges faced in the subtitling. Finally, it reviews the studies on the subtitling of the documentaries and highlights the gaps in the previous studies.

2.2 Understanding Translation

In order to understand the entire concept of translation and cope with the misconceptions related to the translation, the researcher has reviewed the literature and all is discussed in the subsequent paragraphs.

2.2.1 Conceptual Misunderstandings Regarding Translation

It is a general tendency to take the translation lightly but in fact, it needs to be approached seriously to keep away from the poor results. The most common and damaging misconception about the **translation is that people assume that knowing about a foreign language makes one a translator**. Translation scholars Riley (2007) and Tonkin & Frank (2010) consider that it is imperative for a translator to possess in-depth understanding and profound knowledge of at least two languages i.e., a mother tongue and a foreign language. He must have a great competence to write very well and

have a superb command of the nuances in language use. No language is free from the influence of the culture of its native speakers. If the translator fails to appreciate the culture of the source language then it is almost impossible to produce the accurate translation (Tonkin & Frank, 2010; Riley, 2007).

Bassnett (1996) propounds that **translation is not creative practice** rather it is a secondary activity based on mechanical process within the competence of anyone with a basic grounding in a language other than his/her own. Whereas, Edwards (2009) and Gregorious (2011) claim that all that one needs to produce an appropriate translation is proficiency in the target language and source language along with a couple of dictionaries. These theorists stressed that the process of translation involves the transfer of meaning contained in one set of language signs into another set of language signs through competent use of the dictionary and grammar (Edwards, 2009; Gregorious, 2011). Whereas keeping the sociolinguistic perspective of language into the consideration, it is noteworthy to mention that language guides the social reality. Sapir (1956) declares that experience is mainly determined by the language habits of the community, and each separate structure represents a separate reality: He says that no two languages are ever the same to be considered as representing the same social reality. The worlds in which different societies exist are not merely the identical worlds with diverse labels attached with them rather these are distinct worlds (Sapir, 1956). In fact, language is a modelling system and the existence of any language is impossible unless it is steeped in the cultural context and the existence of any culture is improbable if it lacks the structure of natural language at its center (Lotman, 1978). Thus language is the heart within the body of culture, and it is the interaction between the two that results in the continuation of life-energy. In the same way that the surgeon, operating on the heart, cannot neglect the body that surrounds it, so the translator treats the text in isolation from the culture at his peril (Bassnett, 1996, p. 4).

It is perceived that the **task of translation is quite easy** whereas it is misconceived. According to Quirk (1974) the most challenging task that a writer can take upon himself is translation. It is multifaceted in nature and can prove to be very complicated and laborious work. The translator has to simultaneously concentrate on two

different texts and continuously moving between two languages and mind frames is mentally exhausting. The translator first reads and registers the information given in the source language and digests it. He has to present the digested information accurately in the target language (Quirk, 1974).

There is another misconception that **computers can now do accurate translation**. Whereas, replacing the human translator with any translation program is not possible because computers are unable to comprehend that what language is and how it is used. Although, computers translate simple one-dimensional sentences, but can never tackle the complexities within the literature or technical texts. An experienced translator is deemed necessary to prepare and present the accurate translation in the professional manner. Bad translations cause many problems and ultimately result into misunderstanding of the texts. In fact, if one has to get his car fixed he has to take it to the mechanic not to the salesman. Although salesman knows a lit bit about the car but he is not fully capable to address the problems of the car. In other words, the translations produced by the computers cannot be taken for granted. Computers cannot solely translate the text in the target language whereas the translator does (Pyne, 2004).

2.2.2 Conceptualization of the Translation

There are different definitions of translation. According to Nida and Taber (2003) translation is the *Transfer* of the meanings from one language to another with very close and natural equivalents. It means that translation deals with the recreation of the message into another language by adjusting grammar and lexis and this adjustment should be natural. There is another point of view proposed by Hatim and Munday (2004) that translation is the process in which a text from the source language is transferred to the target language. In this definition the word ‘process’ is the key word, translation is a process. In fact, translation is a human and social activity of communication. It cannot be a robotic mechanism rather it involves human beings at both source and target language levels. In order to produce the proper translation these should be taken into the consideration (Zabalbeascoa, 1996).

In the context of the current research, the most applicable definition of translation is that it is a process that involves translating the meaning of the target text equivalently with the consideration of human aspect.

2.3 Audio-visual Translation

The main focus of the current study is audio-visual translation. In order to understand the audio-visual translation and its most popular fields, the researcher has reviewed the relevant literature and it is discussed in the subsequent paragraphs.

2.3.1 Understanding Audio-visual Translation

Audio-visual is a term that appeared in the 1960s (Gambier, 2003). The main notion of audio-visual translation (AVT) is related to any type of program that may be found within the multi-semiotic dimension, such as film, television and radio. Subtitling and dubbing are the most popular fields to be studied within the field of AVT (Baker & Braño, 1998). In the audio-visual translation, translation activities are shown on the screen like cinematic screens, television screens and computer screens (Yang, 2006). This is the fact worth mentioning that audio-visual translation posted a great challenge to the translators as translators not only have to deal with the source language and target language, but they also need to be aware of other elements, such as sound and vocal effects from the screen. Thus, when translators are dealing with audio-visual translation, they have to seriously consider the two dimensions: one dimension is to understand the interlingual side from SL to TL, while the other is about the semiotic side from the oral code into the written code (Gambier, 1993).

In the following sections, the most popular fields of audio-visual translation will be discussed in more detail. As this research study will primarily focus on the analysis of subtitles, the researcher will focus mainly on the subtitling.

2.3.2 Fields of Audio-visual Translation

Dubbing and subtitling are the most popular fields of subtitling. The researcher reviewed the literature pertaining to these major fields and is discussed in the succeeding paragraphs.

(a) Dubbing

Dubbing is a process of translation that applies the acoustic channel (Baker & Braño, 1998). In this process, the original speech is replaced by another voice. Dries (1995) mentions that dubbing is performed in two ways: one of these is to change the original source voice by using a target voice and the other involves substituting the original voice by using another voice that is spoken in the same language, which is also called 'looping' and 'post-synchronization'. It is performed when the speaker of the original voice is unable to produce in the appropriate accent and it is less frequently used as compared to the former.

According to Luo (2007), the main purpose of dubbing is to facilitate the children and illiterate people who are unable to comprehend the subtitles. Thus, some of the researchers consider that dubbing is more effective tool for the transfer of information as compared to subtitling. However, this may partly depend on the audio-visual habits of the country in question.

The translator needs to be aware of various important factors while preparing for dubbing. He has to make sure that all the dubbed text should be natural for the target listeners. It means that depending upon the purpose of the genre; the translator has to translate into everyday language. Moreover, the translator has to keep the original information and he has to be careful about the synchronization of the lips with the translation which means to keep the dubbed text as close as possible to the lip movements of the actors on the screen (Luo, 2007).

Goris (1993, as cited in Baker & Braño, 1998) highlights some disadvantages and advantages of dubbing. Apart from the requirement of more time and money, there are

chances of lost authenticity in dubbing due to limited number of voice-over actors. On the other hand, dubbing is the process of transfer from oral to oral and it leads to the production of more similar discourse. Therefore, the audiences are not required to have a great level of literacy.

There are the constraints of time and space in the process of dubbing and subtitling. But because of diverse features, translators show different tendencies in choosing their strategies of translation. For example, due to the feature of “lip synchronicity”, dubbing sometimes has to make the shorter sentence become longer. Whereas, while subtitling translators may require to condense or simplify the sentence (Luo, 2007).

Although, dubbing and subtitling both belong to “screen translation”, but both have different features and characters. Literature pertaining to dubbing has been reviewed in preceding paragraphs. Subtitling is the other major field of audio-visual translation and it is the main area of the concern in the current study. The literature pertaining to subtitling has been reviewed in the next paragraphs.

(b) Subtitling

Subtitling is a unique form of translation as it involves translation from a source language to a target language and also a transfer from the oral code to the written code (Gambier, 1993). It is a misleading judgment to regard subtitling as simply a process to condense the original text into the target text. There are several processes involved in the production of appropriate subtitles. First, there will be a dire need of exploration of subtitles by the script writers, directors and the actors. After that, these subtitles will require modification according to different voices and personalities of characters that appear on the screen (Gambier, 1993). Therefore, translators may have to adjust their work, according to these processes.

James (2001) considers that the requirements of the client also influence the result of the subtitles for the translators. He believes that some script writers regard character depiction to be more significant than grammar, whereas some producers believe that the

grammar should be preferred to the character portrayal. Therefore, translators have to consider many additional elements during the process of subtitling.

Secondly, the constraints of time and space cause the task of subtitling to be more difficult for translators (Dries, 1995). In agreement to this, James (2001) lists some conventions of subtitling as being: time coding, duration of subtitles, short cuts and formatting. The principles of subtitling should be added to these conventions which may include: “reduction of the original dialogue, simplification of language, character portrayal, and cultural adaptation” (James, 2001). He suggests that high-quality subtitles should be correct, clear, credible, and provide a smooth connection to the actions that are shown on the screen, and help the audience to enjoy the program. The translators should take the subtitling conventions and their principles into serious consideration so as to provide consistently high-quality subtitles (James, 2001).

Gambier (1993) provides four components that are involved within subtitling. These components are: language conversion from longer units to shorter ones, transfer from spoken language to written text, transfer from one language to another, interpretation of verbal speech. Gambier (1993) also highlighted the main characteristics for subtitle translators as: choice of suitable strategies to deal with social, moral, didactic, aesthetic or linguistic functions, subtitling is limited by coherence and appeal to audience’s senses and subtitling is transferred by two codes (oral to written form), and two languages (source language to target language).

In fact, both James (2001) and Gambier (1993) point out the significant characteristics and principles of subtitling that a translator needs to be aware of when doing subtitling translation. Both of them highlight that reduction and cultural differences are important factors in subtitling. It was further highlighted that subtitling considers the time and space that dialogues can be shown on one screen. Therefore, it is at times necessary to condense the original dialogues. In fact, the main idea of reduction is keeping the very important information, and eradicating some messages which are considered as unnecessary.

In general, there are two kinds of subtitles: intra-lingual subtitles and interlingual subtitles (Yang, 2006). Intra-lingual subtitling helps the deaf or hard-of hearing people or second language learners to appreciate the perspective of what is said. On the other hand, interlingual subtitling helps the receptor comprehend the background from the source language to the target language.

The current study mainly focuses on interlingual subtitling, where dialogues are transferred from the source language (Urdu/Punjabi) to the target language (English), two different languages are involved in interlingual subtitling. In the next section, the researcher will provide a comprehensive literature review on the Subtitling.

2.4 Historical Development of the Subtitling

In this section, the researcher will give a brief history of the subtitling industry in general and on television. In addition, the changes in the subtitling process over the past 20 years will be described and theoretical description of subtitling will be given.

2.4.1 The Origin of Subtitling

The scholar Henrik Gottlieb (2005) mentions that, the history of subtitling dates back to the start of cinema itself, and then it was done in the form of inter-titles, not subtitles, and they first emerged on the screen in 1903 in other countries and in 1907 in Denmark. The main distinction between subtitles and inter-titles is synchrony. The subtitles are bound to be in synchronization with the dialogue of the movie, whereas the inter-titles appeared between scenes and they took up the entire screen. In 1909, Line-titles first appeared in Denmark and they were same as the subtitles of sound movie. It became an increasing part of the silent movie inter-titles in the following years .Back then, a soundless movie of about forty-five minutes in duration had around twenty titles, which amounts to about five percent of the subtitles in modern day movies (Gottlieb, 2005).

It was 17 August 1929, when the first sound movie was shown in Denmark with Danish subtitles. *The Jazz Singer*, produced in 1927 was entitled *The Singing Fool*. The

inaugural appearance of subtitles received great criticism and it was described as annoying after this first show (Gottlieb, 2005).

With the rise of the sound film media on the globe, most of the movies were produced by English speaking countries. Other countries have to import these movies for their audiences and translate them to their native language for the convenience of their audiences. Henrik Gottlieb (2005) highlights that these importing countries have to encounter the challenge of the choice of how they would solve the problem of translating the films for the public, and the choice was between dubbing, voice-over and subtitling (Gottlieb, 2005). In his native context, he mentions that subtitles were not always the favoured choice of film translation in Denmark. At the start, it was argued by the majority that subtitles violated or disturbed the picture and diverted the attention of the viewers from the images. Thus, dubbing (the replacement of the original dialogue with dialogue in a country's own language) was preferred over subtitles. However, the advocates of subtitling argued that dubbing was a violation or disturbance of the dialogue (Gottlieb, 1990).

With the passage of time, certain options were tried in different countries. However, at last it turned out to be the larger speech communities e.g. France, Germany and Spain who opted for dubbing whereas the smaller speech communities (countries with less than twenty-five million people e.g. Denmark, Sweden and Holland preferred subtitling (Gottlieb, 2005). The smaller speech communities were less interested to improve the English proficiency of the population. However, the economic reasons compelled them to choose subtitling. Thus, in the world of audio-visual translation, subtitling won the battle of dominance.

In the context of Denmark Gottlieb (2005) highlights that the dubbing process was complicated, and far too costly to be advisable in a small country like Denmark. At the start, citizens in these smaller speech communities were supposed to live with subtitles. Now, subtitles are second-nature to ninety-two per cent of the literate population, being most adults and older children, and no other option is adequate, only in the programs for children. In the dubbing countries, the case is opposite. He further mentions that subtitling is time and again regarded as more authentic than dubbing,

because the audience still hears the sounds of the original actors and the subtitles purely act as an aid in the understanding of the dialogue (Gottlieb, 2005).

2.4.2 Technical Development of the Subtitling

At the start of audio-visual translation, handheld cards were used to write subtitles and these cards were photographed during the broadcast but soon it was changed (Gottlieb, 1990). In the year 1958, the optical method was introduced and it remained in practice till 1981. In the optical method, the subtitles were projected on the screen from a subtitling roll. The optical method paved the way for the introduction of the black box or in the words of Gottlieb “liquorice band”. Black box, as name says, are the black lines which we can also see today, in which the subtitles are placed to control them from disappearing on a bright background (Gottlieb, 2005).

Cintas and Remael (2007) noted a considerable difference between the subtitles made for the cinema and those made for TV. The subtitles made for TV had the “liquorice band” whereas cinema subtitles are black contoured, which prevents them from disappearing. Gottlieb (2005) highlighted another difference between the two. He highlighted that the prepared TV subtitles are aligned to the left side of the screen whereas cinema subtitles are centered. In fact, the left alignment of TV subtitles was initially chosen for reasons. However, later on, it acquired the status of tradition. It has also changed now and in certain TV programs subtitles are centered and the subtitles for films shown in that media are always centred like DVD and cinema subtitles. Cintas and Remael (2007) suggested that the subtitles should be centered in a “safe area” on the screen and one-liners should be placed at the bottom, except in the case when there is significant information in the bottom half of the screen.

Major technological developments in the film and TV industries have significantly contributed to the evolvement of the projection of the subtitles. Nowadays, electronic subtitling and laser subtitling are the most common methods in use. The electronic method covers up the subtitles on the screen letting for a great deal of flexibility since the subtitles can be changed to fit the audience, and it is commonly used for cinema, TV and DVD (Cintas & Remael, 2007). Whereas, laser method was used in

the case where the subtitles are burnt onto the copy of the film and are an essential part of the film or program. These subtitles cannot be changed and thus less versatile (Cintas & Remael, 2007).

2.4.3 The Development in the Subtitles in the Recent Years

From 1981 to 1988, it was the translator who wrote the subtitles on the paper and the typist transferred them on an eight inch floppy disk which was fitted with in- and out-cues. These cues determined when the subtitles would appear and disappear on the screen. This floppy disk was then used in combination with a time code. That time code was connected with the in- and out- cues on the floppy disk and worked to make the subtitles appear and disappear at the right time (Gottlieb, 2005). It was in 1970s when the time codes appeared for the first time but did not stay until 1980s. These time codes brought significant change in the industry as before them stopwatches were used to time the subtitles (Cintas & Remael, 2007).

In 1988, an all-electronic method was introduced. In this method, in one procedure writing, editing and cueing were all done. Till the next ten years, these technical procedures were applied by almost all TV stations in Denmark (Gottlieb, 2005). In the early stages the conditions were not as good as they are in the recent time. At that time, the subtitlers lacked suitable dictionaries, spellcheckers, or translation programs. So, they were bound to work themselves, including the editing of the subtitles to fit the program (Gottlieb, 1990).

The television programs were on tape in the 1990s. The diskettes with a time code were used to store the subtitles. It was ensured that the subtitles appeared at the correct time (Gottlieb, 1990). It was the subtitler who would receive the tape with the program and a manuscript (which might or might not be complete). The subtitler would then view the tape and read manuscript. Then, split it into pieces, and spot the problem area. Finally, the subtitler would decipher the program and code it with the appropriate time codes (Gottlieb, 1990). Gottlieb (1990) points out that one of the major drawbacks of the subtitling industry was that the subtitlers were rewarded with an extra fee or had an

extended deadline if the translation turned to be quite difficult. However, they were not financially rewarded anything for the coding work they did (Gottlieb, 1990).

In the field of audio-visual translation, the subtitling method that has achieved much popularity during the most recent thirty years is pivot translation. This method of subtitling is quite cheaper than that of ordinary subtitling. However, it produced the lower quality subtitles. According to Gottlieb (2005) the pivot method of translation is used in the case when the subtitles are simply translated into one language, the pivot language, which is quite alike to languages in other countries close by, and saved with the accurate timing of the subtitles. Audio-visual translators in the other countries then translate and rephrase from the pivot language exclusive ever seeing the original, which means there is no involvement of the technical work and for that reason it is cheaper (Gottlieb, 2005). However, there are demerits of this method of subtitling. Gottlieb (2005) mentions that in the pivot translation there is a repetition of the errors and unacceptable features of the source language, incompatible segmentation and inferior layout and cueing are transferred into the target language.

It was in 2005 that the technological advancement took another stride. Audio-visual translators used Windows-based subtitling software and digitized TV input instead of video tapes. Translators acquired an easy access to cueing facilities and spellcheckers. In addition to the facilities of their workstations, now translators can use online dictionaries and the internet (Gottlieb, 2005). Regardless of the technological advancements, the value of the subtitles was still not always most advantageous. The main reason behind that is the fact that working conditions have declined in the profession through the years. It can well be explained in the words of (Gottlieb, 2005) that the most talented people are usually least concerned in underpaid jobs. It has been further observed by Gottlieb that TV stations do not recognize that if they expend more cash on salary for the subtitlers, they might create better subtitles, which would make them stronger in the competition for the viewers (Gottlieb, 2005). Cintas & Remael (2007) assume that some do not regard subtitling to be authentic translation due to the limitations of the process. This assumption may compel companies not to spend money in competent translators and that may be a cause for the inadequate quality of subtitles.

According to Cintas & Remael (2007), the subtitling process for the DVD industry consists of the following steps in the present day. Initially, a client orders the commission of a certain film or program to be subtitled. After that the film or program is watched carefully and verified with the list of dialogues to ensure its completeness. The list of dialogue can be either more or less complete or not available at all. In such case, the subtitler may be able to explore the script for the film or program on the internet, but this may also lack completeness and should be verified (Cintas & Remael, 2007).

On the other hand, the subtitler may obtain the entire list of dialogue and no copy of the film (the production company may not want to release it or it may not be complete). However, but the list of dialogue will come with a spotting list and condensed dialogue, which makes it easier, but limits freedom in the translation (Cintas & Remael, 2007). Occasionally the subtitler can opt for the screenplay of a film and it can also be downloaded in the case when no dialogue list is provided (Cintas & Remael, 2007). By the time a working copy is prepared, the program is cued or spotted (meaning that the in- and out- times are coded in), and after that it is translated into target language. The authors suggest that all this is prepared by skilled and qualified translator, but this may not always be the case (Cintas & Remael, 2007).

A subtitler may be asked by the firm to just translate the dialogue into target language. After that technician may be assigned the task to adapt the translation of the source language to the subtitles in the target language (Cintas & Remael, 2007). If the subtitler has sufficient time then he is advised to watch the entire film or program and prepare notes prior to embarking on translation (Cintas & Remael, 2007). Finally, a proofreading takes place and the entire translation is required to be verified for synchronization with the images, dialogue, and subtitles (Cintas & Remael, 2007).

In some cases, the reality may be different to some extent and the subtitler handles all the aforesaid responsibilities. However, but in other cases these roles of subtitler are distributed among three different people, namely a spotter, a translator, and an adaptor (Cintas & Remael, 2007).

Cintas and Remael (2007) highlight that this way is also becoming more frequent in TV and cinema. They also point out that it is quite economical for a production company to get the services of one company to prepare all the subtitles in all languages and it is inexpensive to generate a master file with the cueing times for all languages. Thus, the tasks of spotting and translation are still different in the DVD industry (Cintas & Remael, 2007). This looks an awful idea as it will needlessly create low quality of the subtitles.

It is suggested that all the tasks involved in audio-visual translation should be accomplished by a qualified and trained subtitler who has an ample access to both the film and the dialogue list so as to ensure the best possible quality of the subtitles. Gottlieb (2005) supports this statement with his concept translation parameter. He propound that it makes a lot of difference if a subtitler executes all subtitling functions, or if he only carries out the verbal transfer. He further states that the translator only carries out verbal transfer when he is subtitling for the cinema. Whereas he makes the entire target-language version when subtitling for TV or DVD and for that purpose he himself connects the verbal transfer to the program or DVD. He also says that the latter produces the best linguistic and aesthetic results (Gottlieb, 2005).

There have been a lot of changes in the film and TV industry as we have entered the digital age with experience, and maybe especially with technological advancements. Thus, the subtitling industry looks extremely changed than it did thirty years ago. VHS has replaced DVDs and computers are used for all the work pertaining to subtitling (Cintas & Remael, 2007). Today, Subtitlers need a computer, a subtitling program, and a digitized version of the film or program and they can accomplish all the tasks from cueing to adaptation. Moreover, the available subtitling programs also have volume and spellcheckers to assist translators in their work (Cintas & Remael, 2007).

2.5 Technical Points of Subtitling

Most of academics such as De Linde and Kay (1999), Delabastita (1989), Gottlieb (2005) and Diaz-Cintas and Rameal (2007) agree that in terms of the limits of time, a

subtitle has a minimum period of a second and a maximum duration of six seconds on screen. Nevertheless, there is a direct relation between the duration of a subtitle and the number of characters that it can contain, so that it can be read. These restrictions are grounded on an average reading speed. The same amount of text cannot be read if there are six seconds or less. It is estimated that the existing average reading speed is three words a second. So to read a whole subtitle of two lines and 70 characters four seconds is needed for at least to read twelve words. Fewer characters must be calculated if there is less time.

The process of subtitling carries a technical part that is the spotting of the subtitles, the time in which the subtitles appear and disappear on the screen is always calculated, so that synchronization occurs with the audio-text.

The duration of the subtitles and the changes of the camera shot which give the image must be taken into account. When a change of shot is produced, the viewer tends to return to lowering their view and re-reading the subtitle, so one must respect, where possible, the shot and scene change.

According to Luyken, et al. (1991) differences and similarities between the two forms of translation i.e. written translation and subtitling can be summarized as follows: Firstly, spotting, 'this technical procedure is found in subtitling but not in written translation', secondly translation (adaptation). This phase is found in the two forms of translation but with an extra procedure due to the nature of subtitling. Thirdly, simulation which is just done in subtitling. Finally, correction of mistakes and modification of the text 'this step is also important in written translation for the same purposes'.

For many academics, subtitling has not only the common translation problems such as the problem of equivalence at word level and above word level in addition to the problem of non-equivalence, but also the specific problems and constraints. Gottlieb (1992) for example, states different terminology and clarifies that subtitlers compromises both formal quantitative and textual qualitative constraints.

Ghaemi and Benyamin, (2010) give an explanation for these constraints, "*textual constraints are those imposed on the subtitles by the visual context of the film, whereas*

formal constraints are the space factors (maximum of two lines and thirty-five characters)”.

Unlike written translation where there is no shift in the mode between the source and the target language, the core problem in subtitling according to Schwarz (2003), is caused by the difference between the speed of the verbal language and the speed in reading; both necessitate a decrease of the text.

2.5.1 Formation of Subtitles

According to Aaron (2006), Subtitles, captions, subheadings, all refer to the same tool used in business correspondence, videos, films, documentaries and on company websites that help organize content for benefit of the readers. They are the ‘mini-titles’ which complement a document's primary title. Incorrect use of subtitles can make an effective writing into more of a distraction than an aid. Applying a few tips and guidelines will help to write subtitles like:

- (a) Knowing the topic and audience. Understanding the objective for the writing as a whole, and what main points are supposed to spotlight. Concentrating on points that will reveal practical information for readers. For example, "Three Ways to Avoid Wasting Time at the Office" would get the attention of professionals facing high demands on their time. Write subtitles that best fit your industry and that speak to the topic at hand.
- (b) Writing clear and pointed subtitles. By scanning through all the subtitles, the reader should quickly know the gist of what you are talking about, and be able to see a logical progression of ideas. Using bold-faced type for the subtitles. Avoid generic subtitles such as "Introduction" and "Conclusion." Being creative and always striving to stir and keep the readers' attention.

2.5.2 The Process of Subtitling

According to Kelly O’ Donovan (2018), these elements are important in the process of subtitling:

- (a) Timing is crucial. A subtitle has a minimum duration of a second and a maximum duration of 6 or 7 seconds on screen. There is also the reading speed

parameters. Reading speed is the relation between the duration of a subtitle and the number of characters that it can contain so that it can be read.

(b) The subtitles should appear as the characters starts speaking and should disappear when they stop, so that they are synchronised with the audio. Also, the shot changes must be taken into account.

(c) The space which we have in our translation is limited to 2 lines of subtitles. Each line contains 35-42 characters (depending on the specifications). This includes spaces. The subtitle is formed by 2 lines.

The ideal result is that the subtitles are attuned with the audio, in such a way that they sound natural and fluent, so much so that the viewer is undisturbed by the subtitles and almost unaware that they are even reading.

2.5.3 The Phases in the Process of Subtitling

The process of subtitling consists of the following phases:

(a) **Spotting:** The process of defining the in and out times of individual subtitles so that they are synchronized with the audio, and adhere to the minimum and maximum duration times, taking the shot changes into consideration.

(b) **Translation:** Translating from the source language, localizing and adapting it while accommodating the characters permitted according to the criteria.

(c) **Correction:** sentence structure, comprehension and overall flow of dialogue. The text must be a natural text, which flows with the same punctuation, spelling rules and language conventions. The subtitles must be split so that they the viewers can easily understand them. Above all, they must not distract the viewer. Some of the basic principle criteria are: punctuation, line breaks, hyphens, ellipsis and italics.

(d) **Simulation:** After spotting, translation and correction, the film must be reviewed in a simulation session: a screening with the subtitles on the video screen just as they will appear on the final product. Modifications of text and timing can be made during the simulation.

In conclusion, subtitling is a form of translation as it has the same key features of the translation process, with extra technical restrictions. These technical restrictions and other constraints such as linguistic and cultural have started to generate a considerable attention in research lately to understand the nature of this form of translation and find possible solutions.

2.6 Challenges Faced in the Subtitling

The job of the subtitlers is more complex than the job of the translators as subtitles are very limited in time and space. To cope up with this the dialogue's content is reduced. Not just that but the content is supposed to be interpreted, translated, and the subtitles need to be timed or spotted carefully in order to match the content of the dialogue. It requires more practice and training. All types of the translation including subtitling face same challenging zones like cultural and linguistic complications, with added technical restrictions in the audio visual translation more than the written translation, and this produces further more challenges for the subtitlers.

The main challenges that make the subtitler's job more complicated are:

2.6.1 Linguistic Challenges

The problems include the issues of lexical choice, collocations and syntax. These issues occur because of the measure of the changes that are between English and Urdu at the level of the structure. As stated by Menacere (1999), certain areas of the practice can be lexicalised and distributed entirely in different way. Like words with no equivalents or which are unknown. The collocation of the words is different in English and Urdu. For subtitlers these all difficulties create great challenge when technical limitations encounter and they considerably effect.

2.6.2 Difficulties Relevant to the Culture Specific Content

The greatest challenge is to bridge up the cultural gap of SL and TL. This gap seems very substantial in the subtitling while translating the cultural content like proverbs, idioms, swear words, humour, names of food, cultural events and places.

As stated by Nida & Reyburn (1981), cultural gap always produces the most extensive misinterpretations among readers. The difficulties and problems increase significantly when languages to be translated and subtitled have the least cultural similarity like English and Urdu.

2.6.3 Technical Challenges

These are the problems connected to the appearance of the subtitles like distribution and font typeface, colour, speed, font size, number of the subtitles lines and number of the words. De Linda & Key (1999) claim that the content of the dialogue has to be concise to get adequately fit in the limited space offered on screen and the ability of reading of different viewers. So the subtitlers should be mindful of the technical aspects like the constraints of space. The word count implies certain constraints while subtitling. Therefore it is essential that such difficulties and problems must be investigated in order to improve subtitling.

As suggested by Orero (2004), segmentation involves the breaks of line within the subtitles; it is a significant factor for the subtitling as it assists good comprehension and improves the reading ability if the segmentation and subdivision is done in a verb phrase or noun other than minor units of the clauses or sentences. Typically, good segmentation is based on the production of syntactically well-organized sentences. Segmentation and spotting can also add to the interpretation of the prosodic sense of the passage Diaz-Cintas (2008).

Ivarsson (1998) claims that language is not just limited to a dialogue. He mentions that when vocabularies, gaps and different intonation are used for presenting the dialogue of the actor in the film, the result of it is most of the time unclear. Baker, et al. (cited in

Ivarsson, 1992:5) argued that creating perfect subtitles is like searching for the Holy Grail. The difference in the features of both spoken and written languages suggest that perfect accuracy of both cannot be achieved.

According to Tveit (2004), the subtitling is very significant even for those individuals who understand all dialogues but still they can find a great difficulty in reading subtitles that can create a big trouble. He thinks that subtitling is the distracting element and he refers this to the eye-tracking. He commends that the subtitles should be shortened maximum. Furthermore, he suggests that one-liner subtitles should be used as much as possible. The reduction is done because of eye-tracking. Restraints of time and space obviously result in the loss of meaning; to be exact these are technical constraints.

The transfer from spoken dialect into the written dialect is a great challenge faced by the subtitler. Diaz Cintas & Rameal (2007) argue that slangs and dialects are typically categorized by fixed lexical structures, unusual grammar, and distinctive pronunciation. Therefore, any dialect must be set within the geographical and social layout of target culture. Then an option should be set keeping its function in mind whether to imitate it in the subtitles or not.

One of the suggested solutions to overcome this challenge is that written dialect should be used instead of using a standard modern language and translation should be done from source language spoken dialect to the target language. On the other hand, this strategy has been strongly objected by several scholars. Karamitroglou (1997) objected using local dialects in subtitling and claims that dialects should not be used unless they have written known forms. Jaskanen (2001) has also argued that usually dialects are quite challenging for the viewers to read. There is another objection by Assis Rosa (2001) who claims that subtitling faces challenge in generating cultural and linguistic equivalence between source text and translated language. The researcher recommended that there is no requirement to produce another obstruction as the native speakers usually prefer formal written standard over non-standard informal speech which is according to her “pushed to the edge”. Thus, it can be concluded that it is not preferable making use of dialects in subtitling as it is always hard to read.

Phrases and words related to culture are another challenge faced by the subtitlers (Ivarsson, 1992; Tiveit, 2004; Perez-Gonzalez, 2014). The researchers highlight that cultural specific concepts that the subtitlers have to deal with are idioms, food, birth, proverbs, kinship, religious beliefs marriage etc and these are the most difficult areas in audio-visual translation especially subtitling. In most of the cases, these concepts cannot be translated literally and they demand proper strategies and techniques to be translated appropriately.

Humor is a significant part of the everyday language and an essential part of the films and any literary work. It is deep-seated in the particular linguistic and cultural context. Apart from that, it is a crucial part of the mass entertainment and intercultural communication. Spanakaki (2007) claims that in every language there are different jokes which provide similar meaning semantically but in the terms of culture and pragmatics; there is a loss of cultural meaning that turns the joke incapable to be translated as sense of all the jokes cannot be transferred through any method.

Al-Himeiri (2014) has highlighted some instances of distortion of original dialogues of films. Producing the subtitles of good quality is the primary duty of a subtitler as claimed by Mueller (2001), regular training and evaluation of subtitlers are central issues which should be considered by the subtitling companies. Good subtitles must be smooth, well organized, and fluent to be read without any effort by the audience and they should not distract the attention of the viewers.

According to Diaz-Cintas (2001) the low quality of the subtitles is relevant not only to the inefficiency of subtitler but also to the lack of the good dialogue list like jokes explanation, pun, different meanings of the words, colloquialism, or various interpretations of the one meaning. This list is usually given to the subtitlers by the companies of film (Diaz-Cintas 2001). Though, it is stated that expert and skilled subtitlers can handle the dialogue list.

Similarly, James (2001) discusses the importance of the provision of the good quality source language script of the film as it helps the subtitler to avoid uncertainty and

bridge the gaps. Moreover, it clearly translates the dialogue of the film in a better way. Minchinton (1987) claims that dialogue lists usually guarantee quicker and good work. Wordlists in dialogue lists for television or film, scripts, will definitely ensure accuracy of the translation, faster work, and greater appreciation by the audience.

The major objective of subtitling and translation is to create the similar effect of source language message on target language readers and audience. The decision of the amount of adaptation or domestication by translator is affected by this objective of similar effect. The TL audience can enjoy and recognize the cultural items formed by the members of the different national group though it would be possibly linked to it as those people who consider that culture as their own and consider that they live within that group (Maher, 2007).

The production of coherent and cohesive subtitling is another important and challenging area in subtitling. According to Baker (1992), cohesion is the link of apparent relations which connect expressions and words to rest of the expressions and words in the text, and the coherence is a link between conceptual relations which are in the text. Sanford (2006) claims that coherence is the basic property of the text when every part of the text is linked to another part by a relation to make a discourse coherent.

2.7 Studies Conducted on Subtitling

There are a number of studies exploring the challenges faced by the subtitlers while translating the source text into the target text (Pedersen, 2005; Cordella, 2006; Marashi & Poursoltani, 2009; Lu, 2010; Matamala, 2010; Ghaemi & Benyamin, 2011; Altahri, 2013; Bianchi, 2015)

Every language is culture bound and rendering the culture in the translation in general and subtitling in particular posed challenge to the translators. In order to investigate the impact of culture on subtitles, Pedersen (2005) applied Extra linguistic Culture-bound Reference Transfer strategies in his study. The strategies focused in the study were: ‘Retention’, ‘Specification’, ‘Direct Translation’, ‘Generalization’, ‘Substitution’, and ‘Omission or the use of an Official Equivalent’. The researcher also

investigated process of subtitling in order to explore the parameters that influence the subtitler's choice of strategy and those parameters were: 'Transculturality', 'Extratextuality', 'Centrality of Reference', 'Intersemiotic Redundancy', 'Co-text', 'Media-specific Constraints', and 'Para textual Considerations'. The study proposed that the existence of a truly unsolvable culture-bound translation problem was improbable (Pedersen, 2005).

Producing an ideal translation in subtitles is not possible as subtitlers have to omit and condense the material from source text in order to maintain certain effects in the subtitles. While exploring the linguistic features that are mostly omitted in the documentary, Cordella (2006) analyzed the subtitling of a documentary *Los niños de Rusia* "The Children of Russia". The researcher investigated (a) the misrepresentation of the original text caused due to condensation or omission and (b) the usefulness of condensation in conveying the information from the source text. Based on discourse analysis approach, the study explored that how the illocutionary force of a communicative act is conveyed in the English subtitling. The researcher transcribed the natural speech of two Spanish women in the film (who were recurrent interventions in the film) and identified the subtitles that were shown on the screen simultaneously. While analyzing the script, the use of condensation / reduction was mainly focused and meticulous attention was paid to those utterances that miss the illocutionary force in their transformation from speech into the written form. It was revealed in the study that the subtitlers considered the repetition of linguistic features redundant and therefore favored deletion of these forms regardless of their illocutionary force. The researcher concluded that the strategies of deletion and condensation in subtitling resulted into the production of an impoverished version of the original text (Cordella, 2006).

Translating the spoken language into target language on the screen poses certain challenges to the subtitlers and ultimately they have to adopt various strategies to overcome these challenges. Marashi & Poursoltani (2009) attempted to identify the common subtitling strategies from Farsi into English employed in Iranian feature films and determine which strategy is the most frequent and which least. The study reported on an analysis of subtitling strategies, and carried out comparative analysis on Farsi-English

parallel corpora with 1469 frames. The research materials were two corpora of the Farsi audio-scripts of twelve Iranian feature films along with their translations in English in the form of subtitles. The researchers compared, contrasted, and analyzed the Persian and English subtitles frame by frame by applying typology of subtitling strategies proposed by Gottlieb (1992). The study revealed that that all the Gottlieb's (1992) proposed strategies except "Transcription" and "Expansion" were used in the Persian to English translation of subtitles. It was noted in the analysis that the translator extensively applied the strategies of "Transfer" (46%) and "Paraphrase" (33%) which authenticates the appropriateness of the subtitles. Least amount of share added by the strategies of "Decimation" (0.5%), "Deletion", "Expansion" (0.33 %) and "Transcription" (0.2%) in corpora further underlines the appropriateness of subtitles within the typology of inter-lingual subtitling strategies proposed by Gottlieb's (1992) within the domain of Persian into English translation (Marashi & Poursoltani, 2009).

Constraints of time and space compelled the researcher to adopt the variety of translation strategies. While analyzing the English subtitles produced for the Taiwanese movie *Cape No. 7* Lu (2010) investigated the translation strategies enabling the target audience to receive the same message of the film as the source audience. The researcher analyzed the data by means of analysis diagrams and pointed out that the translator mostly preferred to use the **paraphrasing** strategy in translating slang and humour, and the **synonymy** strategy in conveying swearing. Moreover, the translators often strengthened swear words rather than toning them down in the English subtitles. However, when subtitling humorous scenes, the translator preferred to incorporate two strategies to deal with the cultural barriers when conveying the humorous effect. It was further highlighted in the study that translator considered the *Paraphrase* strategy to be the most efficient strategy for maintaining culture specific information, and that pragmatics and accuracy were the translator's most important criteria.

Subtitles of science documentaries posed the terminological challenges to the subtitlers. Matamala (2010) conducted a study to explain a few of the foremost terminological challenges audio-visual translators have to counter while dealing with the translation of science documentaries, especially in the English-Catalan combination. The

data of four science documentaries, each lasting approximately 50 minutes, was selected to highlight the terminological problems that audio-visual translators have to resolve. The researcher identified certain challenges like identifying a term, understanding a term, finding the right equivalent, dealing with the absence of an adequate equivalent, solving denominative variations, choosing between *in vivo* and *in vitro* terminology, and overcoming mistranscriptions.

Producing accurate transfer of the source text into the target text has never been an easy task for the translators and interlingual strategies help the translators to produce better subtitles. Ghaemi & Benyamin (2011) conducted the study to find out the interlingual strategies employed to translate English subtitles into Persian and to determine the frequency of these strategies. In this comparative, descriptive, non-judgmental analysis of an English-Persian parallel data, the researchers applied Gottlieb's (1992) classification of subtitling translation strategies on the English audio scripts of five movies of different genres, with Persian subtitles. It was noted in the study that the strategies proposed by Gottlieb (1992) were applicable to the data with some degree of variation of distribution among different film genres. It was further highlighted in the study that the strategy of "*Transfer*" was most frequently used with its contribution as 54.06% to the entire data and the strategies of "*Transcription*" and "*Decimation*" were the least frequently used strategies both with their contribution to the entire data as 0.81%.

Subtitling, as all other types of audio-visual translation, has always been influenced by cultural factors, and in turn subtitles have influenced their target readers. The close interrelation between language and culture in interlingual subtitling may raise problems, or challenging issues in translating cultural references from oral dialogue into written subtitles. Altahri (2013) investigated the problems and strategies involved in the Arabic subtitling of the cultural references in the Harry Potter movies in Arabic. The main objective of the study was to determine which factors and strategies play a significant role when subtitling Harry Potter movies for children in the Arab world. The researcher adopted a descriptive approach within the discipline of translation. It was concluded in the study that there is a complexity of cultural, ideological, and technical

aspects which have significant influence on subtitlers when subtitling for children, in particular from English into Arabic. The analysis revealed that the Arabic subtitlers preferred to use more strategies than others in dealing with cultural references.

Instances of text manipulation are expected in the production of subtitles. While analyzing the Italian subtitles of the two science documentaries produced in English language Bianchi (2015) highlighted the linguistic elements that were manipulated in the selected documentaries. Initially the researcher compared the Italian subtitles with the English audio in order to spot the subtitling strategies adopted in the material of the selected documentary. On the basis of the strategy applied, the researcher classified the subtitles and observed the linguistics element involved in each strategy. The analysis of the data revealed that there were some instances of text manipulation that corresponded with the well-known needs in subtitling of shortening and simplifying and some instances were a voluntary attempt to increase the level of formality of the text. It was concluded in the study that the observed shift in the tenor of discourse represents the translators' attempts to adapt the text to Italian culture and that achieving greater formality should be considered a driving force in the subtitling of science documentaries from English into Italian, on a par with clarifying, simplifying and shortening (Bianchi, 2015).

Highlighting the appropriateness of the translated text has been main concern of the current study. Gottlieb's (1992) model of interlingual strategies helped the researchers to measure the appropriateness of the subtitles and there are some of the studies analyzing translated text of the subtitles through aforementioned model (Dehbashi-Sharif, & Sohrabi, 2015; Jin, 2017).

While measuring the appropriateness of the text translated from Persian to English, Dehbashi-Sharif & Sohrabi (2015) applied the strategies that Gottlieb (1992) offered in his subtitling typology. The researchers investigated the distinction between the strategies that various Iranian translators applied in English subtitling of the selected TV series. Within the framework of the translation strategies proposed by Gottlieb, the researchers compared, contrasted, and analyzed the Persian and English subtitles frame by frame. The data analysis revealed that the translators applied almost all the strategies

proposed by Gottlieb (1992) except *Transcription* and *Expansion*. It was further noticed in the study that the strategy of *Transfer* was the most commonly used and Paraphrase strategy was the next common in the selected data (Dehbashi-Sharif, & Sohrabi, 2015). On the other hand, Jin (2017) conducted a comparative analysis of film subtitle of English to Chinese language based on a case study of 15 popular animation films. The researcher proposed the hypotheses that effective translation is contingent on the use of popular expressions within contemporary culture. The researcher built a parallel data (as the main research tool) comprising 15 sets of animation film subtitles. The study revealed that there was frequent use of the strategies of Paraphrase and Transfer.

The researcher explored the studies conducted on English subtitles of Urdu audiovisual productions and noted that there has been no significant work published so far. Dealing with audiovisual translation in general and subtitling in particular inspired the researcher to analyze the documentaries of Sharmeen Obaid Chinoy, Oscar Award winning productions, in order highlight the translation strategies are used in the subtitles of the selected documentaries and measure the appropriateness of these subtitles with the model of translation strategies proposed by Henrik Gottlieb (1992).

2.8 Gaps in the Literature

The conclusion which could be drawn out is: Henrik Gottlieb (1992) has classified the subtitling limitations in two types, one of them is: the formal that is quantitative and the other one is the textual that is qualitative. The formal limitations are technical like space and time factor, while the textual limitations are relevant to the visual context of any program. These limitations are not fully explored with Urdu language that has different writing system and changed characters and different culture as well.

It is claimed that handling subtitling challenges and limitations require competent and efficient subtitlers with specific criteria like understanding closer to the native speaker level, listening to the most of the registers of source language, a suitable degree of the written competence with the target language, wide-ranging vocabulary in the language, the necessary familiarity and efficient knowledge of source and target language

and target language culture and its references, trainings, experience, appropriate study and proper skills of grasping the incomplete sentences, irony, body language, and puns, etc. (Gottlieb, 1992) and (Likao,2011).

The current studies in this field stressed the significance of increasing the quality of the subtitling and recommended that still there is lack of research in this area moreover the challenges and problems of the comprehension of the subtitled programs must be further examined (Suzanne & Tiokou, 2015).

The non-existence of empirical studies from Urdu to English subtitling was a major gap. Research in the area of subtitling generally is scarce and in Pakistan it is not found at all. Some studies are found in the regard of translation but none in the subtitling. Few Pakistani TV channels use dubbing and subtitling since the use of satellite started in Pakistan and imported media use started increasing in Pakistan. Subtitling in Pakistan is not new at all. The very first type of audio-visual translation that was used for the foreign films and programs was the subtitling as it is faster and cheaper than any other types of audio-visual types.

In the conclusion, the research on the subtitles of Urdu to English suggests following gaps for the further investigation:

- (a) As compared to other types of translation, no research has been found on the subtitles in Pakistan.
- (b) There are no perfect and particular theories of subtitling, techniques or strategies.
- (c) There is unavailability of the research that involves public viewers as the subtitling consumers or there is lack of viewers- oriented studies.
- (d) No Urdu to English subtitles framework for the practitioners and researchers has been set up or found.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Introduction

This chapter covers the account of method employed to carry out the study. The sub sections of the chapter will contain research design and highlight the research method used for the current study. It will provide a comprehensive rationale on the selection of research sample. It will also discuss the method used for data collection and tools employed to analyze the data.

3.2 Conceptual Framework

Drawing on such disciplines as linguistics, critical discourse analysis and literary theory the researcher has taken translation studies as her main conceptual framework. Translation studies itself is an interdisciplinary subject comprising elements of the humanities, social sciences, history and political theory. The current study focuses on the analysis of subtitles of Ms. Sharmeen Obaid Chinoy's documentaries and aims to find out that how far the source text been appropriately translated in the subtitles of these documentaries. After the advancement in the field of translation studies, audio-visual translation has emerged as a major area for the researchers to explore and subtitling becomes one of the most popular fields of audio-visual translation.

3.3 Theoretical Framework

The main objective of the current study is to highlight the appropriateness of the translation of the source text in the subtitles of the documentaries within the Henrik Gottlieb's typology of subtitling strategies. In the current study, Henrik Gottlieb's (1992) strategies of subtitling i.e. *Expansion, Paraphrase, Transfer, Imitation, Transcription, Dislocation, Condensation, Decimation, Deletion and Resignation* will be used as theoretical framework to explore the translation of documentary subtitles.

The theoretical framework links the particular research questions of this study to the larger theoretical constructs and it helps illustrate the fact that the findings of this study can illuminate the broader issues of audio-visual translation and can be built upon by the future researchers. Hence, the theoretical framework has acted like a map giving direction and coherence to the present research as well as explaining its methodological assumptions.

Lastly, the research framework has provided the researcher with essential theoretical foundations to advance the analysis of subtitles of the documentaries. Apart from that, it has also helped the researcher to achieve a sufficient amount of specificity in order to maintain a sharp focus on the study.

3.3.1 Appropriateness of the Model

The subtitles of the selected documentaries of Chinoy are analyzed through Gottlieb's model of translation strategies which is authentic, compact and comprehensive. It is widely used for the analyses of subtitles in the field of audio visual translation. Being specific for subtitling it has acted like a map giving direction and coherence to the present study. It has provided the researcher with essential theoretical foundations to pursue the analysis of subtitles of documentaries. It has also helped the researcher to achieve a sufficient amount of specificity in order to maintain a sharp focus on the study.

3.4 Research Methodology and its Rationale

The current study is an analysis of the subtitling strategies used by the subtitlers of the selected documentaries produced by Ms. Sharmeen Obaid Chinoy and it will be conducted on a comparative, descriptive procedure, which will be carried out on an Urdu - English parallel material of four documentaries. The material comprised 84 minutes and 36 seconds of film dialogues in Urdu and 84 minutes 36 seconds of English subtitles. These documentaries are based on the roles of women in the development of the society, victims of acid attacks and on the empowerment, efforts and bravery of the women. Ms. Sharmeen Obaid-Chinoy was awarded with Oscar Award in 2012 on the basis of a documentary 'Saving Face' this documentary and other documentaries selected for the analysis were circulated with English subtitles for wider range of audience. Here is the list of the documentaries:

- (a) *If You Believe* directed in 2012 translated by Faiza Shahid Khan and Zeshan Khalid
- (b) *Humaira: The Game Changer* directed in 2013 subtitled by Unknown
- (c) *Saving Face* directed in 2012 translated by Aaminah Qadir and Khubaib Latif
- (d) *Ho Yaqeen*, directed in 2012 subtitled by Eleyna Haroun and Rida Ali Fadool

To analyze the data, the researcher used the subtitling strategies proposed by Henrik Gottlieb (1992) as the theoretical framework.

In addition, to obtain the required information, the researcher followed a three-step procedure: viewing the documentaries, transcribing the Urdu utterances of documentaries and the English subtitles of each documentary, and finally, determined the strategies used in subtitling according to the aforementioned framework. The basic unit of a documentary is a frame; consequently, the unit of analysis was considered a frame in this study. A frame is defined as a word or a stretch of words in the form of subtitle, which appeared for a length of time on the screen and disappeared before another frame appeared.

In short, as the current study focused on the analysis of the subtitles of documentaries, mixed method will be applied in the descriptive research. The data will be qualitatively analyzed within the theoretical framework and will be presented quantitatively to highlight that how far the translation has been appropriate.

This appropriateness of the subtitles can be considered the exact, accurate or suitable transmission of the SL into TL. The conception of equivalence targets to the correspondence of the messages or the content between the SL and TL. Appropriateness is the exact and accurate transfer of the technical terms, meaning of the words, phrases and sentences in the target language without distorting the meaning. Less appropriate subtitles mean that words, technical terms, clauses, phrases, and the sentences of the SL are transferred accurately but the meaning is eliminated that means the fidelity of the message is interfered. Inappropriate subtitles include the content like words, phrases and clauses are transferred inaccurately, meaning is distorted even deleted and fidelity of the SL content is lost.

For finding the appropriateness, the researcher has divided translation strategies in three categories according to their functions. Following the division is mentioned in Table 3-1.

Table: 3-1 Division of Strategies to determine Appropriateness

Appropriate Subtitles	Less Appropriate Subtitles	Inappropriate Subtitles
<i>Paraphrase</i>	<i>Condensation</i>	<i>Dislocation</i>
<i>Transfer</i>	<i>Expansion</i>	<i>Resignation</i>
<i>Imitation</i>	<i>Deletion</i>	<i>Decimation</i>

In order to measure the percentage of the most appropriate text, the use of *Transfer*, *Imitation* and *Paraphrase* strategy will be counted. For measuring the percentage of less appropriate subtitles, the use of *Condensation*, *Expansion* and *Deletion* will be counted and for measuring inappropriateness the percentage of the use of *Dislocation*, *Decimation* and *Resignation* will be counted. In the examining the appropriateness the strategy *Transcription* is left out because it is used to highlight the other language that is not Urdu. As it cannot form or deform appropriateness therefore it is not brought in to the count.

3.5 Research Design

The present research is based upon a critique of the subtitles of Ms. Sharmeen Obaid Chinoy's documentaries by using Henrik Gottlieb's model of translation strategies. The critique is modelled on the following strategies of subtitling proposed by Henrik Gottlieb (1992):

(a) **Expansion:** When the source language requires explanation as some cultural aspects are not able to be retrieved in the target language then *Expansion* is used. Alternative elaboration is often in the expanded form. Number of words in target language is increased to elaborate and extend the space.

(b) **Paraphrase:** *Paraphrase* is used when the phrase or words of the source language cannot be recreated in the same way syntactically in the target language. It is an altered expression that makes comprehension and readability easier, the subtitler uses his/her own sentences. Adequate content that is semantically correct is used, alteration in the syntax is done, single addition or deletion in exact translation like direct into indirect, passive into active and vice versa.

(c) **Transfer:** *Transfer* is the complete and accurate translation of the source language. It is full expression, adequate interpretation. No deletion or addition is done in the sentence and contextual translation is done. In *Transfer* full expressions are used. *Transfer* is adequate rendering that is syntactically accurate and translated exactly the way source language is.

(d) **Imitation:** *Imitation* is to maintain the exactly same forms, usually the names of places and people. It is an equivalent and identical expression like international greetings and proper nouns. It is equivalent rendering (proper nouns, international greetings etc.) and *Imitation* of single word or phrase of target language in the source language.

(e) **Transcription:** *Transcription* is an expression that is non-standard and adequate interpretation like dialects. *Transcription* is used in the cases where the term is quite unusual in the source language like the use of a third language.

(f) **Dislocation:** *Dislocation* refers to when meaning is lost in the target language. This strategy is used when the effect becomes more important than the content. It is an expression that is differing, an adjusted content.

(g) **Condensation:** *Condensation* is an expression that is condensed, concise interpretation like it is a mid-tempo speech that has some redundancy. Word-to-word translation is not done. *Condensation* is the shortening of the text in a possible way that is least obtrusive. Sense is complete but words are reduced. Unnecessary elements are deleted.

(h) **Decimation:** *Decimation* is an extreme type of the *Condensation* where omission of the potentially important elements is done. It is an abridged expression and reduced content like fast speech, low redundancy speech. Omission of important elements is done and sometimes important information is also left out to cope up with the speed and time.

(i) **Deletion:** *Deletion* refers to the complete deletion or omission of the parts of the text. It is an omitted expression like the speech that is too fast and it has high redundancy. It is used to subtract or delete some parts of the text without changing the information.

(j) **Resignation:** It is a deviant expression and distorted content like when the speech is untranslatable and incomprehensible. It is adopted when no translation solution is found and the meaning is lost inevitably.

The researcher has taken this set of strategies in order to make the methodology more compatible and relevant to the research data. Moreover, in order to give a wider and deeper reliability to the main findings of this study the researcher has also conducted a pilot study.

3.6 Data Collection

Ms. Sharmeen Obaid Chinoy's documentaries with English subtitles have been taken as the primary data to be analyzed for this study. The data collected for this study comprises four documentaries. The main reason of the selection of these documentaries is that they dealt with the themes of the roles of the women in the development of the society, victims of acid attacks and on the efforts and bravery of women and the subtitling of these documentaries attracted the vast majority of the viewers and ultimately one of it won the Oscar Award for the producer in 2012. Moreover, the translated text of these documentaries provided many opportunities to see how the translators dealt with the challenges of translation within the model of translation strategies proposed by Henrik Gottlieb.

3.7 Pilot Study

For strengthening the reliability of the present study, a pilot study has been done by the researcher before proceeding to the main analysis. Pilot study is a 'mini form of the full-scale study' (Teijlingen and Hundley, 2001). It is a belief that pilot study offers a worthy insight into the potential mistakes, and it can give a rise to the main study success. Although the pilot study has the limited sample size, still it is a good way to check if a research method is complicated or inappropriate (Teijlingen and Hundley, 2001). Therefore, the researcher has included a pilot analysis in this research. For the pilot analysis, the strategies of subtitling proposed by Henrik Gottlieb (1992) are followed and analysis of the sample text is in the following table:

Table: 3-2 Analysis of the Sample Text

Source Text	Translated Text	Strategy
لیکن پھر بھی یہ بڑے دل گردے کا کام ہے	It is a serious act of	<i>Paraphrase +</i>
اور رات کے وقت گیارہ، ساڑھے ساڑھے گیارہ بجے	bravery to get out especially at	<i>Resignation+</i>
بالکل سنسان ہوتا ہے	night when it is very dark.	<i>Decimation</i>

The translator has paraphrased the entire text of the source language. However, he applied two other strategies also. In the ST the phrase “دل گردے کا کام” is replaced by “serious act of bravery”. According to Henrik Gottlieb’s translation strategies the replacement of the phrase from ST to TT is the result of *Resignation*. As the translator could not find the exact translation of the phrase in TT and thus it is replaced by its equivalent translation i.e. “the serious act of bravery”. Another phrase, “رات کے وقت گیارہ، ساڑھے گیارہ بجے بالکل سنسان ہوتا ہے” is translated as “especially at night when it is very dark”. *Decimation*, as per Henrik Gottlieb’s strategies, means the omission of important elements for the sake of discourse speed. The translator has omitted the time mentioned in the ST “گیارہ، ساڑھے گیارہ بجے” and the word “سنسان” by simply translating it as dark night. If the overall effect of the sentence is to be analyzed then the use of *Dislocation* strategy can be observed because here the translator has focused on the effect rather than the content.

After the pilot study of the sample the researcher decided to count the number of instances each strategy was applied and graphically present it for detailed analysis and discussion.

3.8 Results/Findings

The careful and systematic analysis of data enabled the researcher to present the findings of the pilot study and elaborated it with the main research question of the study. In the light of these findings, the researcher has also put forward various recommendations which can help translators produce better translations. Lastly, the researcher has laid down some valuable guidelines which are expected to go a long way in helping as well as motivating the future researchers.

CHAPTER 4

DATA ANALYSIS AND DISCUSSION

4.1 Introduction

The current study investigates that how far is the translation of the source text appropriate in the documentary subtitles and examines the application of Henrik Gottlieb's model of translation strategies to analyze the subtitles of the Urdu documentaries produced by Ms. Sharmeen Obaid-Chinoy. The researcher applied the analysis diagram outlined in chapter three to examine the selected documentaries. The data of the four selected documentaries has been analyzed in the subsequent paragraphs of the chapter.

4.2 Data Analysis of Four Documentaries

In the current study the researcher selected four documentaries of Ms. Sharmeen Obaid-Chinoy and analyzed them within the framework of Gottlieb's translation strategies. Each part has been separately analysed and all the strategies in the each part has been discussed after the analysis. The detailed analysis of these documentaries is presented in the subsequent sub sections of the chapter:

4.2.1 Analysis of the documentary *Hou Yaqeen*

Hou Yaqeen was produced in 2012 and it was subtitled by Eleyyna Haroun and Rida Ali Fadoo. There are total 1064 words in the source language and 773 words in the translated language. The complete text of the documentary along with its subtitles is attached as Appendix "A". The documentary was divided into 81 frames and the data pertaining to each frame has been analyzed within the Henrik Gottlieb's model of translation strategies. The entire data was divided in to eight parts for the convenience of analysis and discussion. Each part has been separately analysed and all the strategies in the each part has been discussed after the analysis.

Table: 4-1 Analysis of the documentary “Hou Yaqeen” (Frame 1-10)

Frame	Source Language	Subtitle	Strategy
1.	میں جیسے لیاری اینٹر کرتی ہوں، جو گیٹ پہ لکھا ہوا ہے ویلکم ٹو لیاری میرے سارے ڈر ختم ہو جاتے ہیں۔	When I enter through the gate that says ‘Welcome to Lyari’ all my fears disappear.	<i>Transfer</i> <i>+Imitation</i>
2.	کچرے تو اٹھا لو جانی۔	Please pick up the trash.	<i>Dislocation</i>
3.	سوٹر تو پہنو کتنی سردی ہے۔	It’s cold. Wear a sweater.	<i>Paraphrase+</i> <i>Imitation</i>
4.	چھوٹے بچوں کو دیکھ کر ہمیشہ میں یہ سوچتی ہوں کہ یہ جو انکی نیچر آج بنی ہے ضرور اسکے پیچھے کوئی نہ کوئی اینوائرنمنٹ کا اثر ہے۔	When I look at children I always feel that their nature depends on their environment and that always has an impact on a child.	<i>Expansion+</i> <i>Imitation</i>
5.	جیسا کہ کوئی کر مینل بن گیا تو کیوں بنا؟	What drives a person to become a criminal?	<i>Paraphrase+</i> <i>Imitation</i>
6.	اُس کے چائلڈ ہوڈ میں کیا ہوا تھا؟	What happened in their childhood?	<i>Paraphrase+</i> <i>Imitation</i>
7.	یہ چیز ہمیشہ سے مجھے انٹرسٹ کرتی تھی۔	These are questions that interest me.	<i>Paraphrase+</i> <i>Imitation</i>
8.	سینا کھتری پچھلے پانچ سال سے لیاری میں سکول چلا رہی ہیں۔	For the past five years, Sabina Kathari has been running Kiran School in Lyari.	<i>Expansion+</i> <i>Imitation</i>
9.	میرے یہاں کرن سکول میں ہونے میں بہت بڑا ہاتھ میرے برادر ان لاء کا ہے۔	My brother in law played a key role in getting me involved with Kiran School.	<i>Paraphrase+</i> <i>Imitation</i>

10. انہوں نے اس سکول کی بنیاد آج سے چودہ سال پہلے ڈالی تھی۔ He laid the foundation of this school 14 years ago. *Transfer*

The detailed analysis of the data highlights that the translators applied the strategies of *Transfer*, *Imitation*, *Paraphrase*, *Dislocation* and *Expansion* in the selected frames above. The strategy of *Imitation* has been used in seven frames out of ten and the instances of *Imitation* are "لیاری"، "چائلڈ ہوڈ"، "سینا کھتری"، "کرن"، "سوئٹر"، "نیچر"، "اینوائرنمنٹ"، "کریٹل"، "سکول" they are imitated as "Lyari", "childhood", "Sabina Khatri", "Kiran", "sweater", "nature", "environment", "criminal", "school", "interest", "brother in law", "enter", "gate", "welcome to". It is pertinent to mention that the instances of *Imitation* do not form the complete frame, rather it occurs in bits and pieces and it is subordinate to the other strategies. *Transfer* is used twice, *Paraphrase* is used five times and the instances of *Paraphrase* are in frames 3, 5, 6, 7, 9 the subtitler tried to convey the exact information and he was bound to *Paraphrase* the source language as he could not translate it as it is. In frame 4 and 8 *Expansion* is used as in both the frames the subtitler has added more words to explain the source language in the target language and thus they expanded the amount of words. In frame 2, the word "جانی" has been translated as "Please" which is informal to formal so it is *Dislocation* as meaning is changed.

Table: 4-2 Analysis of the documentary "Hou Yaqeen" (Frame 11-20)

Frame	Source Language	Subtitle	Strategy
11.	دیکھ کر میں نے یہ ریلائیوٹ کیا کہ نہیں کچھ کرنا ہو گا ضرور یہاں اور جب تک میں خود انوولو نہیں ہوں گی وہ چینیج نہیں ہوگا۔	I felt I needed to become involved for real change to take place.	<i>Paraphrase</i> + <i>Imitation</i>
12.	کرن سکول میں ہم لیاری کے سارے ذہین اور قابل بچوں کو جمع کر کے اکٹھا کرتے ہیں	At Kiran we induct intelligent and capable children from Lyari.	<i>Condensatio</i> <i>n</i> + <i>Imitation</i>

- | | | | |
|-----|--|--|---|
| 13. | اور ان کو پھر ہم اس لیول پر پڑھاتے ہیں کہ وہ میر ٹیپر ان سکولز میں چلے جائیں جہاں کا وہ تصور بھی نہیں کر سکتے۔ | Then we prepare them so that they can get admissions into private schools, where they would otherwise never get the opportunity. | <i>Paraphrase</i> + <i>Expansion</i> + <i>Imitation</i> |
| 14. | کرن سکول سے نکلنے کے بعد حماد، کراچی کے ایک نامور سکول میں پڑھ رہا ہے۔ | Hamad, a graduate of Kiran now studies at a private school in Karachi. | <i>Condensatio</i> n+ <i>Imitation</i> |
| 15. | جب میں چھوٹا تھا تب میں سب کو دیکھتا تھا کہ یہ لوگ کیسے ہیں، یہ لوگ کیسے ہیں۔ | When I was young, I would look at the people around me and wonder if my fate would be similar. | <i>Expansion</i> |
| 16. | میں بھی کیا بڑا ہو کر ایسا بنوں گا | Would I grow to be just like them? | <i>Transfer</i> |
| 17. | میں کہتا ہوں نہیں، نہیں، نہیں۔ | And I always hoped I wouldn't. | <i>Paraphrase</i> + <i>Deletion</i> |
| 18. | جب سبینا آئی نے مجھے چوائس کیا تو میں الگ ہو گیا۔ | When Sabina Aunty chose me, I became different. | <i>Paraphrase</i> + <i>Imitation</i> |
| 19. | جب بچے کرن سکول سے نکل کر دوسرے سکول جاتے ہیں، انہیں لیاری اور ان علاقوں میں فرق کا احساس ہوتا ہے۔ | Once the graduates of Kiran School leave Lyari, they realize that the outside world is very different. | <i>Condensatio</i> n+ <i>Imitation</i> |
| 20. | میرے سکول کے جو دوست ہیں وہ لوگ میرے گھر میں نہیں آتے۔ | My School friends do not come to my house. | <i>Paraphrase</i> |

In these frames, Transfer is seen in frame number 16.5 frames have *Paraphrase* strategy. The *Imitation* found is "سبینا"، "کراچی"، "حماد"، "سکولز"، "لیاری"، "کرن سکول"، "لیاری"، "چینج"، "کرن سکول"، "انودلو"، "چینج"، "کرن سکول"، "لیاری"، "سکول"، "حماد"، "کراچی"، "سبینا" in the subtitles these are "realise", "involve", "change", "Kiran School", "Lyari", "schools", "Hamad", "Karachi", "Sabina aunty". In the frame number 12, 14, and 19

Condensation is found. SL is reduced, but the effect is conveyed. In frame 13 and 15, the subtitle has elaborated more than SL so here *Expansion* is observed. In frame number 17, *Deletion* is used because repetition is avoided and "نہیں", "نہیں", "نہیں" is just translated as "wouldn't".

Table: 4-3 Analysis of the documentary "Hou Yaqeen" (Frame 21-30)

Frame	Source Language	Subtitle	Strategy
21	جب میں انکو بتاتا ہوں کہ ہاں میرا یہ علاقہ ہے تو وہ لوگ میرے ساتھ بہت ہنستے ہیں۔	They laugh at me when I tell them I live in Lyari.	<i>Paraphrase</i>
22	کیونکہ جب وہ لوگ بڑے ڈیفنس میں وہ لوگ فٹبال بھی کھیل سکتے ہیں	They live in big neighbourhoods like Defence where they can play football.	<i>Paraphrase+</i> <i>Imitation</i>
23	اور ہم لوگ جب کھیلتے ہیں تو ہماری تو چھوٹی جگہ ہوتی ہے ہم تو نہ چھپ سکتے ہیں نہ فٹبال کھیل سکتے ہیں۔	Our neighbourhood is too small for football or hide and seek.	<i>Paraphrase+</i> <i>Imitation</i>
24	جب ہم لوگ فٹبال کھیلتے ہیں تو ماما بولتی ہے گھڑی ٹوٹ جائے گی، بلب ٹوٹ جائے گا پیسے کون دے گا؟	When I play football, my mother constantly stops me because she's afraid that a light bulb may break and she can't afford to pay for it.	<i>Paraphrase+</i> <i>Deletion+</i> <i>Expansion+</i> <i>Imitation</i>
25	پھر ہم لوگ کچھ نہیں کھیلتے۔	So we don't play outside at all.	<i>Paraphrase+</i> <i>Expansion</i>
26	میرا نام سامعہ ہے اور میں لیاری میں رہتی ہوں۔	My name is Samia and I live in Lyari.	<i>Transfer+</i> <i>Imitation</i>
27	مجھے لگتا ہے کہ گھر سے باہر جانا سیف نہیں	I don't feel safe leaving my house.	<i>Paraphrase</i> <i>+Imitation</i>

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- 28 - سبنا آئنٹی نے ہمیں سکھایا ہے کہ کسی سے لڑائیوں میں کرنی چاہیے۔ سب کی ہیلپ کرنی چاہیے۔
Sabina aunty has taught us that we should never fight and we should always be helpful.
Paraphrase+ Imitation
- 29 مجھے لگتا ہے کہ میں سپیشل ہوں اس لیے سبنا آئنٹی نے مجھے چوز کرا ہے۔
I think I am special that is why Sabina aunty chose me.
Paraphrase+ Imitation
- 30 سبنا صرف لیاری کے بچوں کی ہی نہیں بلکہ ان کے والدین کی بھی تربیت کر رہی ہیں۔
Sabina's work does not end with children; she also works to change the lives of their parents.
Paraphrase+ Imitation

Here *Paraphrase* is witnessed in nine frames out of ten. *Imitation* of these words is identified, occurrences are "چوز"، "سپیشل"، "ہیلپ"، "سبنا آئنٹی"، "سیف"، "لیاری"، "سامعہ"، "بلب"، "فٹ بال"، "ڈیفنس"، "فٹ بال"، "بلب"، "سامعہ"، "لیاری"، "سیف"، "سبنا آئنٹی"، "ہیلپ"، "سپیشل"، "چوز" imitated as "Defence", "football", "bulb", "Samia", "Lyari", "safe", "Sabina aunty", "help", "special", "chose". Frame 26 has *Transfer* strategy. *Expansion* is witnessed in frame 24 and 25, as additional information is provided in the subtitles like in 24th frame this is additional "my mother constantly stops me because she's afraid" and in 25th frame this "outside at all" is additional. In frame 24, the word "گھڑی" is not translated and phrase "پیسے کون دے گا؟" also so *Deletion* is observed.

Table: 4-4 Analysis of the documentary "Hou Yaqeen" (Frame 31-40)

Frame	Source Language	Subtitle	Strategy
31	ماں باپ کو پڑھانا اس لیے ضروری ہے کہ ماں باپ بچوں کا فرسٹ اینوائرنمنٹ ہیں۔	It is important to teach parents because they are the child's first environment.	<i>Paraphrase+ Imitation</i>
32	تو ہم اس طرح سے چلتے ہیں کہ پہلے ماں باپ کو پڑھاتے ہیں پھر وہی ٹاپک پھر ہم بچے کو	We teach the parents the same topics we teach their children.	<i>Paraphrase+ Imitation</i>

	پڑھاتے ہیں		
33	تو جب بچہ گھر جاتا ہے تو ماں باپ کو پہلے سے پتا ہوتا ہے کہ آج میرا بچہ یہ چیز پڑھ کر آئے گا۔ اور میں اس کو ایڈڈ انفارمیشن دوں گی۔	But we teach them before so that they are aware of what the child is being taught.	<i>Paraphrase</i>
34	اور میں اس کو ایڈڈ انفارمیشن دوں گی۔	****	<i>Decimation</i>
35	سوکریٹس جو تھا وہ ایک فلاسفر تھا۔	Socrates was a philosopher.	<i>Transfer</i> <i>+Imitation</i>
36	جو خاموش بیٹھے ہیں انکی آواز سننی ہے مجھے۔	I want to hear from those who are not participating.	<i>Paraphrase</i>
37	ایکویٹیننس کس کو بولتے ہیں؟	What is an acquaintance?	<i>Paraphrase</i> <i>+Imitation</i>
38	جاننے والا۔ جان پہچان والا۔	'Someone you know'	<i>Condensation</i>
39	آگے پڑھو نعیمہ۔	Continue to read please.	<i>Paraphrase+</i> <i>Imitation</i>
40	مجھے فادرز کے ساتھ بات کرنے میں بہت مزہ آتا ہے۔	I really enjoy meeting with the fathers.	<i>Paraphrase+</i> <i>Imitation</i>

In the above frames, *Paraphrase* is seen in seven frames form ten. These are precedents of *Imitation* in the subtitles they are “first environment”, “topic”, “Socrates”, “philosopher”, “acquaintance”, “Naeema”, “fathers”. *Transfer* strategy is identified in frame 35. In frame 34, this phrase “اور میں اس کو ایڈڈ انفارمیشن دوں گی” is not translated thus *Decimation* is observed. In the frame 38, this “جاننے والا”، “جان پہچان والا” is condensed as “someone you know” therefore *Condensation* is seen.

Table: 4-5 Analysis of the documentary “Hou Yaqeen” (Frame 41-50)

Frame	Source Language	Subtitle	Strategy
41	بکا زوہ میری بات کو اتنا لہزورب کرتے ہیں۔	They absorb my message and instructions.	Paraphrase+ Imitation
42	انکے ساتھ میری ونس آنتھ میٹنگ از ایکول ٹوسکس میٹنگز ووددا مزمز۔	One meeting with them is as effective as six with the mothers.	Paraphrase+ Imitation
43	بکا ز مدرز سمجھتی ہیں لیکن ڈسین میکرز نہیں ہیں۔	Because the mothers understand, but are not the decision makers in the house.	Paraphrase+ Imitation
44	جب باپ سمجھ جاتا ہے تو وہ گھر جاتے ہی ڈسین لیتا ہے۔	When a father understands, he immediately goes home and makes changes.	Paraphrase
45	ایٹینڈنس اچھی ہے۔	Attendance is good.	Transfer +Imitation
46	میں نے ایک دفعہ زکوٰۃ کے اوپر بڑا بہت سمجھایا تھا۔ سب کو	I had previously spoken with you about charity.	Expansion
47	زکوٰۃ جو ہے ساری زندگی لینے والی چیز نہیں ہے۔	Charity isn't something you take for your entire life.	Paraphrase
48	کیا آپ کی خودداری آپ کو نہیں کہتی کہ میں جلد سے جلد اپنے پاؤں پر کھڑا ہو جاؤں؟	Doesn't your pride push you to stand on your own feet?	Condensation + Dislocation
49	اسکول کو شارٹ کرنے کی وجہ ایک یہ بھی تھی کہ میں آپ کو چمکا لگا دوں اچھی پڑھائی کا۔	I started this school to show you what a good education can do.	Paraphrase+ Imitation

50 بار بار آپ کو میں نے یہ بات بتائی ہے۔ I have said this to you many times. *Paraphrase*

Seven instances out of ten are of *Paraphrase* here. *Imitation* of these (لیزورب۔ سکس۔ ود) is done as “absorb”, “six”, “with”, “the” “because”, “mothers”, “decision makers”, “attendance”, “start”. *Transfer* is witnessed in the frame 45. The word "زکوٰۃ" is a culture specific word so here *Expansion* is identified because *Expansion* is the strategy that deals with the culture specific words. In the frame 48, the *Condensation* is observed because here the source language is compressed "جلد سے جلد" is not translated, *Dislocation* is seen as the word "خودداری" is translated as “pride” which is inappropriate translation.

Table: 4-6 Analysis of the documentary "Hou Yaqeen" (Frame 51-60)

Frame	Source Language	Subtitle	Strategy
51	جیسے ایک نشہ ہوتا ہے نا؟	To make you addicted to good education.	Expansion
52	کوئی سچا لکھ کر آئے ہیں آپ؟	Have you brought questions with you?	Paraphrase+ Imitation
53	ہمیشہ میں آپ سے کہتی ہوں چیزیں لکھ کر آیا کریں۔ مسائل لکھ کر آیا کریں۔	I have always asked you to write down your questions and concerns.	Paraphrase
54	کچھ بھی نہیں؟	Nothing?	Transfer
55	یا ذہن میں لکھ کر آئے ہیں؟	Or have you memorized the questions and come?	Paraphrase
56	ذہن میں لکھ کر آئے ہیں۔	Yes, I have memorized them.	Paraphrase
57	اس بات کی مجھے آپ سے شکایت ہے اور میں ہمیشہ بولتی ہوں کہ آپ لکھا کریں۔	I have always asked that you bring your questions with you.	Condensation
58	ہم ڈیوی لیٹ ہو جاتے ہیں، اس سے ٹاپک سے۔	We've gone off topic.	Paraphrase+ Imitation
59	میں نے ہو پس... پوچھی تھیں آپ سے۔	I was asking something.	Dislocation
60	اچھا آپ کے خواب کیا ہیں؟	What are your dreams?	Transfer

Paraphrase is monitored in five frames here and *Transfer* twice. In the frame number 51, source language information is extended so *Expansion* is seen. The *Imitation* cases in Urdu are "کوئی سچا لکھ کر آئے ہیں" and in the subtitles they are "question, topic". *Dislocation* is identified in frame number 59, source language information is not translated accurately as the word "ہو پس" is translated as "something", and this has caused inappropriateness.

Table: 4-7 Analysis of the documentary "Hou Yaqeen" (Frame 61-70)

Frame	Source Language	Subtitle	Strategy
61	یہاں ایڈمیشن ہونے کے بعد ہم نے تو جاگتے جاگتے بھی خواب دیکھنا شروع کر دیئے ہیں۔	After getting admission here, our dreams have become reality.	<i>Dislocation+ Imitation</i>
62	کیا بات ہے ماشاء اللہ۔	That is a beautiful thought.	<i>Resignation</i>
63	آپ اتنی دیر سے خاموش کیوں تھے؟	Why didn't you speak up before?	<i>Paraphrase</i>
64	ہمیں پہلے اتنی سینس تھی نہیں ایجوکیشن کے حوالے سے پر یہاں آ کہ ہمیں پتہ چلا ہے کہ ایجوکیشن ہے کیا چیز۔	We didn't know the importance of education until we came here.	<i>Condensation + Imitation</i>
65	سینس تو آگئی ہے پر سنسیرٹی ابھی تک آئی نہیں ہم میں۔	Now we understand, but have not been sincere about it.	<i>Paraphrase</i>
66	پاکستان کی تاریخ میں لیاری اتنا بدنام ہوا اتنی گولیاں چلا ہے	Lyari has gained a violent and dangerous reputation over the years.	<i>Dislocation+ Imitation</i>
67	پھر بھی آپ لیاری میں موجود ہوئے ہیں۔ صبح آٹھ بجے سات بجے۔	Yet you continue to work here. Be at 8 in the morning or 7.	<i>Paraphrase</i>
68	لوگوں کو احساس نہیں ہے	People do not recognize your efforts.	<i>Expansion</i>
69	اب تک سینا نے نوے بچوں کی تقدیر بدل دی ہے۔	Sabina has changed the lives of 90 children.	<i>Dislocation</i>
70	ہر ہفتے وہ ان کو لیاری سے باہر شہر کے	Every week she takes them to	<i>Paraphrase</i>

visit different localities in
Karachi.

Paraphrase has been monitored in four frames out of ten. *Imitation* words in Urdu are "لیاری", "ایجوکیشن", "ایڈمیشن" and in English subtitles they are "admission", "education", "Lyari". Frame number 68 is having *Expansion* as more details are given in the TL which are not in the SL. In the frame number 62, the word "ماشاء اللہ" is not translated accurately because translators could not find the equivalent word for it and it made the translation inaccurate so the use of *Resignation* is observed. *Dislocation* can be noticed in the frame number 61, 66 and 69 its detail is subsequent, in the 61st frame this part "ہم نے تو جاگتے جاگتے بھی" is translated as "our dreams have become reality", the intended meaning is distorted here. In the frame 66, the whole frame is translated differently, information of the source language is changed like "پاکستان کی تاریخ میں" is translated as "over the years" and "لیاری اتنا بد نام ہوا اتنی گولیاں چلا ہے" is translated incorrectly as "Lyari has gained a violent and dangerous reputation" because exact information is not provided. In frame 69, "تقدیر بدل" is translated as (changed the lives) here it can be analysed that translation has a different meaning therefore it is *Dislocation*. In the frame number 64, the TL information is shortened, the exact message is not translated like this part "ہمیں پہلے اتنی سینس تھی نہیں", but the main effect is presented hence it is *Condensation*.

Table: 4-8 Analysis of the documentary "Hou Yaqeen" (Frame 71-81)

Frame	Source Language	Subtitle	Strategy
71	ان کا ایکسیپویر اتنا زیادہ ہو جاتا ہے لیاری کے اندر	In Lyari their exposure to negative things is very severe.	<i>Expansion+</i> <i>Imitation</i>
72	کہ جو چھوٹی چھوٹی سہیل چیزیں ہیں نالائف کی وہ انکو نہیں دیکھ پاتے	It makes them unable to notice the simple things in life.	<i>Paraphrase+</i> <i>Imitation</i>

- 73 وہ آنکھیں کھولتے ہی، واو لئیس دیکھتے ہیں پیار نہیں دیکھتے۔ زندگی نہیں دیکھتے
From a young age, they are shown violence, not compassion.
Condensation + Imitation
- 74 لیاری کے اندران کا ایکسپویر بہت بڑے پیمانے پر ہوتا ہے
Their exposure in Lyari takes place on a much larger scale;
Paraphrase+ Imitation
- 75 وہ روڈ پر چلتے چلتے یہ لوگ ایسے لوگوں کو دیکھتے ہیں جو نشے میں پڑے ہوئے ہوتے ہیں۔
They encounter criminals and dangerous behaviour daily.
Dislocation
- 76 ان سے بات کچھ چچی ہوئی نہیں ہے بچوں سے
Nothing is hidden from them.
Paraphrase
- 77 جب ان کو زندگی کی کوئی چھوٹی چھوٹی چیزیں ہم دکھا رہے ہوتے ہیں نا۔
When we introduce them to more aspects of life.
Paraphrase
- 78 جب اپنے ایریا میں واپس آتے ہیں تو اپنے دھیان میں آرہے ہوتے ہیں پورا دن جو انہوں نے پیاری چیزیں دیکھی ہوتی ہیں نا وہی سوچتے سوچتے آرہے ہوتے ہیں۔
They return to Lyari lost in those happy thoughts.
Decimation
- 79 تو وہ جو غلط چیزیں آس پاس چل رہی ہوتی ہیں تو وہ انکے اوپر سے نظر انداز کرتے ہوئے چلے جاتے ہیں۔
They become oblivious to all the terrible things around them.
Condensation
- 80 وہ اپنے خوابوں میں چل رہے ہوتے ہیں۔
They are floating on air.
Dislocation
- 81 متلیاں گن رہے ہوتے ہیں وہ پھولوں کے بارے میں سوچ رہے ہوتے ہیں۔
Counting butterflies and flowers.
Decimation

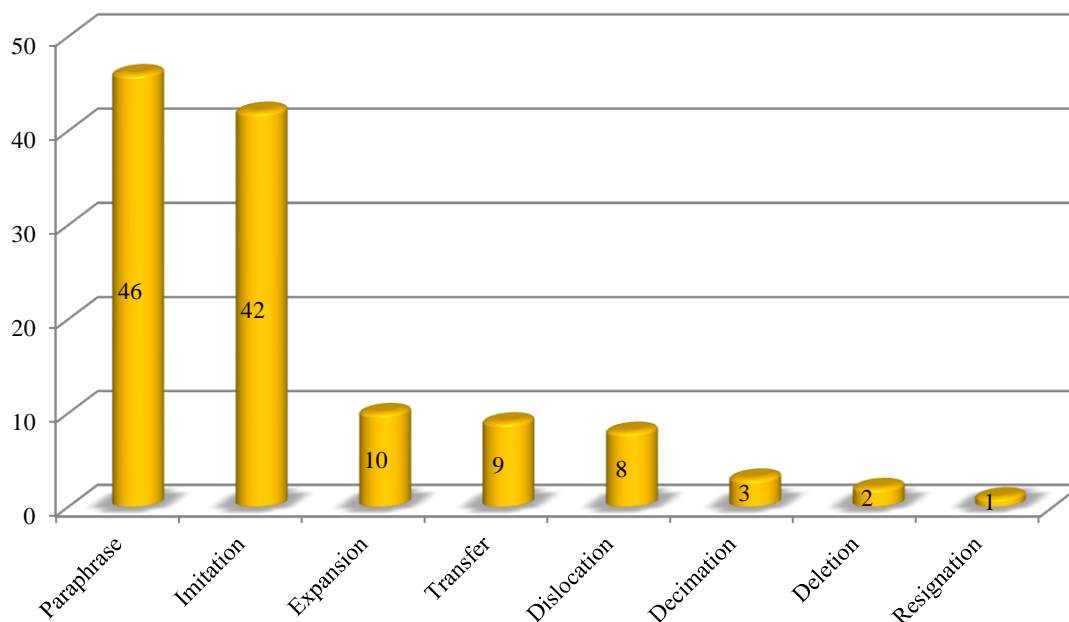
In the frames above, *Paraphrase* is seen in four frames from the ten frames. *Imitation* is identified in SL as "ایکسپویر"، "لیاری"، "واو لئیس"، "لائف"، "سپیل"، "سپیل" and in TL as "Simple"، "life"، "violence"، "Lyari"، "exposure". In the frame 61, some supplementary detail like

“to negative things” is specified which is not in the SL consequently there is *Expansion*. In 73 and 79 frames *Condensation* is noticed, its explanation is: in 73, “زندگی نہیں دیکھتے” is not translated for the purpose of compression and in 79, “تو وہ اگلے اوپر سے” and “ہوئے چلے جاتے ہیں۔” is not translated but the main thought is conveyed in both the frames. In the frames 75 and 80 *Dislocation* is noticed, this phrase of the frame 75 “ایسے لوگوں کو دیکھتے ہیں جو نشے میں پڑے ہوئے ہوتے ہیں” is translated as “criminals and dangerous behaviour”, this is inaccurate translation, the proposed meaning of SL is not given, and in the frame 80 the whole frame is mistranslated, the objected meaning is distorted and lost. In these two frames 78 and 81, the important elements are not translated so here *Decimation* is noticed like this part “ہیں تو” is translated as “اپنے دھیان میں آرہے ہوتے ہیں پورا دن جو انہوں نے پیاری چیزیں دیکھی ہوتی ہیں نا وہی سوچتے سوچتے آرہے ہوتے ہیں۔” is translated as “lost in happy thoughts”, this “پورا دن جو انہوں نے پیاری چیزیں دیکھی ہوتی ہیں نا وہی سوچتے سوچتے آرہے ہوتے ہیں۔” is ignored and in 81 this part “وہ پھولوں کے بارے میں سوچ رہے ہوتے ہیں۔” is not translated.

4.2.2 Discussion on the Analysis of the documentary *Hou Yaqeen*

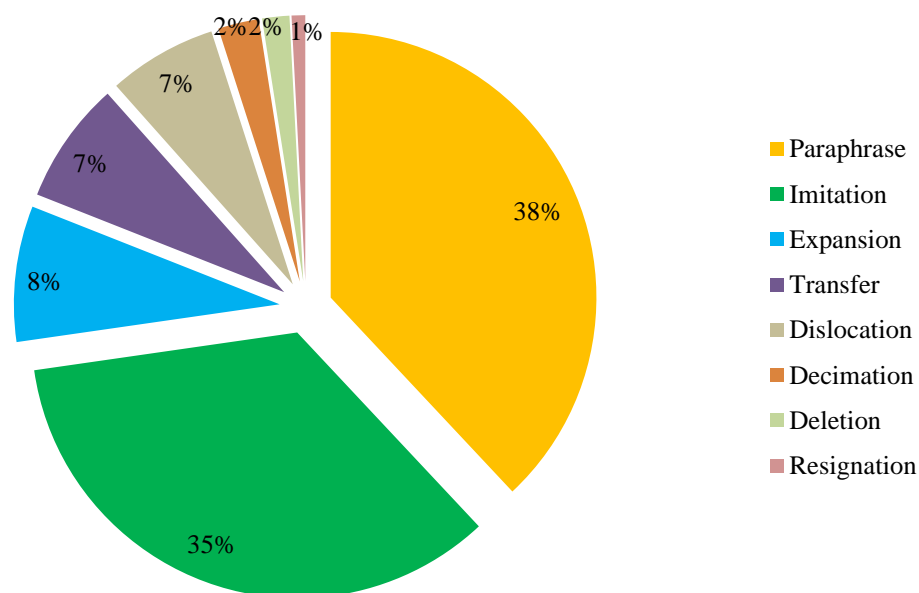
It has been noted from the detailed analysis of the documentary that the subtitlers applied the strategies of *Paraphrase*, *Imitation*, *Expansion*, *Transfer*, *Dislocation*, *Decimation*, *Deletion* and *Resignation* in the documentary. The instances of the application of each strategy is presented in the figure 4-1

Figure: 4-1 Instances of strategies applied in the documentary “Hou Yaqeen”



It points out that the subtitlers used eight out of ten strategies of translation and out of those eight strategies they applied *Paraphrase* (46) and *Imitation* (42) frequently and *Decimation* (03), *Deletion* (02) and *Resignation* (01) were applied to the bare minimum. The contribution of each strategy to the entire data of the documentary *Hou Yaqeen* in terms of percentage is presented in the figure 4-2:

Figure: 4-2 Percentage of strategies applied in the documentary “Hou Yaqeen”



It indicates that the strategy *Paraphrase* played the most part in the subtitles of the documentary *Hou Yaqeen* and its contribution was 38 % of entire data whereas the contribution of the strategy *Resignation* was 1 % being the least in the documentary. It also indicates that the strategy of *Paraphrase* covers more than one third of the entire data.

4.2.3 Analysis of the documentary *Humaira-The Game Changer*

Humaira-The Game Changer was produced in 2013 and its subtitler is unknown. There are total 1214 words in the source language and 1026 words in the translated language. The complete text of the documentary along with its subtitles is attached as Appendix “B”. The documentary was divided into 104 frames and the data pertaining to each frame has been analyzed within the Henrik Gottlieb’s model of translation strategies. The entire data was divided in to ten parts for the convenience of analysis and discussion. Each part has been separately analysed and all the strategies in the each part has been discussed after the analysis.

Table: 4-9 Analysis of the documentary *Humaira- the Game Changer* (Frame 1-10)

Frame	Source Language	Subtitle	Strategy
1	مجھے ایسا لگا کہ بارہ سال تک میں جس خواب کو دیکھتی رہی وہ ایک دن میں تعبیر ہو گیا۔	I felt like the dream that I had been seeing for 12 years came true in one day.	<i>Transfer</i>
2	جب میں یہ زمین پر آکر کھڑی ہوئی تو مجھے وہ سب لمحے یاد آ رہے تھے کہ جب لوگوں نے یہ سازشیں کی	When I came back to where it all started, I remembered all those times when people conspired against me.	<i>Paraphrase</i>
3	کہ ان کو اس محلے سے نکالو۔	They tried to banish me from the neighbourhood.	<i>Paraphrase</i>
4	اصل میں ہم لوگوں کے قوم میں بھی نہیں ہے نا	It’s not a part of our culture.	<i>Condensation</i>
5	ہم لوگوں کے کلچر میں نہیں بھیجتے سکول	We have never sent our girls to school.	<i>Condensation</i>

شروع سے ہم نہیں بھیجتے۔

- 6 یہ معاشرہ باتیں کرتا ہے۔ کہ جوان لڑکیاں
ہیں بیگ ہاتھ میں لے کر یہ جارہی ہیں۔ کہیں
اور جارہی ہیں ہزار سی باتیں ہوں گی
They question where the girls
are going with bags in their
hands. *Condensation*
+ Imitation+
Deletion
- 7 یہی مسئلہ ہے کہ ان کو اس وجہ سے نہیں
بھیجتے
This is why we don't send our
girls to school. *Paraphrase*
- 8 غیرت والی ایک بات ہے بھائی
It's a question of our honour. *Expansion*
- 9 ایک عورت ایک بچی گھر سے نکلتی ہے دنیا
راستے میں آتے جاتے سب اس کو دیکھتے
ہیں۔
When our girls leave their
homes, men stare at them. *Condensation*
- 10 بیٹیاں ہماری پچیاں جو ہیں جو شادی کر کے تو
اپنے سسرال والوں کا ہاتھ بٹائیں گی
Once a girl is married, her only
duty is to help her in laws. *Condensation*

Here in the frame 1, *Transfer* is noticed and *Paraphrase* is used in three frames. The *Imitation* is used once and the imitated word is “بیگ” used as “bag”. As “غیرت” is a culture specific word of the source language, so here *Expansion* is observed because the translated word is “honor” that is not conveying the exact sense. *Deletion* is seen as in the frame number 6; these parts “جوان لڑکیاں”, “ہزار سی باتیں ہوں گی”, “جوان لڑکیاں” are not translated at all. *Condensation* is identified in five frames out of ten like in the frame number 4 and 5, these words “اصل میں”, “تووم میں” and “شروع سے ہم نہیں بھیجتے” are not translated for the reason of reduction. Likewise, in frame 6 the main message is delivered and all words are not translated as they are in SL for example: “یہ معاشرہ باتیں کرتا ہے” is translated as “They question”, and “کہیں اور جارہی ہیں” is translated as “where-going” here meaning is changed in the TL but thought is conveyed. In the frame 9, this phrase “ایک عورت ایک بچی” is translated as “girls”, and “دنیا راستے میں آتے جاتے سب”

is translated as “men” we can see the TL forms are reduced forms. In 10th frame, this fragment “سیٹیاں ہماری بچیاں جو ہیں” is translated as “girl” so here too *Condensation* is seen.

Table: 4-10 Analysis of the documentary *Humaira- the Game Changer* (Frame 11-20)

Frame	Source Language	Subtitle	Strategy
11	اس کا کوئی فائدہ ہمیں نظر نہیں آتا	So where is the benefit of going to school?	<i>Paraphrase</i>
12	بارہ سال تک جو لوگوں کی باتیں جو فریٹریشن جو چیزیں برداشت کرتی رہی مجھے لگا کہ وہ ایک لمحے میں سب کچھ قید ہو گیا	The taunts and threats that I had been facing for 12 years seemed to vanish in that very moment.	<i>Dislocation</i>
13	اب سب کی زبانوں پر تالے لگ گئے ہیں اب کوئی کچھ نہیں بولے گا	Now they have all been silenced no one say a thing.	<i>Paraphrase</i>
14	اب صرف کام ہوگا صرف کام ہوگا	Now we will just work. Just work. .	<i>Paraphrase</i>
15	ہم نے جو سوچا ہے بس وہی ہوگا صرف	Everything will happen according to our plans.	<i>Paraphrase</i>
16	سارے پیرنٹس آکر سکول کے باہر کھڑے ہو گئے ہیں سکول کا ابھی تالا ہی نہیں کھلا	So many parents have lined up outside and it's not even time to open the school yet.	<i>Paraphrase+ Imitation</i>
17	تھوڑا صبر کر جائیں اوپر والا بن جائے گا	Please be patient after the upper floors are constructed	<i>Paraphrase</i>
18	گر میوں کی چھٹیوں کے بعد پھر ہم آپ کے کے جی دن اور کے جی ٹو کے بچے لے لیں گے	We can admit your children into kindergarten.	<i>Condensation</i>

19	ابھی تو دیکھیں اس کی امی پہلے سے جو ہیں نا میرے جو سر پے چار بال لگے ہوئے ہیں ناوہ نکل جائیں گے وہ میری بھابی ہے	If he's not admitted, his mother will pull the remaining hairs from my head she is my sister in law.	<i>Paraphrase</i>
20	آپ میرے بال نکھو لیں	You can have some of my hair then.	<i>Paraphrase</i>

In this table *Paraphrase* is used in eight frames out of ten, complete meaning is delivered with a little change in the grammatical structures. These words "پیرنٹس"، "سکول" are imitated as "parents", "school". In the frame number 12, these words "جو لوگوں کی باتیں جو فریڈریشن جو" "چیزیں" are translated as "taunts and threats" and this portion "وہ ایک لمحے میں سب کچھ قید ہو گیا" is translated as "vanish in that very moment" here it can be noticed that the translation is inaccurate and the meaning is changed hence *Dislocation* is identified. In the frame number 18, the TL form is shortened like this fragment "گرمیوں کی چھٹیوں کے بعد پھر" is not translated thus we can see that *Condensation* is used here.

Table: 4-11 Analysis of the documentary Humaira- the Game Changer (Frame 21-30)

Frame	Source Language	Subtitle	Strategy
21	اتنی کوانٹی آگئی ہے کہ اب ہمیں ہر کلاس کے چار سے پانچ سیکشن بنانے کی ضرورت ہے۔	So many children have come that we will need to make four to five sections for each class.	Paraphrase+ Imitation
22	اس دفعہ لڑکیاں زیادہ لوگ لے کر آرہے ہیں اس کارین یہ ہے کہ ہم نے ایڈمشن سے پہلے ایک اناؤنسٹ کیا تھا کہ جو ماں باپ اپنی بڑی لڑکیاں داخل کرائیں گے ان کے دولڑکے ہم فری پڑھائیں گے۔	Many people are bringing their daughters for admission because we told parents that if they enrol their daughters we will teach two of their sons for free.	Paraphrase+ Imitation
23	کتنے سال ہیں؟	How old is she?	Transfer
24	تین ہیں؟	Three years old?	Transfer
25	ابھی چھوڑو کیا مطلب ہے یار	No, leave it for now, but why?	Paraphrase
26	پڑھاو اس کو	You should send her to school.	Paraphrase
27	ابھی چھوڑو نا،	No, leave it for now.	Paraphrase
28	گرمیوں کی چھٹیوں کے بعد لے آئیں یہ سکول بن جائے گا۔	Bring him after the holidays once the school is made.	Paraphrase+ Imitation
29	نہیں نہیں انتظار نہیں کر سکتے۔	No, we cannot wait.	Transfer
30	پہلے ایک دور ہوتا تھا کہ ہم ڈور ٹو ڈور جاتے تھے اور لوگوں کو کہتے تھے کہ آپ بچے بھیجو سکول ہے	There was a time when we would go door to door and beg parents to send their kids to school!	Paraphrase+ Imitation

Over here, *Paraphrase* is used seven times from ten. *Transfer* is used three times. The *Imitation* of these words "ادmission", "free", "class", "section", "school", "door to door" is done as "admission", "free", "class", "section", "school", "door to door".

Table: 4-12 Analysis of the documentary *Humaira- the Game Changer* (Frame 31-40)

Frame	Source Language	Subtitle	Strategy
31	اور اب ہم ڈور بند کر کے کہتے ہیں مہربانی داخلہ بند ہے	Now we have to shut our door and say! Sorry admissions are closed.	<i>Paraphrase+</i> <i>Dislocation+</i> <i>Imitation</i>
32	جیسے ہی جگہ بنے گی ہم آپ کو فون کریں گے	As soon as we have space we will phone you.	<i>Transfer+</i> <i>Imitation</i>
33	پوری آبادی کو صرف سکول میں بھرنا یہ مقصد نہیں ہے نا مقصد تو ان کو کوالٹی آف ایجوکیشن دینا ہے	The point is not to just fit the whole community into the school but, to give to them quality education.	<i>Transfer+</i> <i>Imitation</i>
34	تو اس لئے تکلیف تو ہو رہی ہے نہ بولتے ہوئے لیکن مجبوری ہے بولنا پڑ رہا ہے۔	It hurts to say no, but we can't help it.	<i>Paraphrase</i>
35	اس پرانے سکول سے بہت سی یادیں وابستہ ہیں	There are a lot of memories associated with this old school.	<i>Transfer+</i> <i>Imitation</i>
36	کہ ہم نے اپنی شروعات یہاں سے کیں	This is where it all began.	<i>Paraphrase</i>
37	ہم ایک ہال سے جہاں پر کرائز لگے ہوئے ہیں جہاں بارش کا پانی آتا تھا جہاں اندھیرا چاورں طرف اور ساری کلاسیں ساتھ میں	Our journey began in an overcrowded and dark hall with curtains and a leaky ceiling.	<i>Paraphrase+</i> <i>Imitation</i>
38	ایسا لگتا ہے جیسے کہ ہم کسی کھنڈر سے کسی	It feels like we have moved from a site of ruins into a	<i>Transfer</i>

	بہت اچھے محل میں آگئے ہیں	palace.	
39	مطلب ترقی کا ایک عمل جو ہے نامسلسل جاری رہنے والا عمل ہے	Progress is something that is continuous.	Paraphrase
40	اور اس پر مسلسل محنت کی ضرورت ہے	It requires constant effort.	Transfer

In the above stated frames *Paraphrase* is observed in the five frames and *Transfer* is also used in five frames. *Imitation* is witnessed of these words, "دور"، "فون"، "سکول"، "کوالٹی"، "ہال" "کرٹنز"، "ہال" "کیشن"، "ہال" "کرٹنز"، "curtains". In the frame 31st, the word "مہربانی" is translated as "sorry" that is inappropriate and the translated meaning is different than what is in the source language hence *Dislocation* is identified here.

Table: 4-13 Analysis of the documentary *Humaira- the Game Changer* (Frame 41-50)

Frame	Source Language	Subtitle	Strategy
41	جتنے او بھیکٹو ہم نے اچھو کر لیے ہیں اب مجھے لگتا ہے کہ دس اور او بھیکٹو آکر سامنے کھڑے ہو گئے ہیں جس کے لیے مزید محنت کرنے کی ضرورت ہے کہ اب وہ اچھو ہوں	We have achieved so many objectives but now many more have appeared and we must work very hard to fulfil these.	Paraphrase + Imitation
42	ہمارا محلہ ایک غریب آبادی ہے اور یہاں پر مختلف زبانوں اور طبقوں سے تعلق رکھنے والے لوگ رہتے ہیں۔	We live in a poor neighbourhood which is home to different ethnicities and classes.	Paraphrase
43	وار کے گروپس ہیں بنے ہوئے اور دو گینگ وار کے گروپ کے درمیان جو ہیں نا	There are two warring gangs here that often clash and fight with each other.	Paraphrase + Imitation

اکثر پیشتر جھگڑے ہوتے رہتے ہیں۔

44	ان دونوں گینگ کے جو گروپ کے لوگ ہیں ان کے بچے بھی اس سکول میں پڑھتے ہیں۔	The children of the gang members study at this school.	<i>Paraphrase</i> + <i>Imitation</i>
45	ایز آسکول ہماری ذمہ داری یہ بن رہی ہے کہ ہم بچوں کو موٹیویٹ کریں اور وہ وائٹنس کو اپنا کلچر نہ بنالیں۔	As a school it is our responsibility to motivate the children and prevent them from adopting violence as their own culture.	<i>Paraphrase</i> + <i>Imitation</i>
46	کسی نے کبھی لڑائی دیکھی؟	Have any of you ever seen the fighting?	<i>Transfer</i>
47	سب بچے: جی ہاں،	*****	<i>Decimation</i>
48	کیسے؟ کس نے دیکھی؟؟ سب نے؟	Who saw it?	<i>Condensation</i> <i>n</i>
49	کس کس نے سنی ہے آواز؟	Who here has heard the sounds?	<i>Paraphrase</i>
50	سب نے؟	Everyone?	<i>Transfer</i>

Out of ten frames six frames have *Paraphrase* strategy and two frames have *Transfer* strategy. Examples of *Imitation* in Urdu are: "ایز آسکول"، "گینگ"، "وائٹنس"، "کلچر"، "سکول" and they are copied as "achieve", "objective", "gang", "school", "as a school", "motivate", "violence", "culture". In the frame number 48, *Condensation* is identified because these fragments "سب نے؟ کیسے؟" are not translated but the intended message is conveyed. In 47th frame *Decimation* is identified as this part "جی ہاں،" is not translated.

Table: 4-14 Analysis of the documentary Humaira- the Game Changer (Frame 51-60)

Frame	Source Language	Subtitle	Strategy
51	سب نے۔	All of us.	<i>Transfer</i>
52	جی باجی	Yes ma'am.	<i>Resignation</i>
53	جو ہمارا گھر انہوں نے اس کے سامنے ایک پلاٹ بنایا ہوا ہے	In front of our house there is an empty plot.	<i>Paraphrase+ Imitation</i>
54	جو بھی مطلب آواز اٹھاتا ہے جو بھی کرتا ہے اس کو وہاں پر لاکر مارتے ہیں	If someone displeases them they take him there and beat him up.	<i>Paraphrase</i>
55	پھر اس کو چھوڑ دیتے ہیں۔	****	<i>Decimation</i>
56	رات کے بارہ بجے تک وہ چینیں کرتا ہے	You can hear the screams, until midnight.	<i>Paraphrase</i>
57	اتنی آوازیں آتی ہیں اتنی آوازیں کہ ہم لوگ باجی کانوں میں روئی ڈال کر سو جاتے ہیں لیکن آوازیں بند نہیں ہوتیں۔	It's so loud that we stuff cotton in our ears and fall asleep.	<i>Paraphrase+ Deletion</i>
58	بہت زیادہ دہشت گردی ہو رہی ہے اور بہت فائرنگ ہو رہی ہے	There is lot of terrorism and firing.	<i>Paraphrase+ Imitation</i>
59	اور لوگ مر رہے ہیں کوئی بولنے کو تیار ہی نہیں ہے	And People are dying but nobody is ready to speak up.	<i>Transfer</i>
60	ڈر رہے ہیں سارے۔	They are all afraid.	<i>Paraphrase</i>

Out of the above stated frames six frames have *Paraphrase* strategy and *Transfer* is used in two frames. The word “باجی” in the frame 52 is translated as “ma'am” because in TL there is no translation of this particular word so *Resignation* is identified. These

words "فارنگ"، "پلاٹ" have been imitated as "plot", "firing". In the frame number 55 this portion of the sentence "پھر اس کو چھوڑ دیتے ہیں" is not translated thus *Decimation* is observed. In the frame number 57 *Deletion* is noted because these parts "باتی"، "اتنی آوازیں" and "لیکن آوازیں" are deleted.

Table: 4-15 Analysis of the documentary Humaira- the Game Changer (Frame 61-70)

Frame	Source Language	Subtitle	Strategy
61	دکھ نہیں ہے کہ آپ کے بہت سے دوست سکول میں نہیں ہیں۔	Are you sad that many of your friends can't come to school anymore?	<i>Paraphrase+ Imitation</i>
62	باتی بہت دکھ ہے	We are very sad.	<i>Paraphrase + Resignation</i>
63	باتی ہماری کلاس فیلو ہے ماریہ اس کے ابو کو بھی مار دیا۔	They killed my class fellow's father.	<i>Paraphrase+ Decimation+ Imitation+ Resignation</i>
64	تو ہمیں بہت زیادہ دکھ ہوا۔	It was very sad.	<i>Paraphrase</i>
65	وہ بچے جو کلاس میں سب سے زیادہ مستیاں کرنے والے، کھیلنے والے، جواب دینے والے ایک طرح سے سہم گئے ہیں ڈر گئے ہیں۔	Even the most outspoken and mischievous kids have become silent and scared.	<i>Paraphrase</i>
66	اگر ٹھیک ہے جو ظلم ہو رہا ہے ہم سامنے نہیں بول سکتے غلط ہو رہا ہے ناہم دل میں تو یہ یقین کر سکتے ہیں نا یہ سب غلط ہے	Even though we cannot openly speak out against this injustice, we know in our hearts that it is wrong.	<i>Paraphrase</i>
67	اور آپ سب نے ایک دن بڑے	Believe that you can change all this when you grow up.	<i>Paraphrase</i>

	ہو کر اس سب کو تبدیل کرنا ہے		
68	کیونکہ اس محلے میں صرف وہ لوگ تو نہیں رہتے نا جو غلط کام کر رہے ہیں	This is not just their neighbourhood, is it?	<i>Paraphrase</i>
69	ہم کبھی بھی غلط کا ساتھ نہیں دیں گے ٹھیک ہے؟	Will we ever side with those who are wrong? No! That's right! We won't	<i>Expansion</i>
70	اسلام و علیکم	Asalam-o-Alakum.	<i>tr</i>

The *Paraphrase* is noted in eight frames out of the ten. *Imitation* of "سکول"، "کلاس" is done as "school", "class fellow", "Asalam-o-Alakum". *Resignation* is observed in frame 62 and 63 as the word "ہائی" is not translated because of the non-availability of the equivalent word in the target language. In the frame 63, *Decimation* is observed because some elements are not translated like these "جو کلاس میں" and "ایک طرح سے". In the frame 69 *Expansion* is noticed because the number of words in TL is more than the number of words in SL.

Table: 4-16 Analysis of the documentary Humaira- the Game Changer (Frame 71-80)

Frame	Source Language	Subtitle	Strategy
71	اللہ رسول کا میاں کرے پروردگار۔	Allah blesses you on your success!	<i>Paraphrase+</i> <i>Deletion+</i> <i>Imitation</i>
72	ارے فائزہ! تمہیں پتہ ہے پیچھے والی گلی میں حالات خراب ہیں	Hey Faiza! Do you know there fighting going on in the lane behind us?	<i>Paraphrase+</i> <i>Imitation</i>
73	ہاں مجھے تو ڈر لگ رہا ہے ہمیں ہی کچھ ہو گیا تو۔	Really? Yes I'm scared something might happen to us.	<i>Paraphrase</i>
74	آج کا جو ایونٹ ہے وہ ویسے تو بچوں کا اینول رزلٹ ڈسٹری بیوٹن ڈے ہے	Today's event was supposed to be just the annual result day.	<i>Paraphrase+</i> <i>Imitation</i>

75	جو پچھلے دنوں میں جو کوئی بھی انڈنٹ ہماری کیونٹی میں ہوا ہے اور جو کچھ ہمارے لوگوں پر گزرا ہے - اس کے بارے میں ہم کھل کر تو بات نہیں کر سکتے لیکن ہم تھیٹریٹر کے ذریعے ہم لوگوں کو یہ بتائیں	But after the traumatizing incident that occurred in the last few days and we can't talk about it openly we will express it through theatre.	Paraphrase+ Imitation
76	کہ کیا ہوا ہے اور اس کے اثرات کیا ہیں۔	We can tell people what has happened and how it affects us all.	Paraphrase
77	یا اللہ یہ کیا ہو گیا	Oh Allah what is this! This can't be happening!	Expansion+ Imitation
78	کس کی نظر لگ گئی ہماری خوشیوں کو سارہ! امی! ابو نہیں۔	Our happiness has been cursed! Sarah! Mom! Dad! No!	Dislocation+ Imitation
79	اس ایونٹ میں وہ لوگ بھی آئے تھے جو معاج کا امن خراب کرنے میں جن کا ہاتھ ہے۔	This event was also attended by those who are involved in disturbing the peace of our neighbourhood.	Paraphrase+ Imitation
80	بابا نہیں ہو گا امن	There will never be peace!	Paraphrase+ Deletion

In eight frames *Paraphrase* has been used. These are instances of *Imitation* in Urdu "سارہ"، "تھیٹریٹر"، "انڈنٹ"، "ڈے"، "ایونٹ رزلٹ"، "ایونٹ"، "فائرہ"، "اللہ"، "اللہ" and in English they are (Allah, event, annual result, day, incident, theatre, Sarah). In the frame 77, this is added information "what is this!" and "This can't be", it is not in SL that is why *Expansion* is witnessed here. In the frame 78, the word "نظر لگ گئی" is mistranslated as "cursed", it has inexact translation that is why *Dislocation* is identified here. In the frame 80 *Deletion* is used because this part "بابا" is not translated.

Table: 4-17 Analysis of the documentary Humaira- the Game Changer (Frame 81-90)

Frame	Source Language	Subtitle	Strategy
81	ہمارا ملک برباد ہو گا باہا۔	Our homeland shall be destroyed!	Paraphrase+ Deletion
82	شروع میں ہمیں جیسے ایک ڈر سا تھا بچے انکر تیج کرتے رہے۔۔۔	I was hesitant at first but the children encouraged me.	Paraphrase+ Imitation
83	نہیں باجی کچھ نہیں ہو گا	They said, "Nothing will happen".	Paraphrase+ Resignation
84	ہم بولیں گے ہم تو بچے ہیں نا ہم تو بات کر سکتے ہیں ہم بولیں گے۔	To them we are just children but we want to speak up.	Paraphrase+ Deletion
85	کیوں نہیں ہو گا امن	Why will there be no peace?	Paraphrase
86	ہم لائیں گے امن۔	We will bring peace.	Transfer
87	ہم اپنے ملک کا مستقبل ہیں ہم سب مل کے امن لائیں گے	We are our country's future and together we will bring peace.	Transfer
88	ہم سب ایک ہیں۔	We are all united!	Paraphrase
89	ہاں ہاں ہم سب ایک ہیں، ہم سب مل کر امن لائیں گے، ہم سب ایک ہیں۔	Yes we are all united and together we can bring peace.	Paraphrase+ Deletion
90	سب سے پہلے تو سب کو اسلام و علیکم	First of all Assalam-o-Alakum to everyone.	Paraphrase

Out of ten frames, there are eight frames which have *Paraphrase* strategy. Two frames have the strategy of *Transfer*. In Urdu *Imitation* precedent is "انکر تیج" and in English it is "encourage". *Deletion* is done in three frames: in 81, "باہا" is deleted, in 84, "ہم بولیں گے" is deleted and in 89, "ہم سب ایک ہیں" and "ہاں" are deleted. In the frame 83 the word "باجی" is not translated as no equivalent is found so *Resignation* is detected here.

Table: 4-18 Analysis of the documentary Humaira- the Game Changer (Frame 91-104)

Frame	Source Language	Subtitle	Strategy
91	اسلام و علیکم	Assalam-o-Alakum	<i>Imitation</i>
92	تہہ دل سے سب کو جشن آزادی مبارک ہو اور آپ کو بھی مبارک ہو۔	A happy independence day from the bottom of my heart and to you as well.	<i>Paraphrase</i>
93	اب آپ کا اور آپ کے بچوں کا سکول بن کر تیار ہو چکا ہے۔	Now your children's school is ready.	<i>Paraphrase+</i> <i>Deletion+</i> <i>Imitation</i>
94	اور تمام والدین سے درخواست ہے کہ وہ پورے سکول کا ایک دفعہ راونڈ لے لیں۔	I would like all the parents to take a tour of the new building.	<i>Paraphrase</i>
95	تو اب چونکہ سکول بن کے تیار ہو چکا ہے تو ہمیں بہت خوشی ہوگی کہ یہ خوشی ہم نہ صرف بچوں کے ساتھ بلکہ ان کے والدین کے ساتھ بھی شیئر کریں۔	We want to celebrate the completion of the school with the children as well as their parents.	<i>Condensation</i> + <i>Imitation</i>
96	تو ان کی اپنی جگہ ہے	It belongs to them too.	<i>Dislocation</i>
97	تو وہ آئیں دیکھیں	They should come and see it.	<i>Paraphrase</i>
98	پورے کراچی میں ہم نے ایسا سکول آج تک نہیں دیکھا	We have not seen a school like this in all of Karachi.	<i>Transfer+</i> <i>Imitation</i>
99	یہ ہم سوچ بھی نہیں سکتے کہ معارج کوٹ کے اندر اس طرح کی ایک بلڈنگ تعمیر ہوگی	We could never have imagined a building like this in our neighbourhood.	<i>Paraphrase+</i> <i>Imitation</i>
100	واقعی خواب سا ہی لگتا ہے جو اس کا نام ہے	Just like its name this school is like a dream.	<i>Paraphrase+</i> <i>Deletion</i>

- ٹائٹل نام ہے اس کا اسی کے حساب سے
 بالکل مناسبت سے ہے یہ کہ خواب ہے۔
 101 اور یہ خواب صرف خواب نہیں ہے یہ
 خواب حقیقت ہو چکا ہے ہمارے لئے۔
 102 ایک وقت کی محنت کے بعد اب ہم کم از
 کم لوگوں کے ذہنوں پر اثر انداز ہو رہے
 ہیں۔
 103 اس اچیومنٹ نے نا اور خواب دیکھنے پر نا
 مہر لگادی ہے۔
 104 ڈریم سکول سوچا تھا نا اب ڈریم یونیورسٹی
 سوچو۔
- And now this dream has *Deletion*
 become a reality.
 After a long struggle, we are *Dislocation*
 finally changing people's
 perceptions.
 This achievement has made it *Paraphrase+*
 necessary to dream bigger. *Imitation*
 You imagined dream school? *Transfer*
 Now imagine Dream
 University.

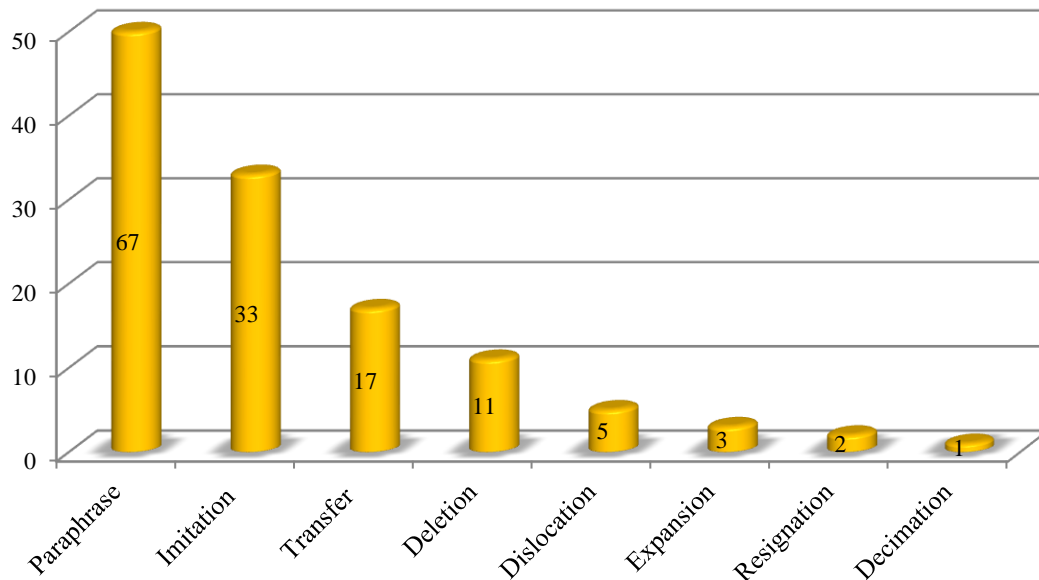
Paraphrase has been observed in eight out of fourteen frames. Two frames have *Transfer* strategy. *Imitation* examples in the SL are "اسلام" and in the TL are "Assalam-o-Alakum", "school", "Karachi", "building", "achievement", "dream school", "Dream University". *Deletion* is seen in these frames: in the frame 93, this part "آپ کا اور" is deleted, in the frame 100, this portion "واقعی خواب سہا ہی لگتا ہے جو اس کا نام ہے" is not translated and in the frame number 101 this fragment "اور یہ خواب صرف خواب نہیں ہے" is not translated. In the frame 96, this part "توان کی اپنی جگہ ہے" is translated as "It belongs to them too" which does not present an accurate translation in the same way the frame number 103 also has mistranslation as this

chunk " اور خواب دیکھنے پر نا مہر لگادی ہے " has been translated inappropriately as “dream bigger”, in both frames the meanings are distorted so *Dislocation* is witnessed here. In the frame number 95 *Condensation* is detected because the information is reduced, like this chunk "تو اب چونکہ" " سکول بن کے تیار ہو چکا ہے تو ہمیں بہت خوشی ہو گی کہ " is ignored while translating the SL.

4.2.4 Discussion on the Analysis of the documentary *Humaira-The Game Changer*

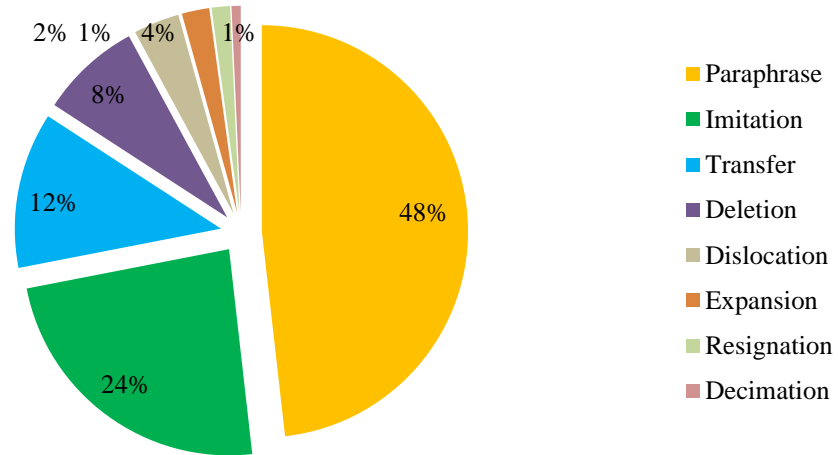
It has been noted from the detailed analysis of the documentary that the subtitlers applied the strategies of *Paraphrase*, *Imitation*, *Transfer*, *Deletion*, *Dislocation*, *Expansion*, *Resignation* and *Decimation* in the documentary. The instances of the application of each strategy is presented in the figure 4-3

Figure: 4-3 Instances of strategies applied in the documentary *Humaira-The Game Changer*



It points out that the subtitlers used eight out of ten strategies of translation and out of those eight strategies they applied *Paraphrase* (67) and *Imitation* (33) frequently and *Expansion* (03), *Resignation* (02) and *Decimation* (01) were applied to the bare minimum. The contribution of each strategy to the entire data of the documentary *Humaira-The Game Changer* in terms of percentage is presented in the figure 4-4:

Figure: 4-4 Percentage of strategies applied in the documentary *Humaira-The Game Changer*



It indicates that the strategy *Paraphrase* played the most part in the subtitles of the documentary *Humaira-The Game Changer* and its contribution was 48 % of entire data whereas the contribution of the strategy *Decimation* was 0.7 % being the least in the documentary. It also indicates that the strategy of *Paraphrase* covers almost half of the entire data.

4.2.5 Analysis of the documentary *Saving Face*

“*Saving Face*” was produced in 2012 and its subtitle is unknown. There are total 3494 words in the source language and 2584 words in the translated language. The complete text of the documentary along with its subtitles is attached as Appendix “C”. The documentary was divided into 351 frames and the data pertaining to each frame has been analyzed within the Henrik Gottlieb’s model of translation strategies. The entire data was divided into thirty-five parts for the convenience of analysis and discussion. Each part has been separately analysed and all the strategies in each part have been discussed after the analysis.

Table: 4-19 Analysis of the documentary *Saving Face*(Frame 1-10)

Frame	Source Language	Subtitle	Strategy
1	مجھے بہت شوق تھا تصویریں بنوانے کا۔	I had a great passion for taking photographs of myself.	<i>Paraphrase</i>
2	جب امی نئے کپڑے لے کے دیتی تھیں نا	Whenever my mother would buy me new clothes.	<i>Decimation</i>

- یا بھائی نئے لے کہ دیتے تھے
- 3 تو میں نے کپڑے پہننے اور تصویر بنوا لینی I would wear them and take Paraphrase photographs.
- 4 مجھے بہت دکھ ہوتا ہے۔ بس یہی دکھتی ہوں کہ پہلے میں کیسی تھی۔ کہ اب میں کیسی ہوں کہ مجھے ہر بندے سے چہرہ اپنا چھپانا پڑتا ہے۔۔ Now I feel terrible. When I look at these. All I can see is how, I used to look. And how now I have to always hide my face. Paraphrase
- 5 پہلے جیسا تو نہیں ہو سکتا کیونکہ اللہ کے کام تو اللہ کے ہیں اللہ جیسا تو بندہ نہیں بنا سکتا لیکن بندوں کی بھی ایک کوشش ہے جو ہو گا، بہتر ہی ہو گا۔ I know I won't ever again be as God made me but hopefully it will get better for me. Decimation+ Deletion
- 6 پیشینٹ رجسٹر پر اپنے نام لکھوائیں۔ Patient, register yourself at the reception. Paraphrase+ Imitation
- 7 مجھے جو جلایا ہے میرے ہسپتال نے جلایا ہے ٹھیک ہے؟ My husband burned me Paraphrase+ Deletion+ Imitation
- 8 تو میں سو رہی تھی امی کے گھر میں اس طرح تو اس نے مجھے جلادیا I was sleeping and he came inside and just threw acid on me Expansion+ Deletion
- 9 خود ہی وہ انسان ایسا تھا کہ وہ نہیں رکھنا چاہتا تھا مجھے۔ He just didn't want me Condensation
- 10 میں اس وقت تیرہ سال کی تھی جب میرے ساتھ ایک ہوا ہے I was thirteen years old at the time of the attack. Paraphrase+ Imitation

In the above frames out of the ten, six have *Paraphrase* strategy. The Urdu *Imitation* stances are "ایک"، "ہسپتال"، "پیشینٹ رجسٹر" and in English these are "patient", "register",

“husband”, “attack”. If we analyze frame 2nd, *Decimation* can be noticed as this part بھائی " is not translated, this should have been translated likewise, in the frame number 5, this whole portion "بندہ نہیں بنا سکتا لیکن بندوں کی بھی ایک کوشش ہے" is left out. In the frame 5th, *Deletion* is also identified because in the SL the word "اللہ" is used three times but in TL it is used once. In frame 7th, this repeated word "جلایا ہے", "جلایا ہے" is not translated twice thus *Deletion* is observed here. In the frame 8th, *Expansion* is noticed because in TL some additional details are given which are not in SL like “he came inside” and “threw acid on”, in the same frame some fragments are not translated like "تو", "اس طرح تو" so *Deletion* is used here. In the frame 10th, the SL information is reduced like this part is left out "خود ہی وہ" hence *Condensation* is identified because the main intended message is conveyed.

Table: 4-20 Analysis of the documentary Saving Face (Frame 11-20)

Frame	Source Language	Subtitle	Strategy
11	مجھ سے پہلے جو میرے سکول ٹیچر اور اس کے فرینڈ نے میرا رستہ روکا ہے۔ تو میں نے ساتھ جانے سے انکار کیا تو اس وجہ سے انھوں نے میرے اوپر تیزاب گرا دیا۔	My school teacher wanted to be with me but I refused and then he threw acid on me.	<i>Decimation</i> + <i>Expansion</i> <i>+Imitation</i>
12	میں ایک رات سو رہی تھی۔ اس نے تیزاب پھینکا میرے چہرے پر نہیں تھا لیکن میرے کانڈھے پر تھا۔	One night I was sleeping and he came and threw acid on my shoulder.	<i>Condensation</i>
13	پھر اس نے جب ایک سال بعد پھینکا وہ	A year later he came back and threw it on my face	<i>Paraphrase</i>

	میرے چہرے پہ گیا تھا		
14	وہ رشتے کی وجہ سے پھینکا تھا نا۔	All because we rejected his proposal.	<i>Expansion</i>
15	ہم تو معصوم بچے تھے اس نے ہمارا چہرہ کیوں خراب کیا تھا؟	I was an innocent child why did he ruin my face?	<i>Transfer</i>
16	ہمارے کیا قصور تھا	What did I do wrong?	<i>Paraphrase</i>
17	اسلام و علیکم،	*****	<i>Deletion</i>
18	زکیہ آپ کا نام ہے؟ میرا نام جواد ہے۔	Zakia, that's your name? I'm Dr. Jawad	<i>Paraphrase + Imitation</i>
19	اور آپ کے جوڈاکٹر ہیں طارق صاحب انھوں نے مجھے کہا ہے کہ آپ کو میں ذرا دیکھ لوں	I'm here working with Dr. Tariq.	<i>Dislocation + Imitation</i>
20	یہ مجھے بتاؤ، کیسی ہو؟	So how are you?	<i>Paraphrase</i>

The analysis of these frames displays that *Paraphrase* is used in four out of ten frames. *Transfer* is seen in one frame. Frame 11th indicates *Decimation* as some essential fragment is left out like this "اور اس کے فرینڈ نے" in the same frame *Imitation* is seen like in Urdu "ٹچر"، "سکول"، "فرینڈ" and in English it is like this "school", "teacher", "friend". *Expansion* is also observed for a fragment that is "میرا رستہ روکا" it is elaborated and translated as "wanted to be with me". In the frame 12th *Condensation* is identified because the SL message is abridged and main consent is provided by leaving out this "میرے چہرے پر نہیں تھا". 14th frame indicates *Expansion* because "وہ رشتے کی وجہ" is culture specific word therefore in the TL it is particularized by using "rejected his proposal". In 17th frame "اسلام و علیکم" is not translated so *Deletion* is done. In the frame 18th *Imitation* is observed like "زکیہ"، "جواد" as

“Zakia, Jawad”, in 19th frame as well *Imitation* is seen like "ڈاکٹر طارق" as “Dr. Tariq”. Frame 19th has *Dislocation* because the exact message of the SL is not given in the TL, rather the meaning in TL is changed completely as this sentence "اور آپ کے جو ڈاکٹر ہیں طارق صاحب انہوں نے مجھے" "آپ کو میں زرا دیکھ لوں" is translated as “I’m here working with Dr. Tariq”. It can be analyzed that the translation is totally irrelevant than what is in the SL.

Table: 4-21 Analysis of the documentary Saving Face (Frame 21-30)

Frame	Source Language	Subtitle	Strategy
21	آپ کے سامنے ہوں۔	I’m Ok today.	<i>Expansion</i>
22	اب آپ کی کتنی عمر ہے؟	How old are you now?	<i>Transfer</i>
23	میری تھریٹی نائن ہونے والی ہے۔	Thirty nine.	<i>Condensation</i> + <i>Imitation</i>
24	کیا ہوا تھا؟	What happened to you?	<i>Paraphrase</i>
25	یہ سر تیزاب گرایا تھا۔	I was attacked with acid.	<i>Paraphrase</i>
26	کس نے؟	By who?	<i>Transfer</i>
27	شوہرنے۔	By my husband.	<i>Paraphrase</i>
28	میں ذرا دیکھ سکتا ہوں۔	Can you take the glasses off?	<i>Expansion</i>
29	اور بھی جسم میں کہیں حصہ ہے یا یہیں پہ ہے صرف؟	Is it just your face or all over?	<i>Paraphrase</i>
30	یہاں پہ بیسیکلے آپ نے ان کی پٹی رکھی ہے۔	Did you have any basic treatment?	<i>Paraphrase</i>

In these frames *Paraphrase* is used in four frames and in two frames *Transfer* is used. In the frame 21st *Expansion* is seen because "آپ کے سامنے ہوں" is translated as “I’m Ok today.” the intended meaning is expressed in TL directly which is hidden and not shown

in the SL directly. Frame 23rd has *Condensation* because this "میری ہونے والی ہے" is ignored and only "Thirty nine" is translated that is the main answer. In the same frame *Imitation* is also seen that is "تھری ٹائن" and "Thirty nine". In the frame 28, this phrase "میں ذرا دیکھ سکتا ہوں" is translated in a way that more information is given like "Can you take the glasses off?" thus it is *Expansion*.

Table: 4-22 Analysis of the documentary Saving Face (Frame31-40)

Frame	Source Language	Subtitle	Strategy
31	سکن گرافٹ لگایا ہوگا؟	Like a skin graft?	<i>Paraphrase+</i> <i>Imitation</i>
32	سر یہ گندھپ و غیرہ خون یہ نکلتے رہے ہیں۔	They just dressed me and...	<i>Dislocation</i>
33	لیکن آپریشن کوئی نہیں ہوا؟	But no operation?	<i>Paraphrase+</i> <i>Imitation</i>
34	نہیں آپریشن کوئی نہیں ہوا۔	No operation	<i>Paraphrase+</i> <i>Imitation</i>
35	میری شادی پہلے دن سے ہی خراب تھی۔	My marriage went bad from the start.	<i>Paraphrase</i>
36	اسکو نشے کی عادت تھی۔ یہ چرس پیتا تھا، شراب پیتا تھا	He was a drug addict and alcoholic.	<i>Paraphrase+</i> <i>Decimation</i>
37	اور پیسے بھی یہ لیتا تھا اور جب تک میں دیتی رہی یہ ٹھیک رہا میرے ساتھ	And he would take money from me	<i>Paraphrase+</i> <i>Decimation</i>
38	اور جب میرے پاس ختم ہو گئے اس نے گالیاں دینی شروع کر دیں۔ مارنا شروع کر دیا۔	And when ran out of money he would abuse me. And he would beat me	<i>Paraphrase</i>
39	جب میں نے دیکھا کہ ہمارا اب گزارہ	When I couldn't take it anymore	<i>Paraphrase</i>

نہیں ہو سکتا

40	میں کورٹ چلی گئی	(I finally) went to the court to file for divorce	<i>Expansion+</i> <i>Imitation</i>
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In the above frames *Paraphrase* is used in eight frames out of ten. The examples of *Imitation* are "کورٹ"، "آپریشن"، "سکن گرافٹ"، and imitated as "skin graft", "operation", "court". In the frame 32nd the SL message is not delivered in the TL and the meaning is changed that is why *Dislocation* is identified. In the frame 36 and 37 *Decimation* is identified because in 36th frame this "یہ چرس پیتا تھا" and in 37th frame this part "اور جب تک میں دیتی رہی یہ ٹھیک رہا میرے ساتھ" is left out in the translation. In the 40th frame *Expansion* is observed because more information like this "to file for divorce" is added and it is not in the SL.

Table: 4-23 Analysis of the documentary *Saving Face* (Frame 41-50)

Frame	Source Language	Subtitle	Strategy
41	تو تیسری پیشی یہ جب میں نکلی تو کہتے ہیں کہ تم مجھ سے طلاق چاہتی ہو	So outside the courthouse he confronted me, "So you want to divorce me?"	<i>Paraphrase+</i> <i>Expansion</i>
42	میں تمہیں مزہ اچکھاؤں گا	****	<i>Decimation</i>
43	میں تمہیں دنیا کیلئے عورت بنا دوں گا	I'll make a spectacle out of you for the world to see'	<i>Expansion</i>
44	یہ کہہ کہ انہوں نے ایک منٹ نہیں لگایا	****	<i>Decimation</i>
45	انہوں نے مجھ پر تیزاب گرا دیا۔	And he threw acid on me.	<i>Transfer</i>
46	جوہری اس نے ڈالا بھی ایک نمبر تھا بیٹریوں والا۔ جو بیٹری میں نہیں ڈالتے، ایک نمبر۔ وہ ڈالا تھا۔ بغیر پانی کے	He used battery acid. The highest quality and undiluted	<i>Condensation</i>
47	تو اس نے ایک سکنڈ نہیں لگایا	****	<i>Decimation</i>
48	ایک سکنڈ میں میری زندگی برباد کر دی۔	It took one second to ruin my life. One second.	<i>Transfer+</i> <i>Imitation</i>

ایک سکینڈ۔۔

- 49 اس کا یہ خیال تھا کہ میں تیزاب گرا کہ He thought he could just *Paraphrase*
escape and no one would find
بھاگ جاؤں گا کسی کو پتا نہیں چلے گا۔ out.
- 50 یہ پکڑا گیا تھا، گرا کہ بھاگا ہے تو پکڑا گیا *Paraphrase+*
he's in jail and there's an on- *Imitation* +
ہے سزا تو ہوگی لیکن ابھی فی الحال تو کیس *Expansion*
going case against him.
چل رہا ہے نا۔

While analysing above stated frames, it is found that *Paraphrase* has been used in three frames. *Transfer* is used twice. The precedents of *Imitation* are ”کیس“، ”سکینڈ“ and they are imitated in this way ”second, case”. *Decimation* is identified in three frames like in the frame number 42nd this fragment ”میں تمہیں مزا چکھاؤں گا“ is ignored and in the frame number 44th this portion ”یہ کہہ کہ انہوں نے ایک منٹ نہیں لگایا“ is left out likewise in the frame 47th this phrase ”تو اس نے ایک سکینڈ نہیں لگایا“ is not translated. *Expansion* is identified in three frames: in frame 41st, this ”تم مجھ سے طلاق چاہتی ہو“ is translated as ”So you want to divorce me?“, both concepts are culture specific so *Expansion* deals with culture specific expressions. In the frame 43rd, additional information is given so *Expansion* is observed here. In the frame 50th this ”and now he's in jail“ is additional so here also *Expansion* is seen. In the frame number 46th *Condensation* is identified because the TL is shortened by leaving this ”جو بیڑی“ ”میں نہیں ڈالتے“ without translating.

Table: 4-24 Analysis of the documentary Saving Face (Frame 51-60)

Frame	Source Language	Subtitle	Strategy
51	آپ شادی شدہ ہو؟	Are you married?	<i>Transfer</i>
52	جی	Yes	<i>Transfer</i>
53	بچے ہیں آپ کے؟	Do you have children?	<i>Transfer</i>

54	بچے نہیں ہیں۔	No, I don't	<i>Paraphrase</i>
55	آپ کی بیوی کا نام؟	What's your wife's name?	<i>Transfer</i>
56	وہ میں ضروری نہیں سمجھتا آپ کو بتانا۔	I don't think it's important to tell you that.	<i>Transfer</i>
57	تو آپ نے اس کو طلاق دے دی تھی؟	Did you give her a divorce?	<i>Transfer</i>
58	جی نہیں دی۔	No.	<i>Condensation</i>
59	کیوں نہیں دی؟	Why not?	<i>Transfer</i>
60	میری شریک حیات ہے	She's mine	<i>Paraphrase</i>

Transfer has been used in the seven frames. Two frames have *Paraphrase* strategy. In the frame number 58, only the main thing is translated rest of the information is not translated like “جی نہیں دی” is translated as “no” only.

Table: 4-25 Analysis of the documentary *Saving Face* (Frame 61-70)

Frame	Source Language	Subtitle	Strategy
61	میں نے اس سے شادی کی ہے	I've married her	<i>Transfer</i>
62	میری عزت ہے وہ	It's a matter of my dignity,	<i>Expansion</i>
63	کیسے دے دیتا طلاق اتنی جلدی؟	How can I just divorce her?	<i>Paraphrase+</i> <i>Deletion</i>
64	خود ہی آپ کو چھوڑ کہ چلی گئی؟	Why did she want to divorce you?	<i>Expansion</i>
65	کیا ہوا تھا؟	What happened?	<i>Transfer</i>
66	بس جو ہو گیا سو ہو گیا۔	Whatever happened happened.	<i>Transfer</i>
67	یہ میری ہر ممکن کوشش نہیں تھی کہ یہ پہلے کام میں نے کیا ہے۔ نہیں میں نے نہیں کیا ہے۔	I never intended to do this and I didn't do this.	<i>Condensation</i>

68	مجھے ایک سازش کی طرح پھنسا یا جا رہا ہے	This is a conspiracy against me.	<i>Paraphrase</i>
	مجھے۔		
69	اور آدمی نے اس کا چہرہ جلایا ہے؟	Some other man burned her face?	<i>Transfer</i>
70	جی ہاں!	Yes	<i>Transfer</i>

Five out of ten frames have *Transfer* strategy. Two frames have *Paraphrase* strategy. In the frame 62, the word "عزت" is culture specific in SL thus *Expansion* is observed here and the intended sense is given by translating it like this "matter of my dignity", for one word more detail is provided in the TL in the same way in frame 64, the TL the information "خود ہی آپ کو چھوڑ کہ چلی گئی؟" is translated as this "Why did she want to divorce you?" according to the culture of the target audience hence *Expansion* is observed here too because the SL is conveying some other thought but in TL some additional information has been provided to make the audience familiar with the concept. In the frame 67, the information in the TL is reduced and the key message of SL is conveyed by ignoring this information "یہ پہلے کام میں نے کیا ہے" thus *Condensation* is witnessed here.

Table: 4-26 Analysis of the documentary Saving Face (Frame 71-80)

Frame	Source Language	Subtitle	Strategy
71	اس کا نام لیں نا۔ اسکو ہم ڈھونڈیں نا۔	What's his name?	<i>Paraphrase+</i> <i>Decimation</i>
72	مجھے نام تو نہیں پتہ۔	I don't know his name	<i>Transfer</i>
73	آپ تھے نا وہاں پہ؟	But you were there?	<i>Transfer</i>
74	میں تھا وہاں پر موجود تو ضرور تھا لیکن میں جانتا تو نہیں ہوں نا اس کو۔	Yes, I was there but I don't know him.	<i>Condensation</i>
75	اس کنٹیکٹ کو ایک غیرت مند آدمی برداشت نہیں کر سکتا۔	She had an affair which no righteous husband can tolerate. Okay?	<i>Expansion</i>

76	ٹھیک ہے؟	Okay?	<i>Transfer</i>
77	یہی کچھ ہونا تھا اور کیا	This was bound to happen!	<i>Transfer+</i> <i>Deletion</i>
78	ہر میدان میں پیش پیش ہیں	Women are all over the place	<i>Paraphrase</i>
79	بڑے بڑے اچھے کام کر رہی ہیں عورتیں۔	Women are all over the place doing their “Good work”.	<i>Expansion</i>
80	کس قسم کے اچھے کام؟	What kind of good work?	<i>Transfer</i>

Transfer is observed in five frames and *Paraphrase* in two frames. In frame 71, this important part "اسکو ہم ڈھونڈیں نا" is not translated therefore *Decimation* is identified here. In frame 74, this fragment "موجود تو ضرور تھا" is left and only intended message is delivered so it is *Condensation*. This part "اور کیا" in frame 77 is deleted while translating so it is *Deletion*. In the frame 75 and 79 *Expansion* is identified as both have elements of culture relevance like in the frame 75, the word "کنیکٹ" has been translated as “had an affair” and "غیرت مند" "آدمی" is translated as “righteous husband” similarly in the frame number 79, the phrase "بڑے بڑے اچھے کام کر رہی ہیں عورتیں" is translated as “Women are all over the place doing their ‘Good work’” more information in the TL is given but still the translators have not delivered the implicit meaning of the phrase "بڑے بڑے اچھے کام".

Table: 4-27 Analysis of the documentary Saving Face (Frame 81-90)

Frame	Source Language	Subtitle	Strategy
81	یہ جو دنیا کا ناک کاٹنے والے۔	To cut the world’s nose.	<i>Resignation</i>
82	آدیپنا. رخسانہ؟ کتنی کوئی عمر ہے آپ کی؟	Rukhsana? How old are you?	<i>Paraphrase</i> <i>+Imitation</i>
83	پچیس۔	Twenty five	<i>Transfer</i>
84	کیا ہوا تھا آپ کو؟	What happened to you?	<i>Transfer</i>

85	تیزاب ڈالا ہے۔	Acid attack.	<i>Paraphrase</i>
86	کس نے تیزاب ڈالا ہے؟	Who did it?	<i>Paraphrase</i>
87	خاوند نے، نند نے پیٹرول پھینک دیا۔	My husband threw acid on me and my sister in law threw gasoline on me.	<i>Paraphrase</i>
88	آپ کے شوہر نے آپ پر تیزاب پھینکا؟	So your husband threw acid on you?	<i>Transfer</i>
89	نند نے پیٹرول ڈالا تھا پھر میری ساس نے تیلی لگائی، آگ لگادی۔	Yes and my sister in law threw gasoline on me and then my mother in law lit a match and set me on fire.	<i>Paraphrase</i>
90	تو تم کہاں رہتی ہو؟	And where do you live?	<i>Transfer</i>

In five frames *Paraphrase* is used and in four frames *Transfer* is witnessed. The *Imitation* example is "رخسانہ" imitated as "Rukhsana". In the frame 81, this phrase "یہ جو دنیا کا" "یہ جو دنیا کا" has connotative meaning and in the SL culture this phrase means something very different than what is explicit, here the translators could not manage to deliver the implicit meaning due to the unavailability of the equivalent they have translated it according to its explicit meaning, accordingly it is *Resignation*.

Table: 4-28 Analysis of the documentary *Saving Face* (Frame 91-100)

Frame	Source Language	Subtitle	Strategy
91	مجھے وہ لے گئے ہیں اپنے گھر۔	With them.	<i>Condensation</i>
92	****	I live with them.	<i>Expansion</i>
93	تم ابھی اسی گھر میں رہتی ہو؟	You still live with them?	<i>Paraphrase</i>
94	ہاں۔	****	<i>Decimation</i>
95	میرے بچے بیمار بہت ہو گئے، بہت بیمار ہو	My kids became very sick	<i>Deletion+ Transfer</i>

گئے

96	میں پھر خرچا نہیں برداشت کر سکتی تھی	And I couldn't afford to take care of them anymore.	Paraphrase
97	****	So I had to move back into my husband's house.	Expansion
98	اس لیے میں نے صلح کر لی ان سے۔	And I had to make up with them.	Paraphrase
99	یہ وہ کمرہ ہے جدھر مجھے جلا یا تھا	This is where they burned me alive	Paraphrase
100	میری زندگی ختم ہو گئی اس کمرے میں۔	My life was destroyed in this room	Paraphrase

Paraphrase has been used five times and *Transfer* is used once. In the frame 91, the TL information is reduced as this "مجھے وہ لے گئے ہیں اپنے گھر" is translated as "With them" so *Condensation* is seen. In the frame 92, *Expansion* is observed because subtitle has the information "I live with them" which is not in the SL though it is linked to the SL. In the frame 94, "ہاں" is not translated so *Decimation* is witnessed. In the frame 95, this part "بہت پیار ہو گئے" is not translated because of repetition thus *Deletion* is identified. In the 97th frame, *Expansion* is seen as more detail "So I had to move back into my husband's house" is provided which is not in the SL.

Table: 4-29 Analysis of the documentary *Saving Face* (Frame 101-110)

Frame	Source Language	Subtitle	Strategy
101	یہ کنڈی بند کر کے یہ ایسے یہ دروازہ بند کر کے۔	They latched this door from outside.	Paraphrase
102	میرا دم گھٹ رہا تھا	So that I would suffocate to death	Paraphrase
103	میں تڑپ رہی تھی	****	Decimation

104	میرے اوپر تیزاب ڈالا انھوں نے، جلایا ہے۔	They threw acid on me, burned me alive.	<i>Paraphrase</i>
105	*****	When I'm in this room	<i>Expansion</i>
106	مجھے بہت ڈر لگتا ہے، خوف آتا ہے۔	I'm frightened.	<i>Paraphrase +Deletion</i>
107	وہی دن یاد آتے ہیں جب میں جلی تھی۔ وہی خوف ہوتا ہے مجھے۔	I remember that incident.	<i>Paraphrase+ Decimation</i>
108	تمہاری کبھی بیوی کے ساتھ لڑائی نہیں ہوئی؟	So you have never abused your wife?	<i>Paraphrase</i>
109	کبھی بھی نہیں۔ ان آٹھ، نو، دس سالوں میں۔	No, Never in these eight years of marriage.	<i>Paraphrase+ Deletion</i>
110	تم نے اپنی بیوی پر تیزاب پھینکا ہے؟	So you never threw acid on your wife?	<i>Paraphrase</i>

Above written frames have *Paraphrase* strategy, used in the eight frames. In the frame 103, this phrase "میں تڑپ رہی تھی" is left thus here *Decimation* is identified because it is an essential part and was supposed to be translated. In the frame 105, this sentence "When I'm in this room" is added; it is not in the SL so it is *Expansion*. In the frame 106 and 109 *Deletion* is detected because repeated words are not translated like in 106th frame this part "خوف آتا ہے۔" and in 109th frame this part "نو، دس سالوں میں" is not translated. In the frame number 107, *Decimation* is identified as significant fragments are left out like this "جب میں" and this "وہی خوف ہوتا ہے مجھے".

Table: 4-30 Analysis of the documentary Saving Face (Frame 111-120)

Frame	Source Language	Subtitle	Strategy
111	نہیں تیزاب کسی نے نہیں پھینکا	No, In fact nobody threw acid on her.	Paraphrase
112	اسکے بلڈ پریشر اتنا ہائی ہو جاتا ہے	She has high blood pressure and a temper.	Expansion+ Imitation
113	وہ یہ نہیں دیکھتی ہے کہ کیا ہو رہا ہے کیا نہیں ہو رہا	When she loses her temper she goes out of control.	Paraphrase
114	جب اس نے اپنے اوپر تیل چھڑکا تو اسوقت ڈیوے کی جو وٹ ہے نا وہ جل رہی تھی۔	One day, she lost her mind and threw gasoline on herself. A candle was burning nearby.	Expansion
115	اس نے اپنے ہاتھ میں ڈھکن اٹھا رکھا تھا	****	Decimation
116	ڈیوے کا وہ جیسے ہی اس نے چھڑکا یہ تو مٹی کا تیل ہو یا پیٹرول ہو اس کو تو ایسے آگ پکڑتے ہیں۔	The gasoline accidently fell on it and caught fire. And she was engulfed by the flames.	Paraphrase
117	اس طرح آگ کی لپٹ میں آگئی۔	And she was engulfed by the flames.	Paraphrase
118	تو ایک شادی شدہ عورت جس کے دو بچے ہوں اس نے ایسے ہی اپنے اوپر ایسڈ پھینک دیا؟	So will a married woman with two children simply throw acid on herself?	Paraphrase+ Imitation
119	جی آگ لگادی تھی۔	Yes.	Condensation
120	یہ برن یونٹ میں آپ جا کہ دیکھیں نا	Go visit the burn unit someday.	Paraphrase+ Imitation

Paraphrase has been used five times in five frames. The instances of *Imitation* are

"برنیونٹ"، "ایسڈ"، "ہائی"، "بلڈ پریشر" as "high blood pressure"، "acid"، "burn unit". In the frame 112,

Expansion is seen because extra information is given like this phrase “and a temper” is additional, similarly in the frame 114th this part (One day, she lost her mind and) is additional that is not in the SL. In the frame 115, *Decimation* is identified because this essential portion “اس نے اپنے ہاتھ میں ڈھکن اٹھا رکھا تھا” is not translated and left. In the frame 119th information is condensed like this fragment “آگ لگا دی تھی” is not translated and key information is given only.

Table: 4-31 Analysis of the documentary Saving Face (Frame 121-130)

Frame	Source Language	Subtitle	Strategy
121	سو سے ایک فیصد شاید کوئی قدرتی جلی ہو تو جلی ہو ورنہ سبھی عورتیں خود پہ تیل ڈال کہ گیس سے خود جل کہ آئی ہوتی ہیں۔	You'll see 99% of the women there have burned themselves alive.	Condensation
122	یہ تمہارے ہاتھ پہ نشان کیا ہے؟	What's that burn mark on your hand?	Paraphrase
123	یہ تو اسی وقت جب آگ بجھا رہا تھا اسی وقت جلا ہے۔	That was from when I was putting out the fire.	Paraphrase
124	یہ جو چھپی ہوئی ہے	Who's hiding behind the door?	Paraphrase
125	یہ بد معاش ہے۔ سب پتا ہے۔	****	Deletion
126	سب نئے ہیں۔	These are the new recruits.	Expansion
127	یہ جو لوگ نئے ہیں اس چیز میں۔ میں چاہتی ہوں کہ پرانے لوگ ان کو بتائیں کہ کس طرح آپ لوگ چلے ہیں آگے	Older members please tell the new people how you went through the same thing.	Paraphrase
128	پہلے آپ لوگ بھی پریشان تھے۔	****	Decimation

129	آہستہ آہستہ ہی بندہ کہیں پہنچتا ہے۔۔۔۔۔	It took us a while to gather courage.	<i>Dislocation</i>
130	پہلے تو ہم بھی گھبرا جاتے تھے۔	We used to be so scared at first.	<i>Transfer</i>

In the analysis of above mentioned frames it is sought that in four frames *Paraphrase* is seen and *Transfer* is seen once. In the frame 121, *Condensation* is detected as the SL message is shortened and in that shortening these parts are left "کوئی قدرتی جلی ہو تو جلی ہو" "یہ بدمعاش ہے۔ سب پتا" In the frame 125, this unnecessary phrase "ورنہ سبھی" is omitted so *Deletion* is found here. Some extra content "recruits" is given in the target text which is not there in the source language information thus it is *Expansion*. In the frame 128, *Decimation* is identified as this important information "پہلے آپ لوگ بھی پریشان تھے" is left. *Dislocation* is observed in the frame 129, because SL information is not delivered in the way it is.

Table: 4-32 Analysis of the documentary *Saving Face* (Frame 131-140)

Frame	Source Language	Subtitle	Strategy
131	لیکن اللہ کا شکر ہے اب ہمیں اسکی کوئی ٹینشن نہیں ہوتی اب تو گھبراہٹ ہی نہیں ہے۔	But now we have no such tensions.	<i>Deletion+</i> <i>Paraphrase+</i> <i>Imitation</i>
132	ذکیہ میں اس دن آپ سے یہ ہی بات کر رہی تھی۔	Zakia this is exactly what I was telling you...	<i>Paraphrase+</i> <i>Imitation</i>
133	ابھی فی الحال تک تو اتنی ہمت نہیں ہے۔ شاید بعد میں آجائے۔	I am not that confident. Someday I will be.	<i>Condensation</i>
134	ان سے مل کہ مجھے بڑا حوصلہ ملا۔ ابھی اتنا حوصلہ مجھ میں نہیں آیا کہ میں بغیر نقاب کے کسی کو فیس کر سکوں	After meeting these women I got a lot of courage but not enough to face the world without covering my face.	<i>Paraphrase+</i> <i>Expansion+</i> <i>Imitation</i>

135	اب اس حالت میں نہ میں شادی میں جا سکتی ہوں نہ کسی کی ڈیٹھ پہ جا سکتی ہوں نہ کسی بیماری پہ جا سکتی ہوں	With my face burned I can't go to any weddings or funerals, or any other occasions.	<i>Paraphrase</i>
136	ابھی تک تو کیس چل رہا ہے۔ کل بھی ہماری تاریخ ہے۔	My case is on-going. I have a court date tomorrow.	<i>Transfer+ Imitation</i>
137	مجھے ایک لائیر ملی ہے۔	I've found a lawyer.	<i>Transfer+ Imitation</i>
138	میری وکیل جب عورتوں کے کیس لیتی ہیں نا تو بہت اچھی طرح کرتی ہیں اپنا کام۔	She is especially passionate about women's cases.	<i>Paraphrase</i>
139	اور میرا کیس وہ مفت لڑ رہی ہیں۔	And she is fighting my case for free.	<i>Transfer+ Imitation</i>
140	مجھے نہیں پتہ کہ ان کے بغیر میں کیس کیسے لڑتی۔	I don't know how I would've fought this without her.	<i>Paraphrase</i>

Paraphrase is used in six frames. *Transfer* is used three times. These are *Imitation* examples "لائیر"، "کیس"، "فیس"، "ٹینشن"، "ذکیہ" and they are imitated as "Zakia", "tension", "case", "face", "lawyer". *Deletion* is seen in frame 131; these segments "اللہ کا شکر" and "ہے" are omitted while translating. *Condensation* is witnessed in frame 133, the reduction is done and this "ابھی فی الحال تک" is ignored. In the frame 134, *Expansion* is detected as this "face the world" is additional.

Table: 4-33 Analysis of the documentary Saving Face (Frame 141-150)

Frame	Source Language	Subtitle	Strategy
141	اسلام و علیکم میڈم۔	Hello Madam	Resignation+ Imitation
142	و علیکم اسلام،	Hello,	Resignation
143	کیا حال ہے ذکیہ؟	Zakia, How are you?	Transfer+ Imitation
144	ٹھیک ہو آپ خیریت سے ہو؟	****	Decimation
145	بیٹھو	Please sit.	Paraphrase
146	کل آپ کی تاریخ ہے کورٹ میں	Tomorrow your court hearing begins	Paraphrase+ Imitation
147	تو آل موسٹ تمام پوائنٹس اس نے کہا کہ ان کریکٹ ہیں۔ یہ غلط ہے۔ میں انو سینٹ ہوں	He's denied all allegations and says he's innocent.	Paraphrase +Imitation
148	میں وہاں کھڑا تھا لیکن میرے پاس کچھ بھی نہیں تھا۔	****	Decimation
149	میں نے نہیں پھینکا اس پر اس طرح کے مطلب۔۔	“I did not throw any acid on her...”	Paraphrase
150	اچھا تو نے نہیں پھینکا تو کس نے پھینکا ہے؟	If not him? Then who threw the acid?	Paraphrase

In the above frames, five have *Paraphrase* strategy and one frame has *Transfer* strategy. The *Imitation* precedents are "میڈم"، "انو سینٹ"، "ذکیہ"، "کورٹ"، and in English they are "court", "Zakia", "innocent", "madam". In the frames 141 and 142, *Resignation* is found as the translators could not find an equivalent of these "اسلام و علیکم" and "و علیکم اسلام" so they have used "hello" which is not delivering the correct meaning. *Decimation* is observed in

the frames 144 and 148; in 144, this "ٹھیک ہو آپ خیریت سے ہو؟" is not translated and in 148, this portion "میں وہاں کھڑا تھا لیکن میرے پاس کچھ بھی نہیں تھا" is left out.

Table: 4-34 Analysis of the documentary Saving Face (Frame 151-160)

Frame	Source Language	Subtitle	Strategy
151	اس کے ڈیفنس کو جو ہے ہم نے شیٹر کرنا ہے۔ ہم نے یہ ثابت کرنا ہے کہ ہمارے گواہ جو تھے شبہی نہیں تھے۔ انٹیٹ تھے۔	Well, in order to shatter the defence. We need to prove that our witnesses are credible.	Condensation +Imitation
152	قرآن کی کچھ آیات ہیں اسکے حوالے سے ڈس گلر مینٹ کے حوالے سے ہماری یہ آیات ہیں وہ میں دوں گی میں کورٹ میں پیش کروں گی۔	I am also going to mention some verses from the Quran on disfigurement in the court during our hearing.	Condensation + Imitation
153	تو جب ورڈکٹ آئے گا تو پھر اسکے بعد ہی پتہ چلے گا۔	I can't say before then what the verdict will be	Paraphrase+ Imitation
154	زکیہ بہت بہادر خاتون ہے۔	Zakia is a very brave woman.	Transfer+ Imitation
155	بہت سی خواتین جو ہیں وہ عدالتوں تک اپنے انصاف کے لیے نہیں آتی ہیں۔	Most women in our society do not come to the courts for justice.	Paraphrase
156	جو پریزنٹ لاز ہیں اس میں ملزم کے بری ہونے کے چانسز زیادہ ہوتے ہیں اور سزائیں ذرا کم ہیں۔	Our present laws are too lenient and most culprits are acquitted.	Condensation + Imitation
157	اٹ ووڈ بی گریٹ کہ زکیہ کے کیس میں	It would be great if we could set a precedent with Zakia's	Paraphrase+ Imitation

	ایک پریسٹیڈینٹ سیٹ ہو جائے۔	case.	
158	میں کہہ رہا ہوں ڈیٹھ سین ٹینس ہو	I suggest there should be a death sentence.	Paraphrase+ Imitation
159	جن کے اوپر گزری ہے ان سے کوئی نہیں پوچھ رہا ہے	Ask the victims!	Paraphrase
160	ان کو لا کہ یہاں کھڑا کر دو۔ ان سے پوچھیں وہ کیا چاہتی ہیں؟	Make them stand on the podium and ask them what they want.	Paraphrase

Paraphrase is found in six frames and *Transfer* is found in one frame.

Condensation is found in three frames and their detail is: in frame 151, this “ہمارے گواہ جو تھے” *Condensation* is found in three frames and their detail is: in frame 151, this “ہمارے گواہ جو تھے”, in 152, this “میں پیش کروں گی۔”, and in 156, this “چانسز زیادہ ہوتے ہیں اور سزائیں ذرا کم ہیں۔” *Condensation* is found in three frames and their detail is: in frame 151, this “ہمارے گواہ جو تھے”, in 152, this “میں پیش کروں گی۔”, and in 156, this “چانسز زیادہ ہوتے ہیں اور سزائیں ذرا کم ہیں۔” is left and ignored in order to cope up with space and time.

Table: 4-35 Analysis of the documentary Saving Face (Frame 161-170)

Frame	Source Language	Subtitle	Strategy
161	ڈیٹھ پینالٹی کی جن جن نے تجاویز دی ہیں وہ اب لاگو نہیں ہو سکتیں۔	The death penalty cannot be proposed as a punishment.	Paraphrase+ Imitation
162	پاکستان میں ہیومن رائٹس ایکٹوسٹ جو ہیں وہ ڈیٹھ پینالٹی کے خلاف جدوجہد کر رہے ہیں پچھلے تیس پینتیس برس سے۔	In Pakistan human rights activists have been fighting that for 30 or 35 years.	Paraphrase+ Imitation
163	آئی ڈونٹ تھک کہ اس سے کوئی ایفیکٹ ہوگا۔	I don't think that's going to have an impact	Paraphrase+ Imitation
164	امیڈیٹلی چوراہے پہ کھڑا کر کہ اس کو اگر جلا یا ہے تو جلا جائے اگر اس نے تیزاب پھینکا ہے تو اس پر تیزاب پھینک دیا جائے	Immediately the culprit should be taken to the town square and have the same thing done to him.	Condensation + Imitation

165	جب ہے یہ اسلام میں یہ موجود ہے۔ تو پھر کیوں اس پر عمل نہیں ہوتا ہے۔	If Islam permits it why don't we use such punishment?	<i>Paraphrase+</i> <i>Imitation</i>
166	بہت خوشی ہوئی ہے۔ یہ جو اندر کہہ رہے ہیں، بات کہ	I'm very happy about what's happening here.	<i>Paraphrase</i>
167	یہ انشاء اللہ میں دعا کروں گی کہ ضرور ہو جائے گا۔ باقی میری بہنیں بھی دعا کریں	God willing this happen. We'll all pray for it	<i>Paraphrase</i> <i>+Expansion</i>
168	ان سب خاندانوں کو جو اپنی بیویوں پر ظلم کرتے ہیں، تیزاب پھینکتے ہیں ان کی زندگی برباد کرتے ہیں انکو سزا ملے۔	All husbands who throw acid on their wives should be punished.	<i>Condensation</i>
169	جو دوسرے ہیں وہ؟	What about the non-husbands?	<i>Paraphrase</i>
170	دوسروں کو بھی۔	Okay even those.	<i>Paraphrase</i>

In these frames, eight times *Paraphrase* is used. *Imitation* stances are these "ہیومن"، "رائیٹس ایکٹوسٹ"، "پاکستان"، "آئی ڈونٹ تھنک"، "امیڈیٹلی"، "اسلام"، "ڈیٹھ پینالٹی" and this is their *Imitation* "I don't think", "immediately", "Islam", "death penalty", "human rights activist", "Pakistan". *Condensation* is witnessed in two frames i.e. in the frame 164, this whole portion "اگر جلایا ہے تو جلایا جائے اگر اس نے تیزاب پھینکا ہے تو اس پر تیزاب پھینک دیا جائے" is translated as "have the same thing done to him" all the details of SL are not translated in the TL, similarly in frame 168, these segments "ان کی زندگی برباد کرتے ہیں جو اپنی بیویوں پر ظلم کرتے ہیں" are left out in the TL. *Expansion* is identified for this word "انشاء اللہ" translated as "God willing" because it is relevant to the culture of the SL.

Table: 4-36 Analysis of the documentary Saving Face (Frame 171-180)

Frame	Source Language	Subtitle	Strategy
171	اب یہاں پر تو ہم ہنستے رہتے ہیں آپ لوگ اتنا یاد دیتے ہیں	We're smiling now because we're getting attention.	Paraphrase
172	لیکن ہمارے دل میں جھانک کہ دیکھیے کہ ہم کیا چاہتے ہیں۔	But if you look into our hearts then you'll know what we really feel.	Paraphrase
173	باہجی میں پریشان ہوں پتہ نہیں اتنے لوگوں میں میں کر سکوں گی بھی یا نہیں۔	I'm really nervous. How will I speak in front of so many people?	Paraphrase + Resignation
174	کر سکو گی۔ کوشش تو کرو	Come on you you'll be fine.	Paraphrase
175	نہ ہی اپنے نہ پر اے انہیں پہچانتے ہیں	Even our own people do not recognize us anymore	Decimation
176	کیسے ٹوٹی ہیں غریبوں پہ بچلیاں دیکھو۔	This is such an injustice to us	Expansion
177	کوئی انسان کا مر مر کر یہ جینا دیکھو۔	Who made us into the living dead	Expansion
178	اے ابن آدم، اے ہم وطن، اے حکمراں	Oh my fellow countrymen, my lawmakers, my government.	Decimation
179	تم سے انصاف طلب ہیں یہ سٹیاں دیکھو	Your daughters seek justice from you.	Paraphrase
180	آپ کے ساتھ یہ واقعہ کب ہوا؟	When did this incident happen to you?	Transfer

Paraphrase is used five times here and *Transfer* is used once. In the frame 173, *Resignation* is identified for this word "باہجی". *Decimation* is witnessed in 175, as this part "نہ پر اے" is not translated likewise in frame 178; this segment "اے ابن آدم" is left out. *Expansion* is seen in 176 and 177 frames as in both the frames the implied meaning is expressed in the TL explicitly.

Table: 4-37 Analysis of the documentary Saving Face (Frame 181-190)

Frame	Source Language	Subtitle	Strategy
181	یہ دو سال ہو گئے ہیں۔	About 2 years ago.	Paraphrase
182	وہ اسی دن گرفتار ہو گئے تھے۔	Although my husband was arrested the same day.	Paraphrase
183	میرے سسرال والے ناپیے والے لوگ ہیں، ان لوگوں نے پیسہ دے کہ نابری ہو گئے تھے۔	My in-laws are wealthy and so they all got out right away.	Condensation
184	ابھی کہاں ہیں؟	So where are they now?	Paraphrase
185	ابھی وہ چھوٹ گئے ہیں۔	They're free now.	Transfer
186	اور آپ؟	And what about you?	Paraphrase
187	میں کو آکھی نا اے تو کئیں کو ڈسی نہ بیٹیں	They told me to stay quiet, not to tell anyone.	Paraphrase + Transcription
188	آن جو آکھے نہ اک بھاء لگ گئی اے ایندے اتے ڈیو اڈھاٹھے۔	They told everyone that I caught fire because an oil lamp fell on me	Transcription + Transcription
189	میری شکل خراب ہو گئی	My face is ruined	Transfer
190	میری زندگی تباہ ہو گئی ہے	My life is ruined	Transfer

In these above stated frames, out of ten frames six have *Paraphrase* strategy and three frames have *Transfer* strategy. In one frame, frame number 183 *Condensation* is identified as this part "ان لوگوں نے پیسہ دے کہ" is not translated in order to reduce the text. In two frames 187 and 188, *Transcription* is witnessed because they have a third language that is neither Urdu nor English.

Table: 4-38 Analysis of the documentary Saving Face (Frame 191-200)

Frame	Source Language	Subtitle	Strategy
191	اور کسی کو کوئی سزا نہیں ہوئی	And nobody was punished at all.	Transfer
192	کہاں ہے انصاف؟	Where is the justice	Transfer
193	اب آپ سے میری یہ درخواست ہے کہ کوئی آپ کوئی ایسا کریں کہ ہم جو ایسے مقصد عورتیں ہوتی ہیں مناسب کے مسئلے حل کریں کچھ نہ کچھ ہمارے لئے کریں۔	Now my only request to you is that you do something for helpless women like us... so we get justice.	Paraphrase
194	بس ایسا قانون نکالیں جو جس کے اوپر جیسے ظلم کرے تو اس کے اوپر بھی ویسے ہونا چاہیے تیزاب۔۔۔	If they throw acid on us, the law should allow us to throw acid on them.	Paraphrase
195	یہ بات ہم نے بہت سوچی لیکن قانون سازی میں اس طرح کی کوئی چیز نہیں ہو سکتی۔	We thought about that but we can't permit it.	Condensation
196	اسی لیے ہم نے یہ اس میں فیصلہ کیا ہے کہ اس کی قید ہونی چاہیے زندگی بھر کے لیے	So we have proposed a law that will punish them with the imprisonment.	Condensation
197	۔ اور کوشش میں ہیں کہ جلد از جلد یہ قانون جو ہے اسمبلی سے پاس ہو۔	We are trying our best to pass this law in the assembly.	Paraphrase+ Imitation
198	میری شکل سکڑتی جا رہی ہے	My face is getting tighter and tighter	Paraphrase
199	سکڑتی کیا جا رہی ہے بلکہ گھڑتی ہی جا رہی ہے۔	It's getting worse every single day.	Condensation
200	پینا بھی اور کھانا بھی بے حد مشکل ہے	It's very difficult to even eat or drink anything.	Paraphrase

Paraphrase is observed in five frames and *Transfer* in two frames. *Imitation* is seen in the frame 197 and that is "اسمبلی" imitated as "assembly". *Condensation* is witnessed in three frames; in 195, this fragment "میں اس طرح کی کوئی چیز نہیں ہو سکتی۔", in 196, this part "زندگی بھر کے لیے" and in 199, this portion "سکڑتی کیا جا رہی ہے بلکہ" is not translated for the purpose of reduction.

Table: 4-39 Analysis of the documentary *Saving Face* (Frame 201-210)

Frame	Source Language	Subtitle	Strategy
201	یہ درد میں اب برداشت نہیں کر سکتی	I can't tolerate this pain now	<i>Transfer</i>
202	اور اللہ تعالیٰ کا لاکھ دفعہ شکر ادا کرتی ہوں کہ میری جو خواہش تھی وہ پوری ہونے والی ہے	I'm really happy and I want to thank God because my wish is about to be fulfilled.	<i>Paraphrase</i>
203	میں چاہتی ہوں کہ پہلے سب سے میرے ہونٹ ٹھیک ہو جائیں پھر اس کے بعد ناک ہو جائے اور پھر چہرہ ہو جائے	I hope my lips get fixed and then my nose.	<i>Decimation</i>
204	اور پھر میری آنکھ بھی لگ سکے	And then my eye	<i>Paraphrase</i>
205	اللہ تعالیٰ نے مجھے نئے سے پھر دوسری زندگی بخشی۔	This is going to be my rebirth	<i>Decimation</i>
206	منڈے، ٹیوڑے تک انشاء اللہ ہم آپکو واپس بھجوادیں گے۔	By Monday or Tuesday we'll let you go home.	<i>Paraphrase+</i> <i>Imitation</i>
207	یہ میری ناک کا کیا کریں گے؟	What about my nose?	<i>Paraphrase</i>
208	نیکسٹ سٹیج ہے۔	That's next stage.	<i>Paraphrase</i> <i>+Imitation</i>
209	یہ جب یہ سٹیبل ہو جائے گا۔	When this is stable.	<i>Paraphrase+</i> <i>Imitation</i>

210	اسکے لیے پھر ہمیں تھوڑا کچھ کلیور چیزیں کرنی پڑیں گی۔	We'll have to do some more clever things.	<i>Paraphrase+</i> <i>Imitation</i>
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Seven frames have *Paraphrase* strategy and one frame has *Transfer* strategy. The instances of *Imitation* are these "کیورے"، "نیکسٹ"، "سٹیج"، "سٹیبل"، "منڈے"، "یوزڈے"، and they are imitated as "clever", "next stage", "stable", "Monday", "Tuesday". In the frame 203, *Decimation* is identified as this fragment "اور پھر چہرہ ہو جائے" is ignored while translating similarly *Decimation* is witnessed in the frame number 205; in this frame this portion "اللہ" is not translated.

Table: 4-40 Analysis of the documentary Saving Face (Frame 211-220)

Frame	Source Language	Subtitle	Strategy
211	اب اگلے کچھ مہینوں میں ملاقات ہوگی۔	We'll meet again in the next couple of months.	<i>Transfer</i>
212	بیٹی کو یہ گھر والے نہیں ملنے دیتے	They are keeping my daughter away from me.	<i>Paraphrase</i>
213	میری بیٹی دیوار کے اس طرف ہے	My daughter lives on the other side of this wall	<i>Paraphrase</i>
214	انہوں نے دیوار لگا دی ہے تاکہ میں دیکھ ہی نہ سکوں	They made this wall so that I'd never see my daughter again.	<i>Paraphrase</i>
215	دیوار لگائی پڑی ہے۔ تاکہ میں ان کو دیکھ نہ سکوں،	*****	<i>Decimation</i>
216	مل بھی نہ سکوں نہ دیکھ سکوں	They won't let me be with her. They don't let me see her. They don't want me to have anything to do with her	<i>Expansion</i>
217	بچوں کی وجہ سے میں ادھر رہ رہی ہوں۔	I reconciled with them for the sake of my child but they stole	<i>Paraphrase</i>

ہٹی، بچے بھی میرے پاس نہ ہوں۔ مجھ

her from me

سے چھین لیں

218 پھر میں کیا کروں گی؟ اللہ تعالیٰ نے زندگی دی تو ہے۔
How will I live this life that God gave me? *Paraphrase*

219 ایسے زندہ رہنے سے تو مر جانا بہتر ہے۔
It's better to die than to live this awful life. *Paraphrase*

220 اور یہ دیکھو یہ دل کی دھڑکن
And here is the heartbeat. *Paraphrase*

Seven frames have *Paraphrase* strategy and one frame has *Transfer*. This phrase “دیوار لگائی پڑی ہے۔ تاکہ میں ان کو دیکھ نہ سکوں” has not been translated in the frame number 215 thus *Decimation* is identified here. In the frame number 216, *Expansion* is found as for this part “مل بھی نہ سکوں نہ دیکھ سکوں” this translation “They won't let me be with her. They don't let me see her. They don't want me to have anything to do with her” has been done and this translation has additional elements which do not exist in the SL information.

Table: 4-41 Analysis of the documentary Saving Face (Frame 221-230)

Frame	Source Language	Subtitle	Strategy
221	دیکھو تمہیں دکھائی دے رہا ہے؟	Can you see the heartbeat?	<i>Paraphrase</i>
222	تمہارے پیٹ میں بچہ ہے۔ اور یہ آٹھ ہفتے کا ہے تقریباً۔	So in fact you are pregnant and your baby is eight weeks old.	<i>Paraphrase</i>
223	تو آپ نے بچہ بندی کے اپنی کوئی منصوبہ بندی کے طریقے نہیں اپنائے تھے؟	Didn't you take any measures for birth control?	<i>Paraphrase</i>
224	پہلے تو میں نے وقفے کے ٹیکے لگوائے تھے۔	Yes, I did for a while.	<i>Paraphrase</i>
225	بس اب پھر درد ہوتا تھا۔ بہت زیادہ۔	But then I started having problems.	<i>Paraphrase</i>

226	پھر اس لیے میں نے کہا کیا پتا اللہ تعالیٰ مجھے خوشی دے۔ اگلا بچہ کوئی خوشی لے کہ آئے	Then I left it all to God. Perhaps God wants to bring me joy through this baby.	<i>Paraphrase</i>
227	آپکو پریشانی نہیں ہو رہی؟	Aren't you worried?	<i>Transfer</i>
228	آپکو اتنا اندازہ نہیں ہے کیا کہ یہ اس بچے کے ساتھ بھی وہ کچھ ہو سکتا ہے جو آپکے ساتھ ہوا ہے؟	Don't you realize what happened to you could happen to your child as well?	<i>Paraphrase</i>
229	میری جو سرجری ہونے والی تھی میں اداس ہوں اب وہ نہیں ہو گی میری سرجری۔	I am really sad that my scheduled surgery won't happen	<i>Deletion+ Paraphrase+ Imitation</i>
230	اگر بچہ ہو جائے گا میری خوشیاں دوبارہ سے پھر سے لوٹ آئیں گی	But my new baby will bring happiness back to me.	<i>Paraphrase</i>

In the analysis of these frames, it is found that *Paraphrase* strategy is used in nine frames out of ten and in one frame *Transfer* is found. The *Imitation* in these frames is "سرجری" that is imitated as "surgery". In the frame number 229, *Deletion* is seen as this part "میری سرجری" is not translated because this phrase had repetition.

Table: 4-42 Analysis of the documentary Saving Face (Frame 231-240)

Frame	Source Language	Subtitle	Strategy
231	میرے دل میں ہے کہ بیٹا ہو۔ کیونکہ بیٹیوں کے آگے جو شادی ہو جاتی ہے انکے نصیب کا پتہ نہیں ہوتا۔	I hope I have a boy because a girl's future gets risky after marriage.	<i>Condensation</i>
232	ان کے ساتھ جو ظلم میرے ساتھ ہوا ہے	I wouldn't want my daughter to face the same plight as me.	<i>Paraphrase</i>

وہ میں یہ نہیں چاہتی کہ میری بیٹی کے

ساتھ ہو

- | | | | |
|-----|--|---|--|
| 233 | بیٹے ہوں۔ بیٹے کا اتنا دکھ نہیں ہوتا | In our society boys live well. | <i>Dislocation</i> |
| 234 | بیٹیوں کا بہت زیادہ دکھ ہوتا ہے | Girls are often unhappy. | <i>Dislocation</i> |
| 235 | میں چاہتی ہوں اللہ تعالیٰ مجھے بیٹا دے۔ | That's why I want a baby boy. | <i>Condensation</i> |
| 236 | کچھری میں اس نے میرا چہرہ نہیں دیکھا
کیونکہ میں برقعہ اوڑھ کر جاتی ہوں
کچھری میں اس طرح نہیں جاتی۔ | My husband has never seen my
face because I always wear a
burqua in court | <i>Condensation</i>
<i>+Imitation</i> |
| 237 | عینک لگا کر جاتی ہوں۔ | I always wear glasses. | <i>Paraphrase</i> |
| 238 | اس نے میری عینک ضرور دیکھی ہے،
برقعہ دیکھا ہے۔ میرا چہرہ نہیں دیکھا۔ | He has never seen my face. | <i>Condensation</i> |
| 239 | کتنی دفعہ ہوا ہے میڈم کچھری جاتے
ہوئے۔ | Whenever I go to court for my
hearings. | <i>Paraphrase</i> |
| 240 | زرا بھی وہ شرمندہ نہیں ہے | I see no remorse in his eyes | <i>Paraphrase</i> |

Four times *Paraphrase* has been seen in the above mentioned frames. *Imitation* example is "برقعہ" that is imitated as "burqua". *Condensation* is found in these frames: in 231, this fragment "انکے نصیب کا پتہ نہیں ہوتا۔", in 235, this portion "اللہ تعالیٰ مجھے", in 236 this part "کچھری جاتی۔" and in 238 this segment "اس نے میری عینک ضرور دیکھی ہے، برقعہ دیکھا ہے" is left to reduce the text for the purpose of coping with the challenge of space and time. *Dislocation* is identified in the frame number 233; this part "بیٹے کا اتنا دکھ نہیں ہوتا" is translated as "In our society boys live well", this translation is inappropriate and is not conveying what is said in the SL in the same way in frame number 234, this part "بیٹیوں کا بہت زیادہ دکھ ہوتا ہے" is translated

as “Girls are often unhappy”, that is also inexact translation because SL means something else and TL has presented the message differently.

Table: 4-43 Analysis of the documentary Saving Face (Frame 241-250)

Frame	Source Language	Subtitle	Strategy
241	ایسے دیدے پھاڑ پھاڑ کے دیکھتا ہے جیسے کھانے لگا ہے	He stares at me like he's going to eat me alive.	Paraphrase
242	انشاء اللہ ضرور ملے گا	God willing I will get justice	Paraphrase
243	اگر نہ ملا تو میں اوپر تک جاؤں گی	I'll fight until the end	Paraphrase
244	اسکو چھوڑنا نہیں ہے میں نے	I'm not going to let him go.	Paraphrase
245	اس نے میری زندگی تباہ کر دی۔	He destroyed my life.	Transfer
246	ہمارا کیس بہت سٹرونگ ہے لیکن فیصلہ جو ہے جج نے کرنا ہوتا ہے۔	Our case is strong but it's up to the judge.	Paraphrase+ Imitation
247	اس میں بہت سی اگر ایسی کمی ہوئی تو اسکو سزا نہیں بھی ہو سکتی۔ بری بھی ہو سکتا ہے۔	The worst case scenario would be if he is acquitted	Condensation
248	جی وہ ذکیہ کو بھی تھرٹینس ایکسٹینڈ کرتا رہا۔	He has been threatening Zakia.	Paraphrase+ Imitation
249	تو مجھے خدشہ ہے کہ اگر وہ چھوٹ گیا تو وہ ذکیہ کو مزید کوئی نقصان نہ پہنچائے۔	I'm worried that if he is acquitted he might harm Zakia.	Paraphrase+ Imitation
250	تو میں تو سوچ رہی تھی کہ آج میری قسمت کا فیصلہ ہو جائے گا۔	I thought I was going to receive the final verdict today.	Paraphrase

In these frames *Paraphrase* has been used eight times and *Transfer* has been used once. *Imitation* instances are "تھرٹینس ایکسٹینڈ"، "سٹرونگ"، "کیس"، "جج"، "ذکیہ" these are imitated as

“extend threats”, “strong”, “case”, “judge”, “Zakia”. *Condensation* is identified in the frame number 247, where this part "اگر ایسی کمی ہوئی تو اسکو سزا نہیں بھی ہو سکتی" is excluded from the translation.

Table: 4-44 Analysis of the documentary Saving Face (Frame 251-260)

Frame	Source Language	Subtitle	Strategy
251	توان کا وکیل نہیں آیا تھا جس کی وجہ سے ڈیٹ پڑ گئی ہے۔	But the date was extended again because of his lawyer.	<i>Paraphrase+</i> <i>Imitation</i>
252	ہر دفعہ ہی یہ ہمارے ساتھ اس طرح کرتے ہیں یہ لوگ پتا نہیں کیا کریں گے۔	His lawyer does this all the time.	<i>Decimation</i>
253	لیکن اب دیکھیں کب کی ڈیٹ ملتی ہے۔	I just hope I get another court date soon.	<i>Paraphrase+</i> <i>Imitation</i>
254	چلیں اللہ جو کرے گا بہتر ہی کرے گا۔	Its all up to God now.	<i>Condensation</i>
255	اور پاکستان کے ہر کونے کوئی نہ کوئی ایسڈ وکٹم ضرور ہوتا ہے	In every corner of Pakistan there is a victim of acid crime.	<i>Paraphrase+</i> <i>Imitation</i>
256	یہ دہشتگردی ہے۔	This is terrorism	<i>Transfer</i>
257	اور آج تک یہ ایسڈ وکٹمز کے ساتھ جو ہو رہا ہے وہ آپ کے سامنے ہے۔	****	<i>Decimation</i>
258	اور کلپرٹس چھٹ جاتے ہیں	And the culprits often go scot-free	<i>Paraphrase+</i> <i>Imitation</i>
259	اور انشاء اللہ تعالیٰ آج ایک نیا پاکستان کی شروعات ہو رہی ہے ایسڈ وکٹم لیجسلیشن کے تحت۔	God willing today a new Pakistan will be born through this acid crime legislation.	<i>Paraphrase+</i> <i>Imitation</i>
260	یہ ایک بڑا بھیانک قسم کا جرم ہے۔	This is a gruesome crime!	<i>Paraphrase</i>

Six frames have *Paraphrase* and one frame has *Transfer* strategy. Examples of *Imitation* are "ڈیٹ"، "ایسڈ وکلم"، "کلپٹس"، "پاکستان"، "ایسڈ وکلم لیجسلییشن" and these are copied as "date", "acid victim", "culprits", "Pakistan", "acid victim legislation". *Decimation* is detected in frame number 252, where these "یہ لوگ پتا نہیں کیا کریں گے۔" crucial elements are ignored similarly in the frame number 257 also this whole portion "اور آج تک یہ ایسڈ وکلمز کے ساتھ جو ہو رہا ہے وہ آپ کے سامنے ہے۔" is not translated. *Condensation* is found in frame 254, where TL is reduced by leaving this part "بہتر ہی کرے گا".

Table: 4-45 Analysis of the documentary Saving Face (Frame 261-270)

Frame	Source Language	Subtitle	Strategy
261	جس کے بارے میں ابھی تک ہمارے تینوں کورٹس میں اس قسم کی سزا نہیں دی جاتی تھی جتنی کے دی جانی چاہیے۔	And our courts have failed to give the culprits the punishment they deserve.	<i>Condensation</i> + <i>Imitation</i>
262	اگر ایسڈ کرائم کے حوالے سے ایک ایسا قانون بنایا جاسکے جس سے وہ عورت کی جان بچ پائے۔	Through the acid crime legislation we want a law that will save the life of the women.	<i>Paraphrase</i> + <i>Imitation</i>
263	آج میں پاکستان کی ساری خواتین کو مبارکباد دینا چاہتی ہوں	Today I would like to congratulate all the women of Pakistan.	<i>Transfer</i> + <i>Imitation</i>
264	کیونکہ آج ایک اہم مرحلہ طے ہوا ہے	Because today history was made.	<i>Paraphrase</i>
265	اب بھی جو ہے جو جدہ ہماری جاری ہے۔ مکمل طور پر پوری نہیں ہوئی ہے	Our fight is not over yet. It still continues.	<i>Paraphrase</i>
266	شکریہ۔	Thank you	<i>Transfer</i>
267	جب سے کیس چلا ہے سٹارٹ ہوا ہے وہ	Ever since I filed the charges he's been threatening me.	<i>Paraphrase</i>

جو ہے نہ اسی طرح کر رہا ہے

268 کہتا ہے میں تم لوگوں کو چھوڑوں گا نہیں۔ He says, "When I get out I'll destroy your entire family". *Condensation*

مجھے باہر نکلنے دو میں پورا خاندان ختم کر

دوں

269 مجھ سے تو برداشت نہیں ہوتا I can't take it anymore. *Paraphrase*

270 اللہ کرے گا تجھے ادھر ہی موت آئے۔ I pray that they can keep him in jail. *Decimation*

گی۔ تو نے ادھر ہی مرنا ہے تو نے باہر

نہیں آنا۔

In these frames, *Paraphrase* is used five times and *Transfer* is used two times. *Imitation* instances are "پاکستان"، "ایسڈ کرائم"، "کورٹس" and they are copied as "Pakistan"، "acid crime"، "courts". *Condensation* is detected in two frames: in frame 261, this part "جس کے" and in frame 268, this fragment "میں تم لوگوں کو چھوڑوں گا نہیں مجھے باہر نکلنے دو" is ignored in order to reduce the content. *Decimation* in frame number 270 is observed as this segment "اللہ کرے گا تجھے ادھر ہی موت آئے گی" is left.

Table: 4-46 Analysis of the documentary Saving Face (Frame 271-280)

Frame	Source Language	Subtitle	Strategy
271	آج آپ نے نماز نہیں پڑھی نا؟	You didn't say your prayers today?	<i>Transfer</i>
272	نہیں	No.	<i>Transfer</i>
273	بہت اچھا کیا ہے	*****	<i>Decimation</i>
274	کیوں نہیں پڑھی؟	Why didn't you?	<i>Paraphrase</i>
275	بس ویسے ہی۔	I don't know.	<i>Dislocation</i>
276	دل نہیں چاہ رہا تھا؟	Didn't feel like it?	<i>Paraphrase</i>

277	****	Did you get lazy?	<i>Expansion</i>
278	نہیں۔ ایسی بات نہیں۔	No, that's not the case.	<i>Transfer</i>
279	پھر کیا ہے؟	Okay.	<i>Dislocation</i>
280	صبح سکول جانا ہے؟	Will you go to school tomorrow?	<i>Paraphrase</i>

Three times *Paraphrase* and three times *Transfer* is found here. In the frame 273, this fragment "بہت اچھا کیا ہے" is not translated therefore it is *Decimation*. In the frame 275, this "بس ویسے ہی۔" is translated as "I don't know" which is inappropriate because meaning is lost; both have dissimilar meanings, likewise in the frame 279, SL "پھر کیا ہے؟" and TL "Okay" have dissimilar meanings so in both frames *Dislocation* is found. In the frame 277, it can be noticed that there is nothing in the SL but in the TL some additional question "Did you get lazy?" is added so it is *Expansion*.

Table: 4-47 Analysis of the documentary *Saving Face* (Frame 281-290)

Frame	Source Language	Subtitle	Strategy
281	جاؤں گئی انشاء اللہ	I'm not sure I will	<i>Dislocation + Resignation</i>
282	دل نہیں کر رہا۔	I don't feel like it.	<i>Transfer</i>
283	دل نہیں کر رہا؟ وہ کس لیے؟	You don't feel like it? Why not?	<i>Transfer</i>
284	مجھے اس بات کی ٹینشن ہے نا	I'm really nervous.	<i>Paraphrase</i>
285	اتنی آپ کو مشکل ہوتی ہے۔ دیکھا نہیں جاتا	I can't see hardships on us anymore	<i>Paraphrase</i>
286	بس پھر جب آپ مکمل ہو جائیں نا	I just want everything to be over.	<i>Paraphrase</i>
287	تو وہ دن ہمارے لیے بہت عظیم دن ہو گا۔	And that will finally be a happy day for us.	<i>Paraphrase</i>

288	اچھا جی، پھر آپ دعا کیا کرونا کہ اللہ کرے سب کام جلدی جلدی ہو جائیں۔	You should pray for God's will to end all of this.	<i>Condensation</i>
289	کوئی لطیفہ سناؤ۔	Tell me a joke.	<i>Transfer</i>
290	لطیفہ سناؤ؟	Should I tell a joke?	<i>Transfer</i>

In these frames four times *Paraphrase* is found and four times *Transfer* is seen. *Dislocation* is noticed in frame 281 because there is the difference of meanings of both SL and TL, SL "جاؤں گئی انشاء اللہ" expresses something else and TL "I'm not sure I will" tells something else moreover *Resignation* is identified for the word "انشاء اللہ" as it is not translated because of non-availability of its equivalent. In the frame 288 *Condensation* is seen because these segments "اچھا جی" and "جلدی جلدی ہو جائیں۔" are left out for the purpose of reduction.

Table: 4-48 Analysis of the documentary Saving Face (Frame 291-300)

Frame	Source Language	Subtitle	Strategy
291	بلی والا سناؤ۔۔۔ کہ اس کو بانڈھ کہ سفید کردو کالی ہے۔	Tell the one with the cat the one where it changes colors.	<i>Paraphrase</i>
292	مجھے نہیں آتا مجھے بھول گیا ہے۔	I don't know that one, I've forgotten.	<i>Transfer</i>
293	اچھا چلو جو یاد ہے وہ سناؤ۔	Okay. Tell me one you remember.	<i>Paraphrase</i>
294	اسلام و علیکم میڈم۔	Greetings Madam.	<i>Resignation</i> <i>+Imitation</i>
295	و علیکم السلام۔ بیٹھو ادھر پلیز۔ کیا حال ہے؟ ٹھیک ہو آپ؟	Hello. Please sit.	<i>Resignation +</i> <i>Paraphrase+</i> <i>Decimation</i>
296	ذکیہ آپ کا فیصلہ آگیا ہے	Zakia your verdict has come.	<i>Transfer</i> <i>+Imitation</i>

297	اور میں اسکی ڈیٹیل آپکو بتاؤں؟	Do you want to know the details	Paraphrase+ Imitation
298	جی بالکل۔ بڑی بے چینی سے انتظار ہے مجھے	Yes please, I have been waiting anxiously for it.	Paraphrase
299	بیٹ ڈیٹیل میں فیصلہ ہے	It's a very detailed verdict.	Paraphrase+ Imitation
300	ایک ایک چیز کو ڈسکس کیا گیا ہے	Everything has been discussed.	Transfer+ Imitation

Six times *Paraphrase* has been seen and three times *Transfer* has been noticed. *Imitation* examples are these "میڈم"، "ذکیہ"، "ڈیٹیل"، "ڈسکس" and they are used as "discuss", "detail", "Zakia", "madam". *Resignation* is observed in two frames 294 and 295 for two words "اسلام و علیکم" and "و علیکم السلام" as translators could not find the exact words in TL for these. In the frame 295 *Decimation* is found because this element "کیا حال ہے؟ ٹھیک ہو آپ؟" is not translated.

Table: 4-49 Analysis of the documentary Saving Face (Frame 301-310)

Frame	Source Language	Subtitle	Strategy
301	اور اس میں اس کا موٹو بھی بتایا گیا ہے۔	And his motive is also mentioned in it.	Transfer+ Imitation
302	جی میڈم بتائیں کیا فیصلہ آیا ہے۔	Yes Madam, tell me the verdict.	Paraphrase+ Imitation
303	پھر آجاتا ہے اس میں سیون سی کا سیون جو سیکشن ہے۔ اسکو دو مرتبہ عمر قید۔	Under act 7C in the 7th section he has been given two life sentences!	Transfer +Imitation
304	ایک مرتبہ نہیں دو مرتبہ عمر قید۔	Not one but two life sentences.	Transfer
305	اللہ کالا کھ شکر ہے	Thanks a million to God.	Transfer
306	ایک اور خبر بھی سنانی ہے تم نے مجھے	First tell me what happened with your court case?	Paraphrase +Imitation

کورٹ کی خبر ذرا تم بتاؤ نا مجھے۔

307	کورٹ میں سراسے دو دفعہ عمر قید ہوئی ہے۔	He received a double life sentence.	<i>Condensation</i>
308	سر یہ پہلی دفعہ ہوا ہے۔ جو نیا قانون آیا ہے اس کے تحت اسے سزا دی۔	Sir this is the first time ever to punish a case under the new law.	<i>Paraphrase</i>
309	یہ قانون پاس کرانے کے بعد آپ کا پہلا کیس ہے؟	You are the first case to be tried under this law?	<i>Paraphrase+ Imitation</i>
310	جی بالکل۔	Yes...	<i>Transfer</i>

In this table, five frames have *Transfer* strategy and four have *Paraphrase*. *Imitation* of these words "سیکشن"، "سیون سی"، "میڈم"، "موٹو"، "کورٹ"، "کیس" have been done in this way "section", "seven C", "madam", "motive", "court", "case". *Condensation* is seen in the frame number 307 because this part "کورٹ میں سر" is ignored during the translation.

Table: 4-50 Analysis of the documentary Saving Face (Frame 311-320)

Frame	Source Language	Subtitle	Strategy
311	کیسا لگ رہا ہے؟	How do you feel?	<i>Transfer</i>
312	بہت اچھا۔	I feel great	<i>Paraphrase</i>
313	بڑا سٹرونگ میسج ہے	It's a strong message.	<i>Transfer+ Imitation</i>
314	کہ مذاق سمجھا ہوا ہے کچھ بھی نہیں ہو سکتا	They used to think it's a joke. That nothing will ever happen	<i>Paraphrase</i>
315	بڑی ہمت ہے تم میں	I admire your courage.	<i>Paraphrase</i>
316	****	I'm really proud of you. Well done!	<i>Expansion</i>
317	یہ لاسٹ ایبڑ یاد ہے یہ لڑکی؟	Do you remember the her?	<i>Condensation</i>

318	میں تو بڑا خوش ہوں کہ تمہارا فیس یہ بڑے مزے سے سیٹل ہوا ہوا ہے	Your face has settled well, I'm really pleased.	Paraphrase +Imitation
319	ذکیہ جب ہم آپ کے اوپر آخری دفعہ آپریٹ کر رہے تھے	Zakia, the last time we operated on you.	Paraphrase +Imitation
320	تو ہمیں اندازہ ہوا کہ آنکھ آپ کی کتنی زیادہ ڈیکھتی ہے۔	We realized that your eye is completely damaged.	Paraphrase+ Imitation

In the above mentioned table it can be noticed that *Paraphrase* strategy is used six times and *Transfer* is used twice. *Imitation* of these words "ذکیہ"، "سیٹل"، "سٹر ونگ"، "میسیج"، "فیس"، "اپریٹ" is done in this way "Zakia", "settle", "strong message", "face", "operate". *Expansion* is seen in the frame 316 as this whole portion "I'm really proud of you. Well done!" is additional in the TL. In the frame 317 *Condensation* is witnessed because this part "یہ لاسٹ ایئر" is not translated for reduction.

Table: 4-51 Analysis of the documentary Saving Face (Frame 321-330)

Frame	Source Language	Subtitle	Strategy
321	اتنی ڈیکھتی ہے کہ اس میں مصنوعی آنکھ بھی نہیں لگ سکتی۔	It won't even support a glass eye.	Condensation
322	ہماری بھی لمٹیشنز ہیں	We have our Imitations.	Paraphrase+ Imitation
323	ہماری لمٹیشنز یہ ہیں کہ جو لوس ہوا ہے آپ کا اسکوری کری ایٹ کرنا آپ کی آئی، آئی، برو، آئی لڈز، آئی لیٹرز۔	We can't be God: To recreate all your loss. Such as your eyebrows, eyelashes and eye lids	Expansion+ Imitation
324	میرے پاس ایک ٹاپ بندہ ہے اس کام کا دبئی سے	For that I've got a top guy from Dubai.	Transfer+ Imitation

325	جو تمہارے لیے ایک ایکسٹرنل پروسٹھیسز بنائے گا	Who will make prosthesis for you.	<i>Paraphrase+ Imitation</i>
326	لیکن وہ ایک ایسا ہے کہ باہر سے تمہیں لگانا پڑے گا جیسے پروسٹھیسز ہوتا ہے	But you'll have to wear that prosthesis externally.	<i>Condensation + Imitation</i>
327	اوکے سو یہ میرا پلان ہے۔	So that's my plan. All right?	<i>Paraphrase+ Imitation</i>
328	ماشاء اللہ سر ماشاء اللہ۔	Brilliant.	<i>Resignation + Deletion</i>
329	سب سے پہلے اللہ تعالیٰ کا لاکھ لاکھ شکر ادا کرتی ہوں۔	First I thank God.	<i>Condensation</i>
330	اسکے بعد آپ کا شکر یہ ادا کرتی ہوں۔	Then I thank you.	<i>Transfer</i>

In this table it is seen that *Paraphrase* is used three times and *Transfer* is used twice. These are the instances of *Imitation* "پلان"، "پرو سٹھیسز"، "ری کری ایٹ"، "المیشیز"، "آئی"، "آئی برو"، "آئی" and they are imitated as "Dubai", "plan", "prosthesis", "recreate", "limitations", "eye", "eyebrow", "eyelids", "eyelashes", "top". *Condensation* is observed three times in these frames subsequently; in frame 321, this fragment "اتنی ذبیح ہے کہ", in frame 326, this portion "وہ ایک ایسا ہے کہ" and in frame 329, this part "لاکھ لاکھ" is not translated for shortening the content. *Expansion* is found in the frame number 323, as this "We can't be God" is added which is not in the SL content. In the frame 328 *Resignation* is identified because the translators could not find the equivalent of "ماشاء اللہ" and translated it as "brilliant" which is inaccurate plus in the same frame *Deletion* is noticed as this "ماشاء اللہ سر" is omitted in order to avoid repetition.

Table: 4-52 Analysis of the documentary Saving Face (Frame 331-340)

Frame	Source Language	Subtitle	Strategy
331	دیکھو، اپنی ماں سے ملو۔	Come, meet your mother.	<i>Dislocation+</i> <i>Transfer</i>
332	کیسی لگ رہی ہے آنکھ؟	How do I look?	<i>Dislocation</i>
333	بہت پیاری۔ بہت پیاری لگ رہی ہیں۔	You look fantastic. She really looks fantastic.	<i>Paraphrase</i>
334	ماں مل گئی تھے پرانی؟	You've got your old mother?	<i>Paraphrase</i>
335	جو تھوڑی کھو گئی تھی کچھ دنوں پہلے۔	She was lost for a while wasn't she?	<i>Paraphrase</i>
336	کیا حال ہے؟	How are you?	<i>Transfer</i>
337	ٹھیک۔	Fine.	<i>Transfer</i>
338	بیٹا مبارک ہو۔ کیا نام رکھا ہے؟	Congratulations on your boy. What name have you given him?	<i>Paraphrase</i>
339	محمد	Mohammad.	<i>Imitation</i>
340	اور میں چاہتی ہوں کہ یہ پڑھ لکھ کر آپ کی طرح بنے ڈاکٹر۔ اپنے ابو کی طرح نہ ہو۔	And I hope that he studies and become a doctor like you and not like his father.	<i>Paraphrase +</i> <i>Imitation</i>

In these frames *Paraphrase* is found five times and *Transfer* is found three times. Instances of *Imitation* are "محمد"، "ڈاکٹر" and imitated in this way "Mohammad", "doctor". *Dislocation* is observed in frame 331, where this word "دیکھو" is translated as "come" which is completely different than the SL content likewise in the frame 332 this phrase "کیسی لگ رہی ہے آنکھ" is translated as "How do I look?" here in SL the object is 'eye' and in the TL the object is "I", this difference has created inaccuracy in the meaning thus it is *Dislocation*.

Table: 4-53 Analysis of the documentary Saving Face (Frame 341-351)

Frame	Source Language	Subtitle	Strategy
341	انشاء اللہ۔ کیونکہ میں نے تم سے وعدہ کیا ہوا تھا وہ میں نے پورا کرنا ہے۔	God willing. I will fulfil my promise to you.	Condensation + Resignation
342	لیکن آپ چھ کوئی مہینے جو ہیں نا تھوڑا انتظار کریں	But we must wait for about six months or so.	Paraphrase
343	- پھر جو سرجری ہم نے کرنی ہے آپ کیلئے پھر وہ ہم آکر کریں گے۔	Then we'll do our surgery on you.	Condensation + Imitation
344	بہت اچھی لگ رہی ہیں آپ۔	You look beautiful.	Paraphrase
345	اچھا؟	Really?	Transfer
346	جب سے تیزاب پھینکا گیا ہے اس کے بعد یہ آج پہلی دفعہ ہے میں اس طرح دوپٹے میں پہلی دفعہ باہر آئی ہوں۔	Today is the first day since the acid attack that I've left my home without my veil.	Condensation
347	میں تو ہمیشہ نقاب اوڑھ کہ برقعہ اوڑھ کہ ، عینک پہن کہ باہر آتی تھی۔ بہت اچھا لگتا ہے۔	Without my burqua, without my sunglasses, I feel really good.	Condensation + Imitation
348	بہت چینجنگ آئی ہے جلنے کے بعد بہت چینجنگ آئی ہے	I have changed a lot since my acid attack.	Paraphrase + Deletion + Imitation
349	اور انشاء اللہ جو تھوڑا بہت فرق رہ گیا ہے وہ بھی ٹھیک ہو جائے گا۔	And hopefully some of these things will still get worked out.	Resignation + Paraphrase
350	ایک نئی زندگی شروع کرنے لگی ہوں	I am ready to begin my new life.	Transfer
351	اور انشاء اللہ آنے والا کل بہت اچھا ہو جائے گا۔	And God willing tomorrow seems much better than	Paraphrase + Resignation

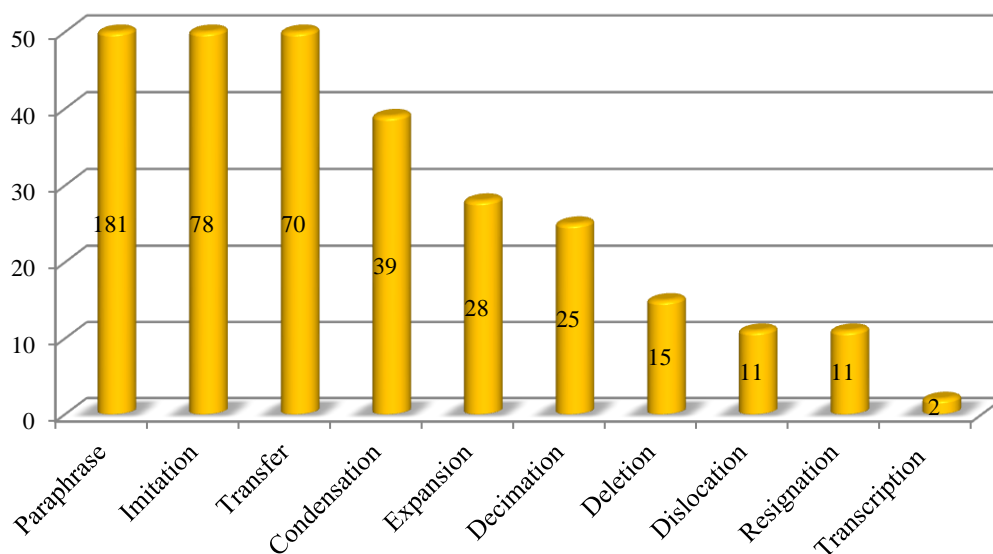
today.

This table shows that *Paraphrase* has been used four times and *Transfer* twice. *Imitation* words are "سرجری"، "برقعہ"، "چینجنگ" imitated as "surgery", "burqua", "change". *Resignation* is found as this word "انشاء اللہ" in frames 341, 349 and 351 is used and it is translated as "God willing" which is inaccurate as complete sense is not conveyed. *Condensation* is witnessed in four frames like; in the frame 341, this segment "انشاء اللہ کیونکہ" "ہم نے کرنی ہے آپ کیلئے پھر وہ ہم آ کہ" in the frame 343, this fragment "میں نے تم سے" in the frame 346, this portion "میں تو ہمیشہ نقاب اوڑھ کہ" and in the frame 347, this part "اس طرح دوپٹے میں پہلی دفعہ باہر آئی ہوں۔" is left out for reducing the content. In the frame 348, this part "بہت چینجنگ آئی ہے" is not translated because of repetition thus here *Deletion* is observed.

4.2.6 Discussion on the Analysis of the documentary *Saving Face*

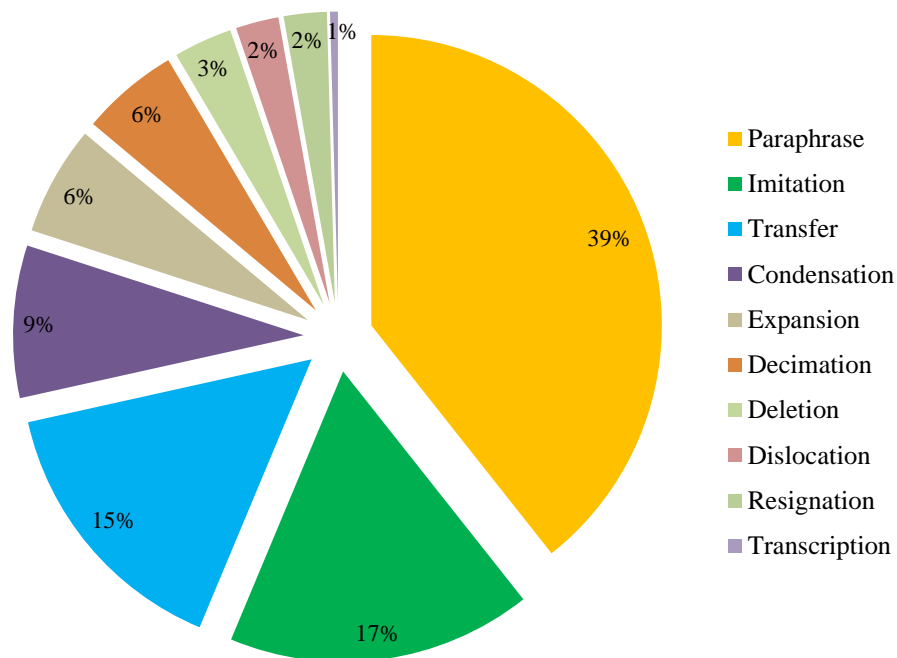
It has been noted from the detailed analysis of the documentary that the subtitlers applied the strategies of *Paraphrase*, *Imitation*, *Transfer*, *Condensation*, *Expansion*, *Decimation*, *Deletion*, *Dislocation*, *Resignation* and *Transcription* in the documentary. The instances of the application of each strategy is presented in the figure 4-5

Figure: 4-5 Instances of strategies applied in the documentary *Saving Face*



It points out that the subtitlers used eight out of ten strategies of translation and out of those eight strategies they applied *Paraphrase* (181) and *Imitation* (78) frequently and *Expansion* (03), *Resignation* (02) and *Transcription* (02) were applied to the bare minimum. The contribution of each strategy to the entire data of the documentary *Saving Face* in terms of percentage is presented in the figure 4-6:

Figure: 4-6 Percentages of strategies applied in the documentary *Saving Face*



It indicates that the strategy *Paraphrase* played the most part in the subtitles of the documentary *Humaira-The Game Changer* and its contribution was 48 % of entire data whereas the contribution of the strategy *Decimation* was 0.7 % being the least in the documentary. It also indicates that the strategy of *Paraphrase* covers almost half of the entire data.

4.2.7 Analysis of the documentary *If You Believe*

The documentary *If You Believe* was produced in 2012 and it was subtitled by Eleyna Haroun and Rida Ali Fadoo. There are total 2888 words in the source language and 1922 words in the translated language. The complete text of the documentary along with its subtitles is attached as Appendix “D”. The documentary was divided into 223 frames and the data pertaining to each frame has been analyzed within the Henrik Gottlieb’s model of translation strategies. The entire data was divided in to twenty-two parts for the convenience of analysis and discussion. Each part has been separately analysed and all the strategies in the each part has been discussed after the analysis.

Table: 4-54 Analysis of the documentary *If You Believe* (Frame 1-10)

Frame	Source Language	Subtitle	Strategy
1	بھٹے میں میرے مالکوں نے مجھے سر یا مارا	Brick kiln owners beat me with steel rods.	<i>Paraphrase</i>
2	اور میں زخمی ہو گیا اور میری ٹانگ خراب ہو گئی۔	I was injured and lost my leg.	<i>Dislocation</i>
3	انہاں نے میرے ساتھ زیادتی بڑی کیتی۔	They raped me	<i>Expansion</i>
4	فر میری بیوی نوں اناں ماریا، مینوں وی ماریاے	They attacked me and my wife.	<i>Condensation</i> + <i>Dislocation</i> + <i>Transcription</i>
5	لگتا تھا کہ تہذیب سے پہلے کے زمانے کے ہیں، جہاں لوگ اس طرح کی زندگی گزار رہے تھے	It seemed they were living in pre-historic times, when people lived like...	<i>Paraphrase</i> + <i>Expansion</i>
6	اور شاید احساس یہ ہوا کہ نہیں مجھے یہ ہی کرنا چاہیے	I realized I needed to do	<i>Condensation</i>

	اور میں یہی کروں گی۔	something.	
7	بوئڈ لیبر لبریشن فرنٹ پاکستان توں غلام فاطمہ گل کر رہی آں۔	This is Ghulam Fatima from Bonded Labour Liberation Front Pakistan.	<i>Transcription</i> + <i>Paraphrase</i> + <i>Imitation</i>
8	ساڈا کم غلام مزدوراں دی سجالی اناں دی آزادی، اناں دی بہتری واسطے جدوجہد کرنا، کوشش کرنا ہے۔	I fight for the rights and freedom of brick kiln workers.	<i>Transcription</i> + <i>Dislocation</i> + <i>Decimation</i>
9	میرے سارے بھٹے مزدور پیہن پراوا، اسی کامیاب نہیں ہو سکدے جدوں تک اسی اپنے بھٹے مالکاں نوں وی جیڑا ہے نا انہاں نوں اپنے نال شامل کریئے اور انہاں نوں درخواست کریئے کہ مہربانی کر کے کم از کم اجرت جیڑی اے سرکاری اعلان کردہ، اودے مطابق سانوں 517 روپے ریٹ دے دیو۔	My fellow brothers and sisters, we cannot succeed unless you demand your rightful wage of Rs.517 as set by the government.	<i>Transcription</i> + <i>Dislocation</i> + <i>Decimation</i>
10	فاطمہ، ایک کالر ہے۔ ایک کالر آئی ہے۔	Fatima, we have a caller.	<i>Decimation</i> + <i>Imitation</i>

In the above text the translators have used *Paraphrase* four times. Examples of *Imitation* are "غلام فاطمہ"، "پاکستان"، "بوئڈ لیبر لبریشن فرنٹ"، "پاکستان"، "غلام فاطمہ" and imitated as "Bonded Labour Liberation Front Pakistan", "Ghulam Fatima". *Dislocation* is observed in frame 2; importance is given to the effect not to the content. "میری ٹانگ خراب ہو گئی" is translated as "lost my leg". The translator could not provide the exact translation. *Expansion* is used in the frame 3, "زیادتی" "raped" is translated as "raped". In oral speech because of social constraints the speaker concealed the action by using other words but the translator made it obvious and wrote

clear meaning by giving an explanatory word. The translators have used *Condensation* in frame 4 for this "میںوں وی ماریا" and important element is translated and less important is not, this is done to manage time and space. For the translation of this "میری بیوی نوں اتاں ماریا" "*Dislocation* is used in the frame 4, because they have translated the word "ماریا" as "attacked" which is inappropriate. The word attacked means something else and "ماریا" means something else. In the frame number 5, *Paraphrase* can be observed in the whole translation of this sentence except one word that is not in spoken sentence and is added "like slaves", *Expansion* is used for providing clarity. In frame 6, it is analyzed that first phrase is translated completely but the second part is left out completely that is *Condensation*. The text seemed less significant for the translator. The effect is conveyed and content is not considered significant when the problem of space and time arises. These parts of the sentence are not translated "اور شاید", "یہ", and "اور میں یہی کروں گی". *Decimation* is seen in frame 8, because all elements of the sentence are not translated like these elements "ساڈا کم", "غلام", "بحالی" but only effect is kept in front. *Dislocation* can also be observed as these two words "جدوجہد کرنا، کوشش کرنا" are translated as "fight" and for "بہتری" the word "rights" is used, that is inappropriate as it is not conveying the exact meaning. In frame 9, in these sentences we can see that the translators have used *Decimation* because important elements like "کم از کم اجرت جیڑی اے", "ماکاں نوں وی جیڑا ہے نا انہاں نوں اپنے نال شامل کریئے", "سارے" and "کم از کم اجرت جیڑی اے" and "دے دیو" are left out in translation in order to cope up with the speed and time. Another strategy that is *Dislocation* is found as this word "درخواست کریئے" is translated as "demand" which is inappropriate and does not justify the meaning here. In the frame 10, *Decimation*

is witnessed as the effect is given importance and content is not translated completely, "ایک کال آئی ہے" is not translated.

Table: 4-55 Analysis of the documentary *If You Believe* (Frame 11-20)

Frame	Source Language	Subtitle	Strategy
11	اسی اوکاڑے سے بول رہے آں جی، ایڈر وی 300 روپیہ ریٹ ہے گا ویسے۔	I am calling from Okara and I am only paid Rs.300.	<i>Transcription</i> + <i>Paraphrase</i> + <i>Imitation</i>
12	ایس دی ہمت نوں سلام کنندے ہاں، انہاں نے فون کیتا ہے اور مسئلہ دسیاے۔	Thank you for calling and sharing your problems with us.	<i>Transcription</i> + <i>Dislocation</i>
13	میرا شوق یہ نہیں تھا کہ میں اچھے کپڑے خریدوں۔	I wasn't interested in material things.	<i>Dislocation</i>
14	میرا شوق یہ ہوتا تھا کہ میں زیادہ سے زیادہ وقت مزدوروں کے ساتھ گزاروں۔	All I wanted to do was spend as much time as possible with the workers.	<i>Paraphrase</i> + <i>Dislocation</i>
15	میں ان کے مسائل کو پہلے خود سمجھوں۔	So that I could understand their problems.	<i>Paraphrase</i>
16	جبری مشقت بند کرو۔	Stop bonded labour!	<i>Transfer</i>
17	میں لعنت بھیجتی ہوں بھٹے مالکان تے جیڑے ساڑے مزدوراں تے تشدد کردے نیں۔	I curse all the brick kiln owners who torture their workers.	<i>Transcription</i> + <i>Paraphrase</i>
18	میں لعنت بھیجتی ہوں ان مالکان تے جنہاں نے جبری مشقت لئی اسماں دے مزدوراں نوں اپنا غلام رکھیا ہویاے۔	I curse those who enforce bonded labour.	<i>Transcription</i> + <i>Paraphrase</i>
19	میرے ذہن میں ایک بات اور بھی آتی	I believe in doing the impossible only then can one	<i>Paraphrase</i> + <i>Dislocation</i>

تھی کہ ایسا کام جو مشکل ترین ہوتا ہے وہ make a difference.

کرو تو پھر اصل کام ہوتا ہے نا۔

20 میں لعنت بھیجتی ہوں ان پر جنہوں نے Curse them for making you

Paraphrase

ہمارے مزدوروں کو غلام رکھا ہوا ہے۔ work as a slave.

In the above mentioned frames *Paraphrase* is used seven times and *Transfer* is used once. *Imitation* instance is "اوکاڑے" imitated as "Okara". In frame 12, this "ایس دی ہمت نوں" "ایس دی ہمت نوں" is translated as "thank you", *Dislocation* is observed as there is a great difference between SL and TL content. In frame 13, in this sentence this phrase "میرا شوق یہ" "میرا شوق یہ" is translated as "I wasn't interested in" and "میں اچھے کپڑے خریدوں" "میں اچھے کپڑے خریدوں" is translated as 'material things' here *Dislocation* is used. This translation of the whole sentence is inappropriate. Exact meanings are not conveyed in the target text. In 14th frame, the word "شوق" "شوق" is translated as "wanted" it is inappropriate because there is difference in the meaning so this *Dislocation* strategy can be observed here. For rest of the sentence *Paraphrase* strategy is used as it has appropriate translation. In frame 19th, *Dislocation* is used because these two phrases "پھر اصل کام ہوتا ہے نا" "پھر اصل کام ہوتا ہے نا" translated as "then can one make a difference" and "میرے ذہن میں ایک بات اور بھی آتی تھی کہ" "میرے ذہن میں ایک بات اور بھی آتی تھی کہ" translated as "I believe" are presenting totally different translations. Source text is conveying some other meanings and target text is presenting other thing. Therefore, we can say that this is not the equivalent or proper translation.

Table: 4-56 Analysis of the documentary *If You Believe* (Frame 21-30)

Frame	Source Language	Subtitle	Strategy
21	کی حال ہے؟ ٹھیک ہو؟ اوئے کیا حال ہے؟ ٹھنڈ ہے نا؟ سردی ہے؟	How are you? Hey little one, how are you? Its cold, isn't it?	Condensation + Expansion
22	اللہ تینوں تندرستی دیے۔ جی۔ جی، ٹھنڈ ہے۔	We are fine. Yes, it's freezing.	Decimation+ Expansion
23	ان مزدوروں کے مالکان کے ساتھ جو زیادہ تضادات ہوتے ہیں، جھگڑے ہوتے ہیں وہ سردی کے موسم میں ہوتے ہیں۔	The majority of disputes between the workers and owners take place in the winter.	Paraphrase
24	کیونکہ سردی میں بالکل ان سے اینٹ نہیں بنتی اور ان کا بھٹہ نہیں چلتا	The intense cold adversely affects productivity and output.	Paraphrase + Decimation
25	یہ گارا جو ہے یہ گارا تیار کر رہے ہیں۔	They prepare the mud for the bricks over here.	Condensation + Expansion
26	اب یہ گارا یہاں سے اٹھا کہ تو پھر اس جگہ کو یہ لیول کرتے ہیں۔۔	Then they level this land.	Paraphrase + Decimation
27	پھر یہ گولے بناتے رہتے ہیں	*****	Decimation
28	اور پھر گولے بنا کر پھر سانچے کے اندر جو ہے نا ڈال کہ تو وہ نکالتے ہیں۔	Finally the mud is filled into rectangular containers and left to dry.	Dislocation + Expansion
29	ایک وقت آیا ایسا کہ مجھے یہ احساس ہوا کہ مجھے یہی کام کرنا ہے۔	There came a time when I knew I needed to help these people.	Paraphrase + Expansion
30	اور وہ وہ وقت تھا جب میں بھٹے پر مزدوروں کو	I realized this when I used to come here as a teacher	Paraphrase

پڑھانے جاتی تھی اور بڑی گندی جگہ جو ان کے	and saw the horrible
رہنے کی تھی۔	conditions that they were
	living in.

Paraphrase is seen five times. In frame 21, this sentence "ٹھیک ہو؟" is not translated rather effect is presented, it is *Condensation*. Secondly, *Expansion* is observed here as "اے" is translated as "Hey little one", more information is added here. In frame 22, this phrase "اللہ تینوں تندرستی دیے" is not translated so *Decimation* is found here and for this word "جی" this translation 'We are fine' is given, this is *Expansion* as more detail is given. In frame 24, *Decimation* is observed as this phrase "اور ان کا بیٹہ نہیں چلتا" is not translated for coping up with the speed of the discourse. In frame 25, this phrase "یہ گارا جو ہے" is not translated; this is *Condensation* in the same frame *Expansion* is used because more detail is given in the subtitle which is not in the SL content like "for the bricks over here". This phrase in frame 26, "اب یہ گارا یہاں سے اٹھا کہ" and this phrase "پھر یہ گولے بناتے رہتے ہیں" in frame 27 are not translated at all considering them insignificant, this is *Decimation*. In the frame 28, the word "سائے" is translated as "rectangular containers" so it is *Expansion* and in the same frame for this phrase "وہ نکالتے ہیں" *Dislocation* is observed because it is translated as 'left to dry' that is inappropriate translation rather a completely different thing is added by the translators. In the frame 29, throughout *Paraphrase* is used except for translating "یہی کام", for it *Expansion* is used and the word "help" is added.

Table: 4-57 Analysis of the documentary *If You Believe* (Frame 31-40)

Frame	Source Language	Subtitle	Strategy
31	لگتا تھا کہ ایک ہم ایک عجیب دنیا میں آگئے ہیں۔	It felt I was in a strange place.	<i>Paraphrase</i>
32	اور کوئی تہذیب سے پہلے کے زمانے میں ہیں جہاں پہ لوگ اس طرح کی زندگی گزار رہے ہیں۔	It seemed they were living in pre-historic times when people still lived like slaves.	<i>Paraphrase + Expansion</i>
33	وہاں سے یہ شروع ہوا کہ نہیں مجھے یہ کرنا چاہیے میں تو یہی کروں گی۔	That is when I knew I had to help them.	<i>Condensation</i>
34	اب کی جو میٹنگ ہوئی سوشل سیورٹی والوں کے ساتھ--- تو کیا سپونس ہے؟	What happened in the meeting with the social security officials?	<i>Paraphrase+ Imitation</i>
35	جب میں وہاں پہ گئی تو انہوں نے ایک فارم مجھے دے دیا جو انہوں نے کہا کہ یہ آپ خود جا کر اونرز کے ساتھ ان کو فل کروائیں۔	They gave me forms and asked me to get them filled by the brick kiln owners.	<i>Condensation + Imitation</i>
36	انہوں نے کہا کہ آج تک جو ہے ہم جن بھی مالکان سے ملتے ہیں وہ کبھی بھی اگر نہیں ہوتے اس سلسلے میں۔	They also said that so far none of the owners have cooperated with us.	<i>Paraphrase</i>
37	اس کے لیے ایک رائے میری یہ ہے جو وہ اپنی ہیلپ لیس نیس شو کر رہے ہیں تو اسے بتائیں کہ سوشل سیورٹی ایکٹ کیا کہتا ہے؟ اور اس کو امپلیمینٹ کس نے کروانا ہے؟	You should remind them that it is your duty to enforce the social security act.	<i>Condensation + Imitation</i>
38	میرا خیال لیٹر لکھیں انہیں کہیں کہ سپریم کورٹ	Write a letter telling them that according to the law	<i>Paraphrase + Condensation</i>

	آف پاکستان آرڈر ڈیٹڈ 13 اپریل 2010 کے تحت وہ پابند ہیں کہ تمام برک کلن ورکرز کے لیے سوشل سیورٹی کارڈز وہ جاری کریں	passed by the Supreme Court of Pakistan on the 13th April 2010, they are legally bound to issue social security cards for brick kiln workers with Social security cards are essential.	+ Imitation
39	سوشل سیکیورٹی کارڈز بہت ضروری ہیں۔	Social security cards are essential.	Transfer +Imitation
40	کیونکہ سوشل سیکیورٹی کارڈ اگر ملے گا تو سب سے زیادہ قرضے وہ لیتے ہیں اپنے علاج کے لیے، ٹھیک ہے؟ اور یا قرضہ لیتے ہیں وہ اپنی بیٹی کی شادی کیلئے یا جس وقت ان کا کوئی مر جاتا ہے تو قرضہ لیتے ہیں۔	Most workers take loans for medical treatments, weddings and funerals.	Condensation +Imitation

In five frames *Paraphrase* is seen and in one *Transfer*. Examples of *Imitation* are "سوشل"، "سیورٹی"، "فارم"، "اوزز"، "فل"، "ہیلپ لیس نیس"، "شو"، "ایکٹ"، "میٹنگ"، "سپریم کورٹ آف پاکستان"، "لیٹر"، "برک کلن ورکرز" and the *Imitation* is done as "social security"، "form"، "owners"، "fill"، "helplessness"، "show"، "act"، "meeting"، "Supreme Court of Pakistan"، "letter"، "brick kiln workers". In frame 32, *Paraphrase* can be observed; the sentence is translated as SL. This "اس طرح" is translated as "like slaves"، more detail is provided so *Expansion* is also seen. In frame 33, *Condensation* is observed as for two phrases "مجھے یہ کرنا چاہیے میں تو یہی کروں گی" only one phrase "I had to help them" is used. In frame 35, For this part "جب میں وہاں پہ گئی" *Condensation* is used because it is not translated but still intended meaning is conveyed likewise in the frame 36, sentence is compressed to cope up with time and speed, these parts are not translated "اس سلسلے میں" and this is "جن بھی ماکان سے ملتے ہیں" compressed to 'owners'. In frame 37, *Condensation* is witnessed as compression is found, like these two phrases "اس"

"اور اس کو امپلیمنٹ کس نے کروانا ہے؟" and کے لیے ایک رائے میری یہ ہے جو وہ اپنی ہیلپ لیس نہیں شو کر رہے ہیں" similarly in frame 38, this part "میرا خیال" is not translated thus *Condensation* is observed. In the frame 40, this part "وہ اپنی بیٹی کی" and this "کیونکہ سوشل سکیورٹی کارڈ اگر ملے گا تو" is not translated so *Condensation* is seen.

Table: 4-58 Analysis of the documentary *If You Believe* (Frame 41-50)

Frame	Source Language	Subtitle	Strategy
41	تو یہ تینوں ہی فائدے بڑے فائدے جو ہیں وہ اگر جب مزدوروں کو مل جائیں گے تو پھر ان کو پیشگی نہیں لینا پڑے گی۔	These needs will be taken care of once they get their cards and they will no longer have to borrow money.	<i>Paraphrase+</i> <i>Decimation</i>
42	اور اسکو ہم کیسے برک کلن ورکرز کو دلا سکتے ہیں ان سارے چیلینجز کے باوجود؟	But how do we overcome these challenges?	<i>Dislocation+</i> <i>Imitation</i>
43	آپ کو کوئی اس طرح کی سٹریٹجی بنانی پڑے گی جس سے آپ ان کو سوشل سکیورٹی کے لیے مجبور کریں۔	We have to build a strategy that compels them to issue the social security card.	<i>Paraphrase+</i> <i>Imitation</i>
44	اور مجبور وہ کیسے ہوں گے؟ کہ ایک تو آپ لیٹرز لکھیں، میٹنگز کریں اور ان کو ڈیڈ لائنز دیں۔	And how will we do this? By sending them letters, arranging meetings and setting deadlines.	<i>Paraphrase+</i> <i>Imitation</i>
45	اور اس کے ساتھ ساتھ اپنے ورکرز کو بھی تیار کرنا ہو گا ان کو بتانا ہو گا کہ اس۔۔۔۔۔ یہ اگر نہ ہو تو اسکے لیئے پھر ہمیں یہ کرنا پڑے گا اور اس کے لیے وہ بھی تیار رہیں۔	You need to prepare the workers simultaneously for all possible outcomes.	<i>Dislocation +</i> <i>Condensation</i> <i>+Imitation</i>

46	اسلام و علیکم،	*****	<i>Resignation</i>
47	کی ہو یا ہے؟	What happened?	<i>Transcription</i> + <i>Transfer</i>
48	باہجی رانا کول میں کم کرداں سی اتناں میری ہاں توڑ دتی اے۔	My employers broke my arm.	<i>Transcription</i> + <i>Decimation</i> + <i>Resignation</i>
49	کتھوں توڑی اے؟	Show me	<i>Transcription</i> + <i>Dislocation</i>
50	باہجی پیراں تے وڈیاں ڈانگاں ماریاں، ٹریا نہیں جاندا۔ میری بیوی نوں اتناں ماریا، مینوں دی ماریا	They injured my foot and beat my wife.	<i>Transcription</i> + <i>Condensation</i> + <i>Dislocation</i>

Here, *Paraphrase* is used three times and *Transfer* is used once. The examples of *Imitation* are "چیلینجز"، "سٹریٹیجی"، "سوشل سیورٹی"، "لیٹرز"، "میٹنگز"، "ڈیڈ لائنز"، "ورکرز" the *Imitation* is done like this "challenges", "strategy", "social security", "letters", "meetings", "deadlines", "workers". In the frame 41, this part "تو یہ تینوں ہی فائدے بڑے فائدے جو ہیں" there is no translation so *Decimation* is found here. In the frame 42, *Dislocation* is seen as this is not translated accurately "پر اسکو ہم کیسے برک کلن ورکرز کو دلوا سکتے ہیں" and translated as 'overcome' which is inappropriate translation. In the frame 45, *Dislocation* is witnessed for this part "یہ اگر نہ ہوا تو اسکے لیے پھر ہمیں یہ کرنا" "ان پڑے گا" as it is translated as "all possible outcomes" and it is inappropriate plus this part "اس کو بتانا ہو گا کہ اس" is not translated so *Condensation* is also observed the text is compressed. In the frame 46, *Resignation* is identified because translators could not find the equivalent and left it. In the frame 48, *Decimation* is identified because this part "باہجی رانا کول میں کم کرداں سی" is translated as "employers", the exact detail that is present in the source text is not translated accurately moreover in the same frame the word "باہجی" is not translated as in the

TL there is no word for it so *Resignation* is found. In frame 49, *Dislocation* is found as "کتھو توڑی اے؟" is translated as "Show me" that is inappropriate and inaccurate translation. In the frame 50, *Condensation* is seen; the content is contracted regardless of what is in the SL content. Text is compressed as there is no translation of these parts "وڈیاں", "مینوں وی ماریا" "وڈیاں ڈانگاں" and "ٹریا نہیں جاندا". Plus in the same frame *Dislocation* is identified because this "پیراں تے" "وڈیاں ڈانگاں ماریاں" is translated as "They injured my foot" it can be observed that the SL is inaccurately translated, exact meaning is not delivered.

Table: 4-59 Analysis of the documentary *If You Believe* (Frame 51-60)

Frame	Source Language	Subtitle	Strategy
51	مالک داپورانناں تینوں آندا ہے؟	Do you know your owner's full name?	<i>Transcription</i> + <i>Paraphrase</i>
52	انہاں دے والد داناں۔۔۔	I don't know.	<i>Transcription</i> + <i>Dislocation</i>
53	اچھا نہیں او نہیں	No, don't cry.	<i>Deletion</i> + <i>Expansion</i>
54	تیرا پورا ناں کی اے؟	Whats your full name?	<i>Transcription</i> + <i>Transfer</i>
55	عاشق مسیح	Ashique Masih	<i>Imitation</i>
56	کئی پیسگی لئی سی؟	How much money did you borrow from them?	<i>Transcription</i> + <i>Paraphrase</i>
57	تیس ہزار روپیہ اتھو لیا سی مینوں کٹیا، ماریا سارے خرچے خرچے پاکہ تے روپیہ 2 لکھ کر دتا اے۔	Rs. 30,000 and now they beat me and force me to work.	<i>Transcription</i> + <i>Decimation</i>
58	کتنے بچے کم کر دے نیں؟	How many children do you have working there?	<i>Transcription</i> + <i>Paraphrase</i>
59	چار بچے کم کر دین، باقی چھوٹے ہین۔	Only 4, the rest are too young.	<i>Transcription</i> + <i>Transfer</i>
60	ہن کی؟ چاہندا کی ہین؟	What do you want?	<i>Transcription</i> + <i>Condensation</i>

Paraphrase is used three times and *Transfer* is used twice. In these frames *Imitation* is “عاشق مسیح” which is imitated as “Ashique Masih”. Here in the frame number 52, *Dislocation* is seen, and this part “انہاں دے والد داناں” is translated as “I don't know” which is inaccurate translation rather it is totally changed. In the frame 53, *Deletion* is seen as this part “اچھا نہیں او نہیں” is deleted and more detail like this “don't cry” is not in the SL content is

	جدوجہد ہے وہ اس نظام کے خلاف ہے۔	My struggle is against this system.	
66	اے کی ہو یا اے؟	What happened?	Transcription + Paraphrase
67	اے کیل لگی ہے۔	A nail pierced my foot.	Transcription + Expansion
68	کیلا کس طرح لگیا اے؟	Show me	Transcription + Dislocation
69	اے کی بنیا ہے ایدے تے؟	What have you covered it with?	Transcription + Paraphrase
70	پتے	Leaves	Transfer

Paraphrase is seen six times and *Transfer* is found once. In the frame 61 and 63, *Resignation* is found for this word “ہائی” as it is left out because of non-availability of the exact equivalent. In frame 63, *Decimation* is seen as this part “نہ بیٹنگی لیاں گا۔” is not translated. *Expansion* is observed in the frame 67, as the translator has added more information that is not in SL; like “کیل لگی ہے” is translated as “A nail pierced my foot”. In the frame 68, *Dislocation* is found here, this “کیلا کس طرح لگیا اے؟” is translated as “Show me” that is inaccurate translation.

Table: 4-61 Analysis of the documentary *If You Believe* (Frame 71-80)

Frame	Source Language	Subtitle	Strategy
71	جب میں نے شریف کو دیکھا تو مجھے اس وقت یوں محسوس ہو رہا تھا، میرے جو احساسات تھے کہ اس وقت زمین جو ہے اس کو بھی دفن ہو جانا چاہیے۔ اور آسمان پھٹ کیوں نہیں جاتا؟	When I saw his condition, I felt as if the sky had exploded over me.	Decimation+ Expansion
72	ہن کم توں آرہے ہو؟	Do you still come to work	Transcription

		every day?	+ <i>Dislocation</i>
73	ہاں جی۔۔	Yes	<i>Paraphrase</i>
74	تے ڈاکٹر کسے نوں وکھایاے؟	Did you go see a doctor?	<i>Transcription</i> + <i>Paraphrase</i>
75	ماڑے بندے آں، نہیں ہے ناخرچہ۔۔ ڈاکٹر اں کول جانا سوکھاے باجی؟	There are no doctors here and I can't afford to go to one.	<i>Transcription</i> + <i>Resignation</i> + <i>Decimation</i> + <i>Expansion</i>
76	شریف کے پاس اگر سوشل سیورٹی کارڈ ہوتا تو بر وقت علاج ہو جاتا۔	If he had a social security card he would have received treatment immediately.	<i>Paraphrase</i> + <i>Imitation</i>
77	ریشہ لگ گیا ہو	Bone is damaged	<i>Dislocation</i>
78	وہ خطرناک ہے	This is very dangerous.	<i>Paraphrase</i>
79	سب سے بڑا رسک میں نے یہ لیا کہ میں نے اپنی زندگی داو پر لگا دی۔ اور اپنی فیملی کو بہت اذیت میں رکھا۔	The biggest risk I took was putting my life on the line. And put my family in harm's way.	<i>Paraphrase</i> + <i>Imitation</i>
80	سب سے بڑی سپورٹ میرا بھائی چھوٹا ایاز۔۔	My little brother Ayyaz has been a constant source of support for me.	<i>Expansion</i> + <i>Imitation</i>

"سوشل سیورٹی" *Paraphrase* is seen five times. *Imitation* examples are these "سوشل سیورٹی"، "ریسک"، "فیملی"، "سپورٹ"، "ایاز" and they are used as "social security card", "risk", "family", "support", "Ayyaz". In the frame 71, this whole phrase "میرے جو احساسات تھے کہ اس وقت زمین جو ہے اس کو بھی" is not translated plus this "شریف کو" is also not mentioned in the subtitle. "دُفن ہو جانا چاہیے" *Decimation* is seen here to convey effect only and to cope up with time and speed. 'Over me' is added by the translators, it is *Expansion* but here this additional information is

changing the whole sense which the SL does not convey. In the frame 72, this sentence is “ہن کم توں آرہے ہو” is translated as “Do you still come to work every day?” the whole sense is changed, in SL the question asked means something else and in translation the meaning is changed completely, So *Dislocation* is observed. In the frame 75, *Decimation* is used here for “ماڑے بندے آں” and “ڈاکٹراں کول جانا سوکھا اے ہجی”, as no translation is done for these and thus effect is conveyed. Translators have added this information “There are no doctors here” this information is not in the SL so it is *Expansion*. In the same frame *Resignation* is seen for the word “ہجی”. In the frame 77, for this “ریشہ لگ گیا ہو” *Dislocation* is found and it is not translated exactly rather it is translated as “bone is damaged”. In the frame 80, *Expansion* is witnessed here, more detail is added and that is “constant source of” additional information which is not present in SL content.

Table: 4-62 Analysis of the documentary *If You Believe* (Frame 81-90)

Frame	Source Language	Subtitle	Strategy
81	یہ میری آج بھی بی ایل ایل ایف میں میرے کام کو سپورٹ کر رہا ہوتا ہے پیچھے رہ کے۔	To this day he helps me with BLLF even though he isn't directly involved.	Paraphrase+ Imitation
82	اچھا ایاز او۔۔۔ تینوں پتہ ہے اسی باقاعدہ اک جی ڈی کیمپین میں دسی سی کہ شروع کر رہے آں۔	Ayyaz did you know that we are about to launch a campaign?	Transcription +Condensation +Imitation
83	لیٹر دے حوالے نال وٹگریٹ لئی؟	The one regarding the letters and wage rates?	Transcription +Transfer +Imitation
84	سب سے بڑا جو ریگریٹ ہے جو مجھے ہے وہ ہے جب بھی اپنے بھائی کو جتنی دفعہ دیکھتی ہوں، ملتی ہوں۔ کہ ایک نوجوان جو ڈس ایبل ہو گیا۔	My biggest regret is when I look at my brother. I see a young man who has been disabled.	Condensation +Imitation
85	وہ میرا جرم تھا، تو میرے اس جرم کی سزا میرے بھائی کو اور ایک نوجوان کو نہیں ملنی چاہیے تھی۔	It was my fault and he shouldn't have had to suffer for my mistakes.	Paraphrase
86	تین چار لوگ تھے انہوں نے گن پہ ہمیں روک لیا، گھیر لیا چاروں طرف سے۔	Four men surrounded us at gun point.	Condensation +Imitation
87	ایک نے جو ہے باجی کو بلٹس ماریں پھر انہوں نے مجھے پکڑا	They fired at my sister and then grabbed me.	Paraphrase + Dislocation
88	میری ٹانگ کو پہلے بینڈ کیا۔ بینڈ کرنے کے بعد پھر انہوں نے یہاں پہ رکھ کہ بارہ بور کا اس میں کار توں ہوتا ہے	They pointed the gun at my knee cap.	Decimation+ Expansion
89	تو وہ یہاں پہ رکھ کہ انہوں نے ماری تاکہ یہ بالکل	This is where they shot me in order to	Paraphrase+ Imitation

	جو اینٹ جو ہے وہ ڈیکھج ہو جائے۔	permanently damage my joints.	
90	جس نے ہمیں گولیاں ماریں اس نے کہا ہم تو اس کو بیسا کھیوں یہ دیکھنا چاہتے ہیں۔	They said they wanted to see him in crutches.	Condensation

Paraphrase is seen four times and *Transfer* is found once only. *Imitation* instances are "بی ایل ایل ایف"، "سپورٹ"، "ایاز"، "کیمپین"، "لیفرز"، "ویج ریٹ"، "ریگریٹ"، "ڈس ایبل"، "گن"، "ڈیکج" and copied as (BLLF, support, Ayyaz, campaign, letters, wage rate, regret, disable, gun, damage). In the frame 82, *Condensation* is observed, as this part (اسی باتاعدہ) and this (دسی سی) also is not translated the subtitle is contracted and effect is conveyed. In frame 84, *Condensation* is found as this part (جتنی دفعہ) and this part (ایک نوجوان) are not translated but effect is conveyed likewise in frame 85, this part (ہمیں روک لیا) is not translated. In frame 87, this is (ایک جو ہے اس نے) translated as 'they' *Dislocation* is observed here as meaning is changed. In frame 88, this (میری ٹانگ کو پہلے بینڈ کیا), this (بینڈ کرنے کے بعد) part and this phrase (بارہ بور کا اس) (میں کارتوس ہوتا ہے) is not translated so *Decimation* is observed. This part (knee cap) is added so *Expansion* is used as more detail is added. In the frame 89, this is (جس نے ہمیں گولیاں ماریں) not translated but effect is conveyed so *Condensation* is observed here.

Table: 4-63 Analysis of the documentary *If You Believe* (Frame 91-100)

Frame	Source Language	Subtitle	Strategy
91	ایک ہی ہمت تھی اور ایک ہی طاقت تھی کہ بیٹھ مزدور ساتھ تھے۔	Our only source of strength and hope was the support of the brick kiln workers.	Paraphrase + Dislocation
92	ہمارا یہ تھا کہ یہ سٹرگل ہے ہماری اور بیسٹنل ہے اور اس میں جو بھی اس طرح کے پرا بلمز آتے ہیں وہ	Our struggle is peaceful and setbacks like these only make us stronger.	Condensation + Imitation

	سٹرینتھن کرتے ہیں، ویک نہیں کرتے		
93	آپ ادھر کیا آپ کی ہے حیثیت/پوزیشن؟ مالک ہیں؟ کیا ہیں؟	What do you do here? Are you the owner?	<i>Deletion+ Paraphrase</i>
94	منشی ہوں میں یہاں	I am the accountant.	<i>Paraphrase</i>
95	ایک مزدور کو آپ نے مارا، کوئی چھترپڑا ہوا بنا ہوا ہے یہاں پر۔	Is it true that you beat one of your workers with a whip?	<i>Dislocation</i>
96	یہاں پر، یہاں کمرے میں لینا کر مارا،	****	<i>Decimation</i>
97	یہ آپ کو بات کس نے بتائی ہے	Who told you this?	<i>Paraphrase</i>
98	اسی مزدور نے	The worker that you whipped.	<i>Expansion</i>
99	یہ کون سا قانون ہے؟	This is no way to treat people.	<i>Dislocation</i>
100	جنگل میں رہتے ہیں ہم انسانوں میں نہیں رہتے؟	It is barbaric	<i>Dislocation</i>

Paraphrase is found four times. Instances of *Imitation* are "سٹرگل"، "بیسٹل" and these are imitated as "struggle, peaceful". *Dislocation* is identified in the frame 91, for this word "because" because it is translated with the word "hope" that is inexact translation of this word. In frame 92, this phrase "ویک نہیں کرتے" is not translated so *Condensation* is observed. In the frame 93, *Deletion* of these repeated words "آپ، کیا ہیں؟" is done. In the frame 95, *Dislocation* is observed as this phrase "کوئی چھترپڑا ہوا بنا ہوا ہے یہاں پر۔" is translated as "with a whip" and this phrase "ایک مزدور کو آپ نے مارا" is translated as "Is it true that you beat one of your workers", both of them are not translated appropriately, they have completely different meaning. In the frame 96, *Decimation* is found as these parts "یہاں کمرے میں لینا کر مارا" and "یہاں پر"

of the sentence are not translated they are ignored and only effect is conveyed. In the frame 98, *Expansion* is observed because this fragment “that you whipped” is additional. In frame 99 and 100, these phrases "جنگل میں رہتے ہیں ہم انسانوں میں نہیں رہتے", "یہ کون سا قانون ہے؟" are translated inappropriately. SL is conveying something else and translators have translated in completely different way with different meaning thus *Dislocation* is observed here.

Table: 4-64 Analysis of the documentary *If You Believe* (Frame 101-110)

Frame	Source Language	Subtitle	Strategy
101	کیا ہمارا حق نہیں ہے	It's our right.	<i>Paraphrase</i>
102	نہیں	No, it isn't.	<i>Paraphrase</i>
103	ہم پیسے بھی دیتے ہیں	We pay them.	<i>Paraphrase</i>
104	کیوں دیتے ہیں	So what?	<i>Dislocation</i>
105	ہمارے کام کو ڈسٹرب کر رہی ہیں آپ۔	You are interfering with our work.	<i>Paraphrase</i>
106	نہیں میں نہیں ڈسٹرب کر رہی۔۔ میں نہیں ڈسٹرب کر رہی۔۔ میں نے تو ان کو۔۔	No, I am not; I am just here to...	<i>Deletion</i>
107	آپ کاروبار نہ کرو۔ آپ ہمیں کہہ دیں	Do you want us to stop our business?	<i>Condensation</i>
108	نہیں، آپ کریں لیکن ایسا کاروبار نہیں کرنا جس میں آپ لوگوں کو مار پیٹ کریں۔	No, I but I don't want you to hurt people.	<i>Condensation</i> + <i>Dislocation</i>
109	چلو بھئی چل تہاڈا کوئی کم نہیں ہے گا اتھے۔ نکلو، کوئی بندہ ساڈے نال نہ لگے۔ نکلو اگر آپ نے بند نہ کیا کیمرہ۔۔ توڑنا پڑے گا۔	All of you leave immediately. If you don't turn off these cameras.....	<i>Transcription</i> + <i>Condensation</i>
110	آپ میری بات سنیں، آپ غلط کام نہیں کر رہے؟	What you are doing to	<i>Expansion</i> +

those workers is wrong. *Condensation*

"کیوں دیتے ہیں" *Paraphrase* is found four times. *Dislocation* is found the frame 104, as "so what" the translation is inaccurate as the intended meaning is not conveyed. In 106th frame, this part "میں نہیں ڈسٹرب کر رہی" is not translated due to the repetition, this is *Deletion*. *Condensation* is seen in the frame 107, as this part "آپ ہمیں کہہ دیں" of the sentence is not translated but the effect is conveyed. In the frame 108, *Condensation* is observed, the sentence is not translated completely but it is transformed to convey the effect. Like this part "آپ کریں لیکن ایسا کاروبار نہیں کرنا جس میں". This word "مار پیٹ" is translated as (hurt) that is inaccurate so *Dislocation* is also identified. in frame 109, *Condensation* is identified because these parts are not translated "تھاڑا کوئی کم نہیں ہے گا اتھے" and "کوئی بندہ ساڈے نال نہ لگے", "توڑنا پڑے گا". In the frame 110th, *Condensation* is seen as "آپ میری بات سنیں" this part of the sentence is not translated but the effect is conveyed. *Expansion* is found as this "to those workers" is additional information given by the translator, it is not in SL.

Table: 4-65 Analysis of the documentary If You Believe (Frame 111-120)

Frame	Source Language	Subtitle	Strategy
111	یہ اس طرح کی بات کریں آپ جیسے پڑھے لکھے لوگ یہ اس طرح کی بات کریں۔۔۔	Educated people like you should not...	<i>Decimation</i>
112	اچھا آہستہ، آرام سے بات کریں آپ۔۔۔	You need to keep your voice down.	<i>Paraphrase</i>
113	اچھا چپ کر جائیں آپ	****	<i>Decimation</i>
114	میں نہیں چپ کرتی۔ کرائیں آپ مجھے چپ۔۔۔	I won't keep quiet. You can't make me.	<i>Paraphrase</i>
115	میں آپ کی غلام نہیں ہوں۔	I am not one of your slaves.	<i>Paraphrase</i>

116	آپ مزدوروں کو آپ بند کر کے آپ مارتے ہیں۔	You abuse your workers behind closed doors.	Paraphrase
117	میں آپ کی غلام نہیں ہوں۔	****	Deletion
118	کون سا بندہ مارا ہے، بتائیں؟	Who did I beat?	Paraphrase
119	میں یہ جو کام کر رہا ہوں اتنے لوگوں کا روزگار لگا ہوا ہے	I provide a livelihood to all the workers.	Condensation
120	آپ اس روزگار کو کیوں خراب کر رہی ہیں؟	Why are you trying to stop that?	Dislocation

"Paraphrase is used five times. *Decimation* is observed in the frame 111, as this "یہ" part of the sentence is not translated; the content is compressed to cope up with the discourse speed. Frame 113th has *Decimation*, as this part "اچھا چپ کر جائیں آپ" is not translated in order to maintain discourse speed this part is ignored. In the frame 117th, this part "میں آپ کی غلام نہیں ہوں۔" is not translated; it is spoken twice and left out by the translators thus *Deletion* is identified. In frame 119th, *Condensation* is witnessed as this fragment "میں" is not translated. *Dislocation* is seen in the frame 120, because this part "خراب" is translated as "trying to stop" which is incorrect and conveys dissimilar meaning.

Table: 4-66 Analysis of the documentary *If You Believe* (Frame 121-130)

Frame	Source Language	Subtitle	Strategy
121	آپ مجھے حلفیہ یہ کہہ دیں کہ آپ کے اسی بھٹے پہ جس کو آپ اپنا گھر بھی کہتے ہیں یہاں پر چھتر نہیں مارے کسی مزدور کو تو پھر بات کریں۔	If you prove that you've never whipped a worker only then will I back off.	Condensation + Dislocation
122	میڈم میں نے نہ کسی کو مارا ہے۔۔۔ خاموش ہو	Madam I've never. But...	Condensation

	جائیں۔ بات سنیں۔۔۔ میں آپکی بات کو، میں اس بات سے انکار نہیں کر رہا	Wait, listen to me. I am not denying anything.	+Imitation
123	اس طرح کا واو لیشن اور تشدد کرنے والا جو بندہ ہے اس کا تو بھٹہ سیل ہو جانا چاہیئے۔	Violators of worker's rights should have their brick kiln seized.	Condensation
124	اور اس کا باقاعدہ قانون موجود ہے۔	This action is supported by the law.	Decimation
125	کہ جو بندہ ایسا کرے گا اس کا بھٹہ سیل ہو جائے گا۔	****	Decimation
126	کی حال آ؟ ٹھیک ہیں؟	****	Decimation
127	اینوں بیمار ہوئے کتنے دن ہوئے نہیں؟	How long has he been sick?	Transcription + Paraphrase
128	دس، بارہ دن۔	10, 12 days.	Transfer
129	بھٹے تے کتنے بچے نہیں ہو رہے تہاڑے؟	How many more children do you have?	Transcription + Paraphrase
130	چھ بیٹے نہیں دو بیٹیاں۔	Six sons and two daughters.	Transcription + Transfer

Paraphrase is used twice and *Transfer* is also seen twice. Example of *Imitation* is "میڈم" and copied as "madam". *Dislocation* is identified in the frame 121, as two phrases "تو پھر بات کریں۔" translated as "only then will I back off" and "حلفیہ یہ کہہ دیں" translated as "If you prove" have inappropriate translation. *Condensation* is found as this part "جس کو آپ اپنا گھر بھی کہتے ہیں" is not translated likewise in frame 122, this "خاموش ہو جائیں" is not translated. In the frame 123, *Condensation* is seen as these part is not translated "اور تشدد کرنے والا". In the frames 124, 125 and 126, these fragments "کی حال آ؟", "ٹھیک ہیں؟", "باقاعدہ", "کہ جو بندہ ایسا کرے گا اس کا بھٹہ سیل ہو جائے گا" are not translated thus *Decimation* is witnessed.

Table: 4-67 Analysis of the documentary *If You Believe* (Frame 131-140)

Frame	Source Language	Subtitle	Strategy
131	او کم کر دے نہیں بھٹے تے؟	Do they work at the brick kiln too?	<i>Transcription</i> + <i>Transfer</i>
132	جی	Yes	<i>Transfer</i>
133	اتھے ہن کلے نیچے چیزے نہیں او کدے کول نہیں؟	You left them alone? Is anyone looking after them?	<i>Transcription</i> + <i>Paraphrase</i>
134	بس باجی اللہ دے آسے تے نہیں	God will take care of them.	<i>Transcription</i> + <i>Paraphrase</i> + <i>Resignation</i>
135	آپے روٹی پکاندے نہیں، آپ کم کم کر دے نہیں۔	They work and earn for themselves.	<i>Condensation</i>
136	تے جیڑا بچہ اوتھے بیمارے، او کون ہے؟ کتنی عمر ہے اودی؟	Your other children who are ill, how old are they?	<i>Transcription</i> + <i>Condensation</i>
137	اک پنج سال دا اے، اک ست سال دا ہے۔	One is five and the other is seven.	<i>Transcription</i> + <i>Paraphrase</i>
138	تے اناں نوں پچھنا نہیں ہے؟ ایدی وی حالت خراب ہو گئی تے فرکی کراں گے؟	What if their condition worsens? How will you manage?	<i>Transcription</i> + <i>Condensation</i>
139	صبح میں نیچے نوں فون کیتا سی وڈے نوں، میں کیہا دوائی لئی نہیں؟ کیہا دوائی کیدی اے۔	I spoke to them this morning, they are fine.	<i>Transcription</i> + <i>Condensation</i> + <i>Expansion</i>
140	یہ جو عاشق کی کہانی ہے یہ کوئی نئی کہانی نہیں ہے، الگ سی نہیں ہے یہ تقریباً "ہر بھٹہ مزدور کے ساتھ یہی کچھ ہو رہا ہے۔"	Ashique's story isn't new or different from other brick kiln workers.	<i>Transcription</i> + <i>Decimation</i> + <i>Imitation</i>

Paraphrase is used three times and *Transfer* is used twice. *Imitation* example is "عاشق" and imitated as "Ashique". In the frame 134, *Resignation* is found for this word "باجی". In the frame 135, this part "آپے روٹی پکاندے نیں" is not translated thus *Condensation* is seen as text is contracted similarly in the frame 136, this part "او کون ہے؟" is not translated thus *Condensation* is detected. In the frame 138, this segment "تے اتاں نوں پچھنا نہیں ہے؟" is not translated using *Condensation* to contract the content. In the frame 139, "وڈے نوں، میں کیہا دوائی لئی" is not translated, *Condensation* is observed to contract the content. This information "they are fine." is added by the translators, it is not in the source language, and *Expansion* is found. In the frame 140, this "یہ تقریباً ہر بھٹے مزدور کے ساتھ یہی کچھ ہو رہا ہے" is not translated so *Decimation* is identified here.

Table: 4-68 Analysis of the documentary *If You Believe* (Frame 141-150)

Frame	Source Language	Subtitle	Strategy
141	کسی چیز دی وی ضرورت ہوے پچھے واسطے، کوئی مسئلہ ہوے پیٹک ادھی رات نوں فون کر دیو۔ ٹھیک ہے؟	If you need anything, do not hesitate to call me.	<i>Transcription</i> + <i>Condensation</i>
142	اسی آزاد ہونا چاہندے آں اسی وی آزادی دی زندگی گزارنا چاہندے آں۔	All we wish for is to live our lives freely.	<i>Transcription</i> + <i>Decimation</i>
143	سانوں اے پتہ ہے باجی ساڈی مدد کر سکدی این، سانوں اس دلدل چو کڈ سکدین۔	Fatima is the only one who can help us.	<i>Transcription</i> + <i>Decimation</i> + <i>Resignation</i>
144	باجی فاطمہ۔ باجی فاطمہ۔	Our saviour	<i>Expansion</i> + <i>Decimation</i>
145	تہاڈی بہت بہت مہربانی۔	Thank you all for the warm welcome.	<i>Transcription</i> + <i>Expansion</i>

146	میں تہاڑے کول حاضر ہوئی آں، تہاڑے مسئلے سنن واسطے۔	I am here today to listen to your problems.	<i>Transcription</i> + <i>Paraphrase</i>
147	ڈھائی سو روپیہ سانوں ملدا اے۔	We make Rs. 250 per day.	<i>Transcription</i> + <i>Paraphrase</i>
148	ہزاراٹ بنان دا؟	For making 1000 bricks?	<i>Transcription</i> + <i>Transfer</i>
149	ہزاراٹ دا سانوں 250 مل دا اے	Yes, Rs. 250 for 1000 bricks.	<i>Transcription</i> + <i>Transfer</i>
150	سانوں پورا ریٹ ہی نہیں مل دا۔	They don't pay us what we deserve.	<i>Transcription</i> + <i>Transfer</i>

Paraphrase is observed twice and *Transfer* is seen thrice. *Condensation* is used in frame 141, the content is contracted and these parts are not translated "بیچے واسطے، کوئی مسئلہ ہوئے پیشک" In the 142nd frame, this part "اسی آزاد ہونا چاہندے آں" is not translated so it is *Decimation* in the same way *Decimation* is witnessed in the frame 143, this part "سانوں" is not translated, in the same frame *Resignation* is seen for this "بابی فاطمہ۔ بابی فاطمہ۔" In the frame 144, *Decimation* is seen because this "بابی" is ignored and "Our saviour" is added by the translators thus *Expansion* is also observed similarly in the frame 145, this "all for the warm welcome". is additional information so *Expansion* is observed.

Table: 4-69 Analysis of the documentary *If You Believe* (Frame 151-160)

Frame	Source Language	Subtitle	Strategy
151	کنے ور کر بتاندے نیں ہزاراٹ	How many workers does it take to make a 1000 bricks?	<i>Transcription</i> + <i>Transfer</i> + <i>Imitation</i>
152	2 بندہ بنا لیندا اے 1000 اٹ تے دھاڑی کئی پئی،	It takes 2 workers and	<i>Transcription</i>

	125,125	each is paid Rs.125.	+ <i>Condensation</i>
153	اینٹ کس کو نہیں چاہیے ہوتی؟	Who doesn't need bricks?	<i>Transfer</i>
154	جس نے گھر بنانا ہے۔ جس نے اپنی کوٹھی بنانی ہے۔ بگلا بنانے ہیں اسکو تو اینٹ چاہیے۔	Anyone who wants to build a home needs bricks.	<i>Decimation</i>
155	ان اینٹوں میں میرے بھٹے مزدور کا خون ہے ان کی عزتوں کی پامالی ہے۔	Inside those bricks is the blood and honor of my workers.	<i>Paraphrase</i> + <i>Dislocation</i>
156	عدالت عظمیٰ نے 1988ء چے تہاڑے واسطے فیصلہ دیتا کہ ہر بھٹے مزدور جیڑا ہے آزاد ہے۔	According to the law, every brick kiln worker is free.	<i>Transcription</i> + <i>Dislocation</i>
157	تے کوئی مار کٹ کر کہ جیڑا ہے ناز بردستی کم نہیں کر واسکدا۔	No one has the right to assault you and force you to work.	<i>Transcription</i> + <i>Paraphrase</i>
158	ایسے طرح ہی مالک اگر 517 روپے ریٹ نہیں دیں گے تے قانون اے کہیںدا ہے کہ انہاں دا بھٹ سیل کر دیو۔	If the owners do not pay you Rs. 517, then according to the law their kiln should be seized.	<i>Transcription</i> + <i>Condensation</i>
159	تسی ہن کمزور نہیں ہو	You are not weak.	<i>Transcription</i> + <i>Transfer</i>
160	بھٹوں پر جبری مشقت ہے اور جبری مشقت کی بدترین شکل ہے۔	The worst form of bonded labor exists at the brick kiln.	<i>Condensation</i>

Paraphrase is used two times and *Transfer* is used thrice. *Imitation* example is "ورکرز" and it is imitated as "workers". In frame 152, *Condensation* is observed because the effect is conveyed and the dialogue is contracted as this part "بنا لیندا اے 1000 اٹ تے دھاڑ کیتی پی پی" has no translation. In 154th frame, *Decimation* is observed because the content is contracted

as this part "عزتوں کو جس نے اپنی کوٹھی بنانی ہے۔ بنگلا بنانے ہیں" has no translation. In the frame 155, this word "عزتوں کی پامالی" has been translated as 'honor' that is inappropriate because meanings are changed, here *Dislocation* is detected. In the frame 156, this part "عدالت عظمیٰ نے 1988 سے" has been translated as "law" that is inaccurate because meanings are changed thus *Dislocation* is noticed. In frame 158, this part "ایسے طرح ہی" is not translated the content is compressed so *Condensation* is detected. In the frame 160, *Condensation* is seen as this part "جبری مشقت ہے" is not translated.

Table: 4-70 Analysis of the documentary *If You Believe* (Frame 161-170)

Frame	Source Language	Subtitle	Strategy
161	مالک کا جب دل چاہے کسی کو دوسرے مالک کے پاس بیچ دے۔	Owners can sell off a worker to another owner whenever they want.	<i>Transfer</i>
162	اور وہ جب دن چڑھتا ہے صبح ہوتی ہے تو انہیں پتہ چلتا ہے کہ رات کے اندھیرے میں ہمیں ٹرک میں ڈالا تھا۔	With no prior warning, they are forced into trucks at night.	<i>Expansion</i> + <i>Condensation</i> + <i>Imitation</i>
163	اور صبح ہمیں جو ہے نا آزاد کشمیر بھیج دیا گیا ہے۔	And find themselves in another part of the country the next morning.	<i>Paraphrase</i> + <i>Dislocation</i>
164	اپنے حق دے واسطے آپ خود لڑاں گے	We will fight for our rights!	<i>Transcription</i> + <i>Paraphrase</i>
165	اسی اے وعدہ کر دے آں	This we promise you	<i>Transcription</i> + <i>Paraphrase</i>
166	بہت بہت مہربانی۔	Thank you	<i>Paraphrase</i>
167	نیک محمد دو تین مسئلے ہیں اس میں	Naik Mohammad, there	<i>Paraphrase</i> + <i>Dislocation</i>

		are a couple of problems in this case.	<i>Imitation</i>
168	جی	Yes	<i>Transfer</i>
169	ایک تو یہ جس بھٹے پہ بیٹھا ہوا ہے اس بھٹے سے بیٹنگی لے کہ اس نے دیے ہیں اپنے پہلے مالک کو۔	His current owner bought him from his previous owner by paying off his loans.	<i>Paraphrase</i>
170	تو اس مالک کے خلاف کیا قانونی کارروائی ہو سکتی ہے ہماری۔	Can we take any legal action against his current owner?	<i>Paraphrase</i>

Paraphrase is found in seven frames and *Transfer* is seen in two frames. Examples of *Imitation* are "نیک محمد"، "ٹرک" and copied as "truck, Naik Mohammad". In the frame 162, *Condensation* is found. This whole portion "اور وہ جب دن چڑھتا ہے صبح ہوتی ہے تو انھیں پتہ چلتا ہے" is not translated only central idea is presented plus *Expansion* is seen because this phrase "With no prior warning" is additional. In frame 163rd, *Dislocation* is witnessed here as this part "آزاد کشمیر" is translated as "another part of the country" which is inaccurate.

Table: 4-71 Analysis of the documentary *If You Believe* (Frame 171-180)

Frame	Source Language	Subtitle	Strategy
171	ان کو پیسوں کے عوض آگے کسی بھی انسان کو دینا تو یہ ہیومن ٹریفنگ ہے۔	To sell people is human trafficking.	<i>Paraphrase</i> + <i>Imitation</i>
172	آزاد کیسے کرائیں؟	So how do we set him free?	<i>Paraphrase</i>
173	ہائی کورٹ میں ریڈ کر کے ان کو سیلف کروا کہ یا بذریعہ پولیس جو ہے ان کو جو وہاں سے برآمد کر سکتی ہیں۔	Make an appeal to the high court; arrange a bailiff and the police will take care of rest.	<i>Paraphrase</i> + <i>Imitation</i> + <i>Dislocation</i>

174	اور اگر DPO مان گیا تو پھر تو وہ اسی وقت اسکو کہے۔۔۔	If the district officer agrees, can the police extract him immediately?	<i>Transfer</i> <i>+Dislocation</i>
175	جی، جی پی او فوری بلکہ ایس ایچ او کو کہیں وہ جائے گا ریڈ کر کے، اگر وہ کرنا چاہیں تو وہ فوری کر سکتے ہیں۔۔	Yes, they can initiate a raid as soon as they get approval.	<i>Condensation</i> <i>+ Expansion</i> <i>+Imitation</i>
176	آپکی اپیلیکیشن اب یہ ساری تیار ہے؟	Is all the paper work ready?	<i>Paraphrase</i>
177	جی بالکل	Yes	<i>Transfer</i>
178	میں اسکو ذرا دیکھ لوں	May I have a look?	<i>Transfer</i>
179	جی ضرور۔	Of course	<i>Transfer</i>
180	اسی پاکستان دے وچ بھٹہ مزدوراں دے واسطے، اونہاں دے حقوق واسطے کم کر رہے آں۔	We work for the rights of the brick kiln workers all over Pakistan	<i>Transcription</i> <i>+ Paraphrase</i>

Paraphrase is observed five times and *Transfer* is observed four times. *Imitation* of these words "ہیومن ٹریفنگ"، "ہائی کورٹ"، "بیلف"، "پولیس"، "ریڈ" "human trafficking"، "high court"، "bailiff"، "police"، "raid". In the frame 173, "برآمد کرا سکتی ہے" is translated as "will take care of rest" that is inaccurate translation so *Dislocation* is identified. In frame 174, this part "پھر تو وہ اسی وقت اسکو کہے" is translated as "can the police extract him immediately" which is completely different than what is said in the SL. In the frame 175, this part "جی، جی پی او فوری بلکہ ایس ایچ او کو کہیں وہ جائے گا" has no translation thus *Condensation* is seen. *Expansion* is also observed in the same frame as this part "they get approval" is additional.

Table: 4-72 Analysis of the documentary *If You Believe* (Frame 181-190)

Frame	Source Language	Subtitle	Strategy
181	جی	I see	<i>Paraphrase</i>
182	انہاں نوں سوشل سیورٹی کارڈ اگر تسی دلواد پو؟	Can you get your workers social security cards?	<i>Transcription</i> + <i>Transfer</i> + <i>Imitation</i>
183	اسی کتھو دلواد یے؟	How do I do that?	<i>Transcription</i> + <i>Paraphrase</i>
184	میں عرض کرنی آں	I'll explain it to you	<i>Transcription</i> + <i>Paraphrase</i>
185	میں تعاون کراں گا۔	I will cooperate with you	<i>Transcription</i> + <i>Paraphrase</i>
186	تسی صرف اک اے ہے کہ جیڑے تو اڈے مزدور نیں اک اپنا لیٹر ہیڈ تے لکھ کہ دیو کہ اے مزدور ساڈے کول کم کردے نہیں۔	You have to write a letter with the names of the people who work for you.	<i>Transcription</i> + <i>Paraphrase</i> + <i>Imitation</i>
187	اودا اک تسی چھوٹا جا حصہ تسی انہاں نوں پے کرو گے انہاں دی جگہ تے انہاں نے کچھ انہاں نے پے کرنا ہے کچھ تسی پے کر دیو۔	Both you and your workers will then pay a small amount of money to the Government.	<i>Transcription</i> + <i>Paraphrase</i> + <i>Imitation</i>
188	اے پیار ہوئے تے دور پے دی ڈسپینر تو لے کہ دو لکھ روپے تک دا علاج مفت ہے	The money will provide them with comprehensive health benefits.	<i>Transcription</i> + <i>Condensation</i>
189	اگر ایڈی بیٹی دی شادی ہے تے پہلے تے سی اوستر ہزار روپے تے ہن ایس وزیر اعلیٰ نے جیڑا دو لکھ روپے دا اعلان کیتا ہے۔	If their daughter gets married, previously they were entitled to Rs. 70,000. Now the government has announced a further	<i>Transcription</i> + <i>Paraphrase</i>

		allocation of Rs. 200,000.	
190	میں دو مہینے واسطے انہاں دی سوشل سیورٹی واسطے دیاں گا، لیکن اگر انہاں نوں کارڈ نہ ملے تے فیئر روک دیاں گا۔	I'll pay for their social security for two months but I'll stop if they don't get their cards.	Transcription + Paraphrase+ Imitation

Paraphrase is seen eight times and *Transfer* is used in one frame. *Imitation* of these words "سوشل سیورٹی کارڈ"، "لیٹر"، "پے" is done and observed as "social security card", "letter", "pay". In the frame number 188, *Condensation* is seen as this part "اے پیار ہوئے تے دو" "اے پیار ہوئے تے دو" is not translated rather main message is conveyed.

Table: 4-73 Analysis of the documentary *If You Believe* (Frame 191-200)

Frame	Source Language	Subtitle	Strategy
191	جی ٹھیک ہے	That sounds fair.	Paraphrase
192	جے اگر سوشل کارڈ اناں نوں ملدا اے، انہاں سہولتاں ملدیاں میں چار سو روپیہ کوئی گل نہیں۔۔۔	I'll continue to pay only if they get their cards.	Transcription + Decimation +Imitation
193	زبردست	Excellent	Transfer
194	بھئی انہاں واسطے تالیاں رانا پونس زندہ باد۔۔۔ BLLF زندہ باد	Long live Rana Younas. Long live BLLF	Transcription + Decimation+ Imitation
195	عاشق ہمت کریں، ہمت۔ چھیتی ہو، دور ڈارہ، چینیاں مار۔	Ashique have faith, do not give up hope! Run if you have to	Transcription + Condensation
196	بچے کے جاتے پولیس آلیاں کول، تو پھڑلے، انہاں دے پیرپے کہ انہاں نوں کہہ کہ بچے کوئی نہ رین۔	Make sure the police rescue all of your children,	Transcription + Decimation + Imitation
197	مبارک ہوئے	Congratulations! You are free now.	Transcription + Expansion

198	اسلام و علیکم!	****	<i>Resignation</i>
199	کی حال اے؟ ٹھیک؟	How are you? Fine?	<i>Transfer</i>
200	ٹھیک	Good	<i>Paraphrase</i>

Paraphrase is used in two frames and *Transfer* is used in two frames. *Imitation* of these words "پولیس"، "عاشق"، "ایف ایل ایل ایف"، "کارڈز"، "BLLF"، "Ashique"، "police". In the frame 192, this part "انہاں سہولتاں ملدیاں --" is not translated therefore *Decimation* is found similarly in frame 194 this fragment "بھی انہاں واسطے تالیاں" is not translated so *Decimation* is seen. *Condensation* is observed as these parts "چھیتی مار"، "چھیتی ہو" are left out. *Decimation* is found in frame 196, as these fragment "پتنگ کے جاتے پولیس آلیاں کول، تو پھڑلے، انہاں دے" is left while translating. In the frame 197, *Expansion* is observed as this part "You are free now" is additional. *Resignation* is found for this word "اسلام و علیکم" as it has no equivalent in TL.

Table: 4-74 Analysis of the documentary *If You Believe* (Frame 201-210)

Frame	Source Language	Subtitle	Strategy
201	لو بھی تو انوں آزادی مبارک	Congratulations again, you are free now.	<i>Transcription</i> + <i>Paraphrase</i>
202	خیر مبارک	****	<i>Resignation</i>
203	کی ناں اے تیرا بیٹا؟	What's your name?	<i>Transcription</i> + <i>Paraphrase</i>
204	مقدس	Muqaddas	<i>Transfer</i> + <i>Imitation</i>
205	اچھا۔ توں وی کم کردی سیں؟	Muqaddas did you work at the brick kiln too?	<i>Transcription</i> + <i>Paraphrase</i> + <i>Expansion</i>
206	جی گار اسٹ دی ساں	Yes, I prepared the raw material	<i>Transcription</i> + <i>Dislocation</i>

207	ہن تسی کی سوچ دے او؟ کی محسوس کر دے او؟	How do you feel now?	<i>Transcription</i> + <i>Decimation</i>
208	اس طرح لگدا اسی جو میں اپنی زندگی تے بڑا وڈا بوجھ ہندا اے۔ تے ہن اسی اس بوجھ توں رہا آں۔	It feels like a big weight has been lifted off my shoulders.	<i>Transcription</i> + <i>Paraphrase</i>
209	ایک لحاظ سے تو مجھے یہ خوشی ہو رہی تھی کامیابی کی، کہ میں نے بچوں کو آزاد کروا لیا ہے۔ لیکن دوسری طرف میرے فوراً "ہی میرے سامنے ایک چیلنج بھی تھا۔ ابھی بہت کام کی ضرورت ہے۔	I feel extremely happy because the children are now free. But I still have many challenges ahead of me. A lot still needs to be done.	<i>Transcription</i> + <i>Paraphrase</i>
210	توانوں ہن اک نوں زندگی ملی ہے۔ آزادی ہر انسان دا حق ہے۔ تسی اپنی آزاد مزدوری جتھے چاہو کر سکدے او۔	You've been blessed with a fresh start. Freedom is everyone's right. You can do anything you want now.	<i>Transcription</i> + <i>Paraphrase</i>

Paraphrase is observed six times and *Transfer* is seen once. The example of *Imitation* is "مقدس" that is imitated as "Muqaddas". In the frame 202, this part "نجیر مہارک" is not translated as in TL there is no equivalent of it therefore; *Resignation* is identified. In the frame 205, *Expansion* is identified as this "at the brick kiln" is additional content. In the frame 206, *Dislocation* is found because this phrase "جی گارا سٹ دی ساں" is translated as "Yes, I prepared the raw material" which is incorrect. *Decimation* is seen in the frame 207, as this part "کی سوچ دے او" is not translated.

Table: 4-75 Analysis of the documentary *If You Believe* (Frame 211-223)

Frame	Source Language	Subtitle	Strategy
211	ہاجی فاطمہ ہمارے لیے ہیرو ہے۔ کیونکہ انانے سانوں، اک دلدل وچوں، کھوہ دے وچوں کڈ کے تے سانوں انانے باہر لے آندے	Fatima is our hero. She risked her life to save ours.	<i>Transcription</i> + <i>Decimation</i> + <i>Imitation</i>

212	تسی پڑھو اے تساں دا حق اے۔	You have the right to an education.	<i>Transcription</i> + <i>Paraphrase</i>
213	میں بڑی اچھی طرح محسوس کر سکتی تھی، کہ ایک انسان کو آزادی کتنی۔۔ اس کے لیے اہمیت ہوتی ہے۔۔	I can understand the importance of freedom in an individual's life.	<i>Paraphrase</i>
214	اور بچوں کی آنکھیں اور ان کے چہرے بتا رہے تھے کہ اب وہ قید سے آزاد ہیں۔	And I can see that reflected in the children's eyes.	<i>Paraphrase</i>
215	میں چاہتی ہوں کہ بھٹے مزدوروں کی تقدیر کے فیصلے بھٹے مالکان نہ کریں۔	The destiny of these workers shouldn't lie in the hands of their owners.	<i>Paraphrase</i>
216	بھٹے مزدور اپنی تقدیر کے فیصلے خود کریں۔	They need to dictate their own future.	<i>Paraphrase</i>
217	وہ اس قابل ہو جائیں ان کے اندر اتنا شعور آجائے کہ وہ اپنے فیصلے خود کریں۔ اور اپنے فیصلوں کو خود منوائیں	They must be educated so that they can make their own decisions.	<i>Condensation</i>
218	اکٹھے ہوں دا اک مقصد اے دی ہوندا اے کہ مالکان نوں دی تے پتہ لگے کہ مزدور ہن اکٹھے ہو گئے نیں۔ ہن مزدور دا خوف اتر گیا ہے۔	I've gathered all of you to show your owners that you are united. And that you are now fearless.	<i>Transcription</i> + <i>Paraphrase</i>
219	جو میرا مشن ہے وہ یہ ہی ہے کہ ہر بھٹے مزدور عورت جو ہے فاطمہ بن جائے۔	I want every brick kiln worker to become like me.	<i>Paraphrase</i> + <i>Condensation</i>
220	سوشل سیورٹی کارڈ کس چیز داناں اے؟	Why is social security card so important?	<i>Transcription</i> + <i>Paraphrase</i> + <i>Imitation</i>
221	اگر اسی بیمار ہو گئے اس کا علاج فری ہووے گا۔	If any of us fall sick. We'll get free medical	<i>Transcription</i> + <i>Paraphrase</i>

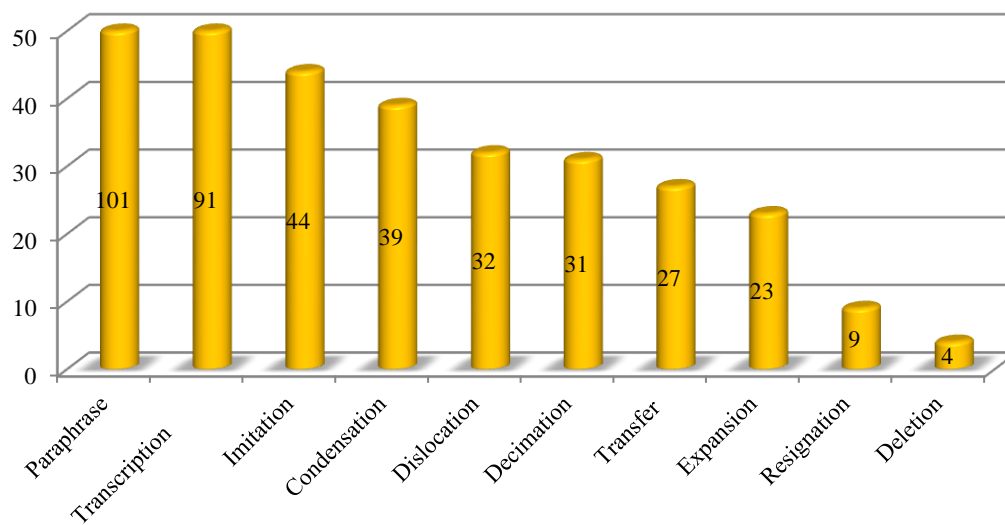
		treatment.	
222	سیدہ فاطمہ ہماری باجی ہے، ہماری طاقت بھی وہ ہے ہماری منزل بھی وہ ہے۔	Syeda Fatima is our sister and our savior.	<i>Imitation+</i> <i>Decimation</i>
223	میری جب تک زندگی ہے میں یہی کام کرتی رہوں گی۔ کیونکہ میں جبری مشقت سے پاک پاکستان دیکھنا چاہتی ہوں۔ میرا یہ مقصد ہے اور یہی میرا خواب ہے	I will keep fighting for as long as I am alive. Because I wish to see a Pakistan that is free of bonded labour. This is my dream and purpose in life.	<i>Paraphrase+</i> <i>Imitation</i>

"فاطمہ"، *Paraphrase* is used in ten out of thirteen frames. Instances of *Imitation* are "سوشل"، "سیورٹی"، "کارڈ"، "پاکستان" and they are imitated as "Fatima", "social security card", "Pakistan". In the frame 211, this part "کیونکہ انہوں نے سائوں، اک دلدل وچوں، کھوہ دے وچوں کڈ کے تے سائوں" is left out while translating thus *Decimation* is found. In frame 217, these parts "انکے اندر اتنا شعور آجائے"، "جو میرا مشن" are not translated so *Condensation* is found. In frame 219, "اور اپنے فیصلوں کو خود منوائیں" is left out while translating thus *Condensation* is identified. In the frame 222, "ہماری طاقت بھی وہ ہے ہماری منزل بھی وہ ہے۔" is not translated.

4.2.8 Discussion on the Analysis of the documentary *If You Believe*

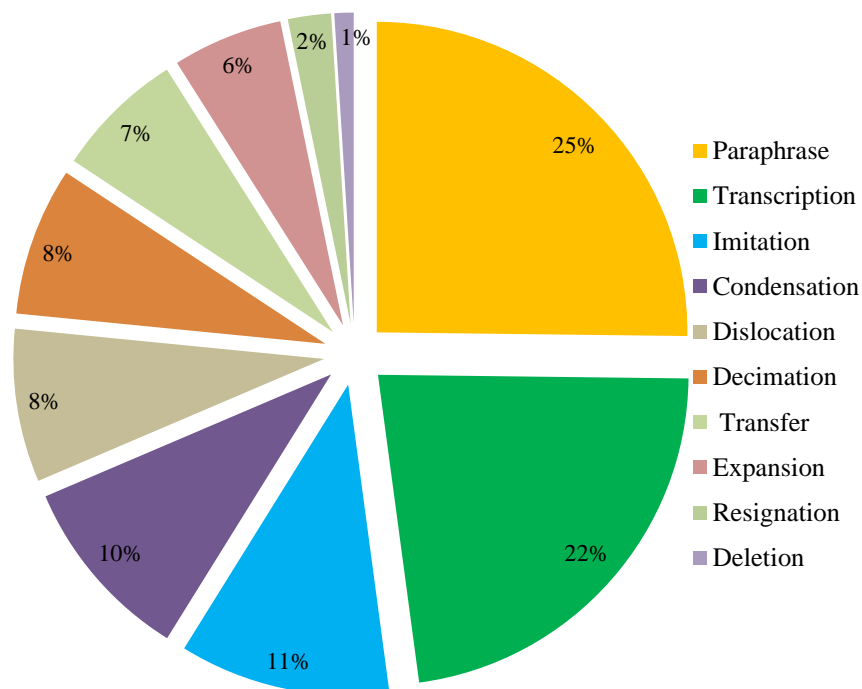
It has been noted from the detailed analysis of the documentary that the subtitlers applied the strategies of *Paraphrase*, *Transcription*, *Imitation*, *Condensation*, *Dislocation*, *Decimation*, *Transfer*, *Expansion*, *Resignation* and *Deletion*. The instances of the application of each strategy in the entire data is presented in the figure 4-7

Figure: 4-7 Instances of strategies applied in the documentary *If You Believe*



It points out that the subtitlers used eight out of ten strategies of translation and out of those eight strategies they applied *Paraphrase* (101) and *Transcription* (91) frequently and *Deletion* (04) was applied to the bare minimum. The contribution of each strategy to the entire data of the documentary *If You Believe* in terms of percentage is presented in the figure 4-8:

Figure: 4-8 Percentages of strategies applied in the documentary *If You Believe*



It indicates that the strategy *Paraphrase* played the most part in the subtitles of the documentary *Humaira-The Game Changer* and its contribution was 22 % of entire data whereas the contribution of the strategy *Deletion* was 1 % being the least in the documentary. It also indicates that the strategy of *Paraphrase* covers almost one fourth of the entire data.

4.3 Comparative Analysis of the entire Data

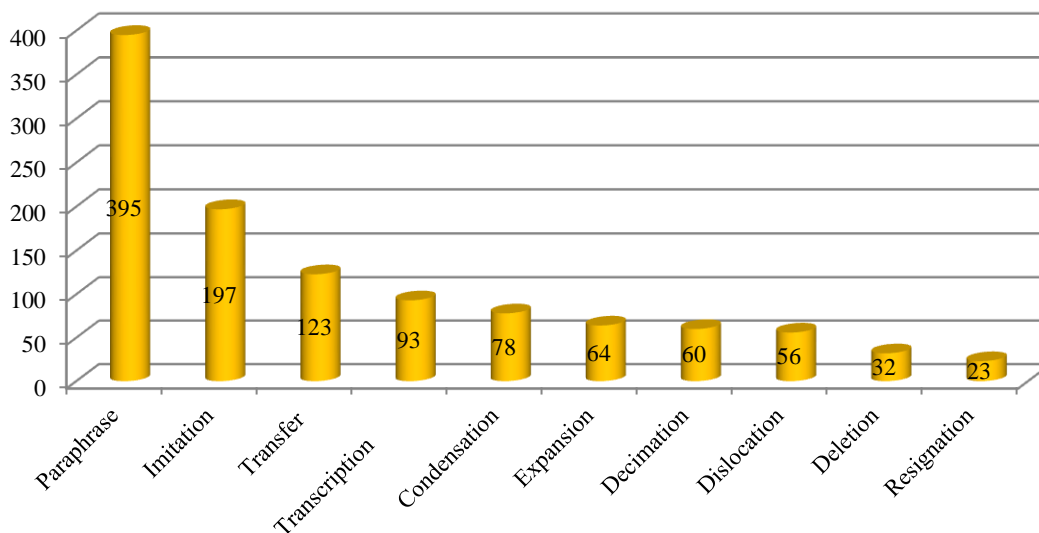
There were four documentaries selected for the analysis. The entire data of the selected documentaries contained 8660 words of the source language and 6305 words in the translated language. The whole translated text was divided in to 759 frames: The detail of the entire data is presented in the table 4-76:

Table: 4-76 The detail of entire data

Documentary Title	Source language	Translated language	No of Frames
Hou Yaqeen	1064	773	81
Humaira-The Game Changer	1214	1026	104
Saving Face	3494	2584	351
If You Believe	2888	1922	223
Total	8660	6305	759

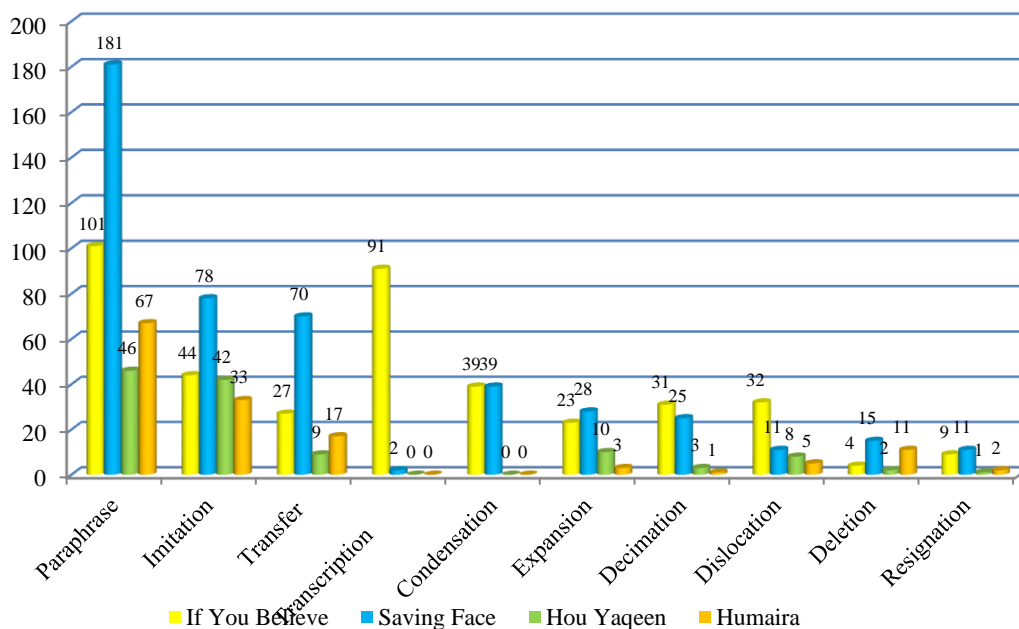
It has been noted from the detailed analysis of the entire data that the subtitlers applied the strategies of *Paraphrase*, *Transcription*, *Imitation*, *Condensation*, *Dislocation*, *Decimation*, *Transfer*, *Expansion*, *Resignation* and *Deletion*. The instances of the application of each strategy are presented in the figure4-9 and the contribution of all the strategies in all the four documentaries is presented in figure 4-10. Moreover, the contribution of each strategy to the entire data of all the documentaries in terms of percentage is presented in the figure 4-9:

Figure: 4-9 Instances of Strategies applied in all the four documentaries



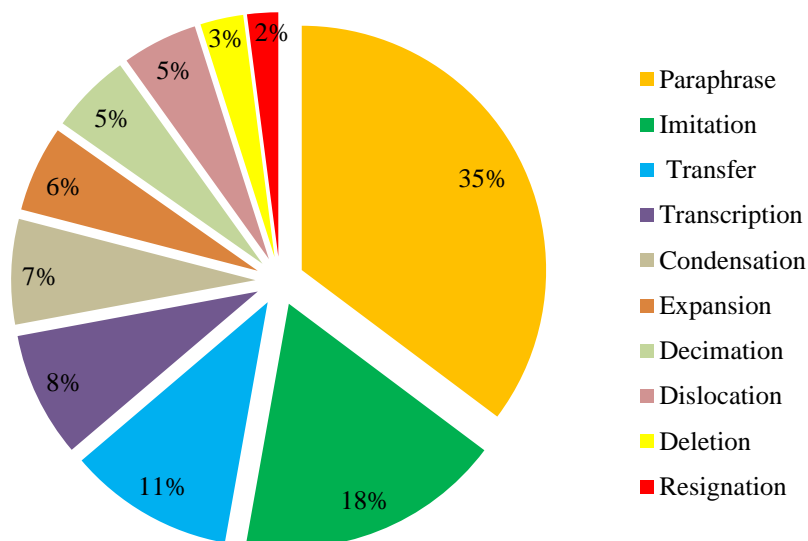
The analysis of the entire data highlights that all the interlingual strategies of Gottlieb (1992) have been applied. It has been further noted that the strategies of *Paraphrase* (395) *Imitation* (197) and *Transfer* (123) were frequently used, and the strategies of *Deletion* (32) and *Resignation* (23) to the minimum level. It is further highlighted that there is difference in the instances of each strategy in all four documentaries. The instances of all the strategies in the four documentaries are presented in figure 4-10.

Figure: 4-10 The instances of all the strategies in all the four documentaries



Taking the entire data as a whole; all the strategies have their contribution more or less. The contribution of each strategy to the entire data of all the documentaries in terms of percentage is presented in the figure 4-11:

Figure: 4-11 Percentage of strategies applied in all the four documentaries



It indicates that “*Paraphrase*” played the most part in the entire translated data of all the documentaries and its contribution was 35% and that is more than one third of the entire data whereas the contribution of “*Resignation*” was 2 % being the least in the data. It is further noted that there is different percentage of strategies in all four documentaries. The percentage of all the strategies in all the four documentaries is presented in the table 4-77

Table: 4-77 Percentage of Different Interlingual Subtitling Strategies in the Four Documentaries

	Saving			
	If You Believe	Face	Hou Yaqeen	Humaira
<i>Condensation</i>	9.73	8.48	0.00	0.00
<i>Decimation</i>	7.73	5.43	2.48	0.72
<i>Deletion</i>	1.00	3.26	1.65	7.91
<i>Dislocation</i>	7.98	2.39	6.61	3.60
<i>Expansion</i>	5.74	6.09	8.26	2.16
<i>Imitation</i>	10.97	16.96	34.71	23.74
<i>Paraphrase</i>	25.19	39.35	38.02	48.20
<i>Resignation</i>	2.24	2.39	0.83	1.44
<i>Transcription</i>	22.69	0.43	0.00	0.00
<i>Transfer</i>	6.73	15.22	7.44	12.23

4.4 Discussion on the Strategies

The analysis of the data collected in the current documentary revealed that *Paraphrase* was used in 395 instances and formed 35 % of the entire translated data in all the selected documentaries. It indicates the contribution of altered expression and adequate rendering of non-verbal language-specific phenomena is “maximum” in the subtitles of the documentaries. The subtitlers were bound to produce similar impression and understanding for the target viewers and within the limitation of structural dissimilarities between Urdu and English they utilized “*Paraphrase*” in most of the frames. It is pertinent to mention here that “*Paraphrase*” is considered as a ‘sense for sense’ translation instead of a literal one and while ‘paraphrasing,’ the subtitler tried to articulate the sense of the speech using different words to attain better intelligibility.

There were 197 instances when the subtitler used the strategy of *Imitation* and the contribution of *Imitation* to the entire data is 18%. *Imitation* constituted the identical expressions, equivalent rendering of proper nouns, international greetings, etc. Although ‘*Imitation*’ stood on the second rank, it did not have a fixed position in the hierarchy of the whole data, and its use was fully dependent on the dialogues between the actors and the intimacy among them, due to the use of this strategy in case of proper nouns and other

words. In all the instances, this strategy was used together with other strategies like ‘*Imitation*’ or ‘*Deletion*.’

Subsequently, *Transfer* was used in 123 instances and it constituted the 11 % of the entire translated data in all the selected documentaries. *Transfer* conveyed the full expression, and it constituted the adequate rendering of neutral discourse. It indicates that due to structural differences between source language and target language it was not possible for the subtitler to apply this strategy extensively as expected. In some instances, this strategy was used together with other strategies i.e., *Imitation*, *Condensation* and ‘*Deletion*’.

Apart from that *Transcription* was used in 93 instances of the entire data and it formed the 8 % of all the strategies applied in the selected documentaries. “*Transcription*” was used to denote an expression that is non-standard and adequate interpretation like dialects; intended speech defects. *Transcription* was used in the cases where the term is quite unusual in the source language like the use of a third language or a nonsense language. In one of the selected documentaries, there were a great number of instances where “*Transcription*” was used. The translator has to deal with the third language at a number of instances and this strategy was not applied alone as translator has to shift from one to the other language.

Moreover, *Condensation* was used in 78 instances and it constituted of 7 % of the overall strategies used in the selected documentaries. It consisted of the condensed expression and concise rendering of the normal speech. ‘*Condensation*,’ like ‘*Deletion*,’ was regarded as the frequent strategy in subtitling due to the space and time limits and quick appearance and disappearance of frames and mass of the message needed to be delivered to the audience. However, no important elements were deleted or disregarded, but the condensed part could be easily understood by means of other channels, such as soundtrack and vision. Adopting ‘*Condensation*,’ some of the redundancies were eliminated, and, thereby, coherence was enhanced through shorter sentences. According to some translation scholars such as Schwarz (2002), ‘*Condensation*’ is the important peculiarity of subtitling and it played its part in these documentaries.

Furthermore, *Expansion* was used in 64 instances of the entire data and it accounted for 6 % of the strategies, constituted the expanded expression and adequate

rendering of culture-specific references. It occurred in cases, where due to a cultural gap, a smaller sequence of linguistic unit was expanded to a larger sequence to be fully understandable to a foreigner. In a sense, ‘*Expansion*’ was considered as opposed to ‘*Condensation*.’ In some cases, it was used to make implicit information in the original more explicitly through a kind of simplification. As Urdu and English languages belong to two different cultural backgrounds and religions, it seemed natural to subtitlers to be urged to use ‘*Expansion*’ as the subtitling strategy to deliver the message of the documentary fully to the target audience.

In addition, *Decimation* was used in 60 instances of the entire data and it formed the 5% of all the strategies applied in the selected documentaries. “*Decimation*” was an extreme form of *Condensation* where perhaps, for reasons of discourse speed, even potentially important elements were omitted. It constituted the abridged expression and the reduced content of fast speech of the same importance. However, it was distinguished from ‘*Deletion*’ or ‘*Condensation*’ because the cuts in ‘*Decimation*’ resulted in a loss of both semantic and stylistic content, while the same condition did not occur in the case of ‘*Condensation*’ or ‘*Deletion*.’ In addition to the constraints of speed and time imposed on audio-visual translation, subtitlers are deemed to *Transfer* information as much as possible to enhance the quality of understanding. In some cases instances, this strategy was used together with other strategies i.e., *Transfer*, *Imitation* and ‘*Deletion*.’

Next, *Dislocation* was used in 56 instances of the entire data and it formed 5 % of the translation strategies in this study. It was used for different expressions and adjusted content of musical or visualized language-specific phenomena. Although there were no cases of song or cartoon in the data, the researchers encountered some cases where, due to cultural or social gaps, the effect of the dialogue uttered by the characters was more important than merely translating the uttered words. However, the number of *Dislocation* traced in the data was considerably low, and subtitlers referred to paraphrasing the message rather than using ‘*Dislocation*’ as a subtitling strategy in most cases. It was used in the cases where there is a complete loss of meaning

In addition, *Deletion* was used in 32 instances of the entire data and it formed 3% of the translation strategies; it was used to deal with non-verbal content, repetition, filler words and tag questions and, in some cases, swear words which were not common and/or

appropriate in the target language or target culture. Although it might affect the semantic or stylistic content, such words could be omitted considering the norm of the target society. '*Deletion*,' in the case of repetition and tag questions, was used to enhance the delivery of the speaker's message. In other cases, '*Deletion*' was used in cases of filler words without achieving the same meaning. Subtitle is a written form of film dialogues, and speech occurs more rapidly than written form; therefore, it seemed likely that *Deletion* is used quite largely as a subtitling strategy. This strategy was not only used alone but also with other strategies i.e., '*Paraphrase*', and '*Condensation*'.

Finally, *Resignation* was used in 23 instances of the entire data and it formed only 2% of the translation strategies used in this study. It was used in cases when there is a deviant expression and distorted content like when the speech is untranslatable and incomprehensible. Moreover, it is adopted when no translation solution is found and the meaning is lost inevitably.

CHAPTER 5

CONCLUSION

The current study attempts the analysis of Ms. Sharmeen Obaid Chinoy's documentaries' subtitles while using Henrik Gottlieb's model of translation strategies. The first research question deals with the appropriateness of translation of the source text in the subtitles of the documentaries. The second research question explores the application of Henrik Gottlieb's (1992) model to the target text. The entire translated data of all the four documentaries was thoroughly analyzed in order to highlight the strategies applied in the text and the data was presented in the quantitative form in order to highlight the instances and frequency of the strategies applied in the data.

5.1 Findings

Within the parameters of this study, the following research findings are presented by the researcher:

- The results of the study revealed that almost all the strategies laid down in Henrik Gottlieb's model are applicable to the translation of Ms. Sharmeen Obaid Chinoy's documentaries. This finding is in line with the opinion of Dehbashi-Sharif & Sohrabi (2015) who noted in their study that translators tend to apply almost all the strategies proposed by Henrik Gottlieb (1992) except *Transcription* and *Expansion*.
- The current study revealed that in most of the instances the translators applied the strategy of *Paraphrase* to translate the source text and contribution of the strategy to the entire data is 35 % being the highest. There were instances where the subtitlers have no other option but to imitate the source text and the contribution of *Imitation* to the entire data is 18 %. It is noteworthy to mention that there were many instances where the speakers were switching / mixing the codes and that encouraged the translator to imitate.

- It has been noted in the current study that the strategy of *Transfer* constituted the 11 % of the entire translated data in all the selected documentaries. Due to the linguistic differences between the two languages, Urdu and English, the contribution of this strategy is less than *Paraphrase* and *Imitation*. The results of the study show that *Deletion* strategy was used in 32 instances of the entire data and it formed only 3 % of the translation strategies used in this study. Moreover, *Resignation* was applied in the 23 instances and it formed the 2% of the entire data being the lowest.
- The analysis of the entire data revealed that all the strategies of Henrik Gottlieb's model of translation strategies (1992) were applicable to the selected documentaries; however, the extent of their applicability varied across a wide spectrum. All the strategies contributed their part to the entire data, the strategies of *Paraphrase* and *Imitation* being the highest and strategies of *Deletion* and *Resignation* being the lowest.
- Considering first research question which is aimed to find the extent to what the subtitles are appropriate, the researcher, in line with Henrik Gottlieb contends that the appropriate subtitles are those subtitles which have the use of *Paraphrase*, *Imitation* and *Transfer* strategies; less appropriate subtitles are the ones that have the use of *Condensation*, *Expansion* and *Deletion* strategy; and inappropriate subtitles are those which have the use of these strategies *Decimation*, *Resignation* and *Dislocation*. Keeping in view this categorization, the researcher has asserted that the percentage of appropriate subtitles is 69%, the percentage of less appropriate subtitles is 17% and the percentage of inappropriate subtitles is 14%.

5.2 Recommendations for Subtitlers

The model proposed by Henrik Gottlieb is comprehensive and compact and it underlines a set of strategies as a guideline for the subtitlers.

- Within the set of strategies, the subtitler can produce a better translation by applying the high frequency strategies as noted in the study, *Paraphrase* 35%, *Imitation* 18% and *Transfer* 11%.

- Subtitlers should avoid using *Dislocation*, *Decimation* and *Resignation* for the reason their use result in inappropriate subtitles.
- In order to produce maximum accurate subtitles, the subtitlers should have been more honest.
- At certain points the researcher observed that the subtitlers lacked the linguistic proficiency of the ST and TT and ultimately their lack of competence resulted in the implication of *Dislocation*, *Decimation* and *Resignation*. Therefore, it is highly recommended to the subtitlers to achieve command on both the languages ST and TT. Linguistic and syntactic competence of ST and TT would produce the most appropriate subtitles.

Furthermore, recommendations are as follow:

- A lot more detailed research is required to develop the literature on the subtitling, so that issues relevant to quality must be further investigated to help practitioners and trainees.
- The major part of any subtitling training should be translation methods and techniques.
- A team work of the subtitlers may achieve better results.
- A great requirement is to set a framework of the standards of quality subtitling particularly in training centres of translation and departments so that competence of the subtitlers is enhanced.
- The quality of Urdu into English subtitling must fulfil the interests and needs of the consumers.
- In the translation departments subtitling must be taught as a separate subject.
- Research in this field must be encouraged and training workshops should be arranged and conducted for translators, translation teachers, and subtitlers.
- Various types of evaluation must be considered to assure the better assessment models.
- Conditions for admission to training centres and departments of translation must be defined clearly to ensure that translators and trainee subtitlers commence

the practical training with the suitable both English and Urdu languages ability, moreover an adequate cultural familiarity to succeed.

5.3 Limitations of the Research

The current study dealt with the analysis of the subtitles of the documentaries produced by Ms. Sharmeen Obaid-Chinoy. Due to the constraints of time, the researcher selected only four documentaries. The results of the current study are confined to the selected documentaries and these results cannot be generalized. Within the limitations of the current research, the suggestions for the further research will be discussed in the next section.

5.4 Recommendations for Further research

More research of a similar kind is needed in Pakistan especially in the field of audio-visual translation in general and subtitling in particular. Further studies can be conducted on the analysis of documentaries produced by the same producer or the other producers by applying the theoretical framework. Moreover, same documentaries can be analyzed by applying any other framework in order to compare and contrast the results of the current study.

5.5 Personal Reflections

Finally, the current study has contributed significantly to the personal improvement of the researcher. As a novice researcher, this study helped the researcher develop research skills and ideas that could not otherwise have been mastered. The researcher learned the conventions of academic writing, audience awareness, and illustration of her ideas. The researcher also learned what data is in mixed method research, how to collect/generate data, analyze and make sense out of it. This gives her the confidence to carry out the further mixed method research needed in the field of translation studies in the country.

The researcher has also learned that doing research in the field of audio-visual translation is not a straightforward process and that even for people who may think that they are familiar with the audio-visual translation, they may still encounter difficulties and challenges that have to be overcome.

The readings in the literature of challenges in audio-visual translation especially subtitling made the researcher more empathetic towards translators in general and subtitlers in specific. It made the researcher appreciate the difficulties and complexities translators face translating the audio-visual material especially the production of subtitles for the documentaries.

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APPENDIX – A

DOCUMENTARY: HOU YAQEEN

	Frame	Subtitle
1.	میں جیسے لیاری اینٹرز کرتی ہوں، جو گیٹ پہ لکھا ہوا ہے وہم کو لیاری میرے سارے ڈر ختم ہو جاتے ہیں۔	When I enter through the gate that says 'Welcome to Lyari' all my fears disappear.
2.	کچرے تو اٹھا لو جانی۔	Please pick up the trash.
3.	سوٹر تو پہنو کتنی سردی ہے۔	It's cold. Wear a sweater.
4.	چھوٹے بچوں کو دیکھ کر ہمیشہ میں یہ سوچتی ہوں کہ یہ جو انکی نیچر آج بنی ہے ضرور اسکے پیچھے کوئی نہ کوئی اینوائرنمنٹ کا اثر ہے۔	When I look at children I always feel that their nature depends on their environment and that always has an impact on a child.
5.	جیسا کہ کوئی کر مینل بن گیا تو کیوں بنا؟	What drives a person to become a criminal?
6.	اُس کے چائلڈ ہوڈ میں کیا ہوا تھا؟	What happened in their childhood?
7.	یہ چیز ہمیشہ سے مجھے انٹرسٹ کرتی تھی۔	These are questions that interest me.
8.	سبنا کھتری پچھلے پانچ سال سے لیاری میں سکول چلا رہی ہیں۔	For the past five years, Sabina Kathari has been running Kiran School in Lyari.
9.	میرے یہاں کرن سکول میں ہونے میں بہت بڑا ہاتھ میرے برادران لاء کا ہے۔	My brother in law played a key role in getting me involved with Kiran School.
10.	انہوں نے اس سکول کی بنیاد آج سے چودہ سال پہلے ڈالی تھی۔	He laid the foundation of this school 14 years ago.
11.	دیکھ کر میں نے یہ ریلایز کیا کہ نہیں کچھ کرنا ہوگا ضرور یہاں اور جب تک میں خود انو لو نہیں ہوں گی وہ چینیج نہیں ہوگا۔	I felt I needed to become involved for real change to take place.
12.	کرن سکول میں ہم لیاری کے سارے ذہین اور قابل بچوں کو جمع کر کے اکھٹا کرتے ہیں ایک جگہ	At Kiran we induct intelligent and capable children from Lyari.
13.	اور ان کو پھر ہم اس لیول پر پڑھاتے ہیں کہ وہ میر ٹیرن سکولز میں چلے جائیں جہاں کا وہ تصور بھی نہیں کر سکتے۔	Then we prepare them so that they can get admissions into private schools, where they would otherwise never get the opportunity.
14.	کرن سکول سے نکلنے کے بعد حماد، کراچی کے ایک نامور سکول میں پڑھ رہا ہے۔	Hamad, a graduate of Kiran now studies at a private school in Karachi.

15	جب میں چھوٹا تھا تب میں سب کو دیکھتا تھا کہ یہ لوگ کیسے ہیں، یہ لوگ کیسے ہیں۔	When I was young, I would look at the people around me and wonder if my fate would be similar.
16	میں بھی کیا بڑا ہو کر ایسا بنوں گا	Would I grow to be just like them?
17	میں کہتا ہوں نہیں، نہیں، نہیں۔	And I always hoped I wouldn't.
18	جب سبینا آئی نے مجھے چوائس کیا تو میں الگ ہو گیا۔	When Sabina Aunty chose me, I became different.
19	جب بچے کرن سکول سے نکل کر دوسرے سکول جاتے ہیں، انہیں لیاری اور ان علاقوں میں فرق کا احساس ہوتا ہے۔	Once the graduates of Kiran School leave Lyari, they realize that the outside world is very different.
20	میرے سکول کے جو دوست ہیں وہ لوگ میرے گھر میں نہیں آتے۔	My School friends do not come to my house.
21	جب میں انکو بتاتا ہوں کہ ہاں میرا یہ علاقہ ہے تو وہ لوگ میرے ساتھ بہت ہنستے ہیں۔	They laugh at me when I tell them I live in Lyari.
22	کیونکہ جب وہ لوگ بڑے ڈیفینس میں وہ لوگ فٹبال بھی کھیل سکتے ہیں	They live in big neighbourhoods like defence where they can play football.
23	اور ہم لوگ جب کھیلتے ہیں تو ہماری تو چھوٹی جگہ ہوتی ہے ہم تو نہ چھپ سکتے ہیں نہ فٹبال کھیل سکتے ہیں۔	Our neighbourhood is too small for football or hide and seek.
24	جب ہم لوگ فٹبال کھیلتے ہیں تو ماما بولتی ہے گھڑی ٹوٹ جائے گی، بلب ٹوٹ جائے گا پیسے کون دے گا؟	When I play football, my mother constantly stops me because she's afraid that a light bulb may break and she can't afford to pay for it.
25	پھر ہم لوگ کچھ نہیں کھیلتے۔	So we don't play outside at all.
26	میرا نام سامعہ ہے اور میں لیاری میں رہتی ہوں۔	My name is Samia and I live in Lyari.
27	مجھے لگتا ہے کہ گھر سے باہر جانا سیف نہیں ہے	I don't feel safe leaving my house.
28	سبینا آئی نے ہمیں سکھایا ہے کہ کسی سے لڑائی میں کرنی چاہیے۔ سب کی ہیلپ کرنی چاہیے۔	Sabina aunty has taught us that we should never fight and we should always be helpful.
29	مجھے لگتا ہے کہ میں سپیشل ہوں اس لیے سبینا آئی نے مجھے چوز کرا ہے۔	I think I am special that is why Sabina aunty chose me.
30	سبینا صرف لیاری کے بچوں کی ہی نہیں بلکہ ان کے والدین کی بھی تربیت کر رہی ہیں۔	Sabina's work does not end with children; she also works to change the lives of their parents.
31	ماں باپ کو پڑھانا اس لیے ضروری ہے کہ ماں باپ بچوں کا فرسٹ اینوائرنمنٹ ہیں۔	It is important to teach parents because they are the child's first environment.

32	تو ہم اس طرح سے چلتے ہیں کہ پہلے ماں باپ کو پڑھاتے ہیں پھر وہی ٹاپک پھر ہم بچے کو پڑھاتے ہیں	We teach the parents the same topics we teach their children.
33	تو جب بچہ گھر جاتا ہے تو ماں باپ کو پہلے سے پتا ہوتا ہے کہ آج میرا بچہ یہ چیز پڑھ کر آئے گا۔ اور میں اس کو ایڈڈ انفارمیشن دوں گی۔	But we teach them before so that they are aware of what the child is being taught.
34	اور میں اس کو ایڈڈ انفارمیشن دوں گی۔	****
35	سو کریٹس جو تھا وہ ایک فلاسفر تھا۔	Socrates was a philosopher.
36	جو خاموش بیٹھے ہیں انکی آواز سننی ہے مجھے۔	I want to hear from those who are not participating.
37	ایکویٹیننس کس کو بولتے ہیں؟	What is an acquaintance?
38	جاننے والا۔ جان پہچان والا۔	'Someone you know'
39	آگے پڑھو نیچے۔	Continue to read please.
40	مجھے فادرز کے ساتھ بات کرنے میں بہت مزہ آتا ہے۔	I really enjoy meeting with the fathers.
41	بکا زوہ میری بات کو اتنا ابزورب کرتے ہیں۔	They absorb my message and instructions.
42	انکے ساتھ میری ونس آنتھ میٹنگ از ایکول ٹوکس میٹنگز وودا منز۔	One meeting with them is as effective as six with the mothers.
43	بکا زوہ مدرز سمجھتی ہیں لیکن ڈیسین میکرز نہیں ہیں۔	Because the mothers understand, but are not the decision makers in the house.
44	جب باپ سمجھ جاتا ہے تو وہ گھر جاتے ہی ڈیسین لیتا ہے۔	When a father understands, he immediately goes home and makes changes.
45	ایٹینڈنس اچھی ہے۔	Attendance is good.
46	میں نے ایک دفعہ زکوٰۃ کے اوپر بڑا بہت سمجھا یا تھا۔ سب کو	I had previously spoken with you about charity.
47	زکوٰۃ جو ہے ساری زندگی لینے والی چیز نہیں ہے۔	Charity isn't something you take for your entire life.
48	کیا آپ کی خودداری آپ کو نہیں کہتی کہ میں جلد سے جلد اپنے پاؤں پر کھڑا ہو جاؤں؟	Doesn't your pride push you to stand on your own feet?
49	اسکول کو start کرنے کی وجہ ایک یہ بھی تھی کہ میں آپ کو چکا لگا دوں اچھی پڑھائی کا۔	I started this school to show you what a good education can do.
50	بار بار آپ کو میں نے یہ بات بتائی ہے۔	I have said this to you many times.
51	جیسے ایک نشہ ہوتا ہے نا؟	To make you addicted to good

		education.
52	کو کیسجن لکھ کر آئے ہیں آپ؟	Have you brought questions with you?
53	ہمیشہ میں آپ سے کہتی ہوں چیزیں لکھ کر آیا کریں۔ مسائل لکھ کر آیا کریں۔	I have always asked you to write down your questions and concerns.
54	کچھ بھی نہیں؟	Nothing?
55	یا ذہن میں لکھ کر آئے ہیں؟	Or have you memorized the questions and come?
56	ذہن میں لکھ کر آئے ہیں۔	Yes, I have memorized them.
57	اس بات کی مجھے آپ سے شکایت ہے اور میں ہمیشہ بولتی ہوں کہ آپ لکھا کریں۔	I have always asked that you bring your questions with you.
58	ہم ڈیوی ایٹ ہو جاتے ہیں، اس سے ٹاپک سے۔	We've gone off topic.
59	ہیں ہو پس... پوچھی تھیں آپ سے۔	I was asking something.
60	اچھا آپ کے خواب کیا ہیں؟	What are your dreams?
61	یہاں ایڈمیشن ہونے کے بعد ہم نے تو جاگتے جاگتے بھی خواب دیکھنا شروع کر دیئے ہیں۔	After getting admission here, our dreams have become reality.
62	کیا بات ہے ماشاء اللہ۔	That is a beautiful thought.
63	آپ اتنی دیر سے خاموش کیوں تھے؟	Why didn't you speak up before?
64	ہمیں پہلے اتنی سینس تھی نہیں ایجوکیشن کے حوالے سے پر یہاں آکر ہمیں پتہ چلا ہے کہ ایجوکیشن ہے کیا چیز۔	We didn't know the importance of education until we came here.
65	سینس تو آگئی ہے پر سنسیرٹی ابھی تک آئی نہیں ہم میں۔	Now we understand, but have not been sincere about it.
66	پاکستان کی تاریخ میں لیاری اتنا بدنام ہوا اتنی گولیاں چلاہ	Lyari has gained a violent and dangerous reputation over the years.
67	پھر بھی آپ لیاری میں موجود ہوئے ہیں۔ صبح آٹھ بجے سات بجے۔	Yet you continue to work here. Be at 8 in the morning or 7.
68	لوگوں کو احساس نہیں ہے	People do not recognize your efforts.
69	اب تک سینانے نوے بچوں کی تقدیر بدل دی ہے۔	Sabina has changed the lives of 90 children.
70	ہر ہفتے وہ ان کو لیاری سے باہر شہر کے دوسرے علاقوں میں لے جاتی ہے	Every week she takes them to visit different localities in Karachi.
71	ان کا ایکسپوزر اتنا زیادہ ہو جاتا ہے لیاری کے اندر	In Lyari their exposure to negative things is very severe.

72	کہ جو چھوٹی چھوٹی سہیل چیزیں ہیں نالائف کی وہ انکو نہیں دیکھ پاتے	It makes them unable to notice the simpler things in life.
73	وہ آنکھیں کھولتے ہی، واو لینس دیکھتے ہیں بیمار نہیں دیکھتے۔ زندگی نہیں دیکھتے	From a young age, they are shown violence, not compassion.
74	لیاری کے اندران کا ایکسپویر بہت بڑے پیمانے پر ہوتا ہے	Their exposure in Lyari takes place on a much larger scale;
75	وہ روڈ پر چلتے چلتے یہ لوگ ایسے لوگوں کو دیکھتے ہیں جو نشے میں پڑے ہوئے ہوتے ہیں۔	they encounter criminals and dangerous behaviour daily.
76	ان سے بات کچھ چھپی ہوئی نہیں ہے بچوں سے	Nothing is hidden from them.
77	جب ان کو زندگی کی کوئی چھوٹی چھوٹی چیزیں ہم دکھا رہے ہوتے ہیں نا۔	When we introduce them to more aspects of life.
78	جب اپنے ایریا میں واپس آتے ہیں تو اپنے دھیان میں آرہے ہوتے ہیں پورا دن جو انہوں نے لیاری چیزیں دیکھی ہوتی ہیں نا وہی سوچتے سوچتے آرہے ہوتے ہیں۔	They return to Lyari lost in those happy thoughts.
79	تو وہ جو غلط چیزیں آس پاس چل رہی ہوتی ہیں تو وہ انکے اوپر سے نظر انداز کرتے ہوئے چلے جاتے ہیں۔	They become oblivious to all the terrible things around them.
80	وہ اپنے خوابوں میں چل رہے ہوتے ہیں۔	They are floating on air.
81	متلیاں گن رہے ہوتے ہیں وہ پھولوں کے بارے میں سوچ رہے ہوتے ہیں۔	Counting butterflies and flowers.

APPENDIX – B

DOCUMENTARY: HUMAIRA: THE GAME CHANGER

	Frame	Subtitle
1	مجھے ایسا لگا کہ بارہ سال تک میں جس خواب کو دیکھتی رہی وہ ایک دن میں تعبیر ہو گیا۔	I felt like the dream that I had been seeing for 12 years came true in one day.
2	جب میں یہ زمین پر آ کر کھڑی ہوئی تو مجھے وہ سب لمحے یاد آ رہے تھے کہ جب لوگوں نے یہ سازشیں کی	When I came back to where it all started, I remembered all those times when people conspired against me.
3	کہ ان کو اس محلے سے نکالو۔	They tried to banish me from the neighbourhood.
4	اصل میں ہم لوگوں کے قوم میں بھی نہیں ہے نا	It's not a part of our culture.
5	ہم لوگوں کے کچھ میں نہیں بھیجتے سکول شروع سے ہم نہیں بھیجتے۔	We have never sent our girls to school.
6	یہ معاشرہ باتیں کرتا ہے۔ کہ جوان لڑکیاں ہیں بیگ ہاتھ میں لے کر یہ جا رہی ہیں۔ کہیں اور جا رہی ہیں ہزار سی باتیں ہوں گی	They question where the girls are going with bags in their hands.
7	یہی مسئلہ ہے کہ ان کو اس وجہ سے نہیں بھیجتے	This is why we don't send our girls to school.
8	غیرت والی ایک بات ہے بھائی	It's a question of our honor.
9	ایک عورت ایک بچی گھر سے نکلتی ہے دنیاراستے میں آتے جاتے سب اس کو دیکھتے ہیں۔	When our girls leave their homes, men stare at them.
10	یہ سبیاں ہماری بچیاں جو ہیں جو شادی کر کے تو اپنے سسرال والوں کا ہاتھ بنائیں گی	Once a girl is married, her only duty is to help her in laws.
11	اس کا کوئی فائدہ ہمیں نظر نہیں آتا	So where is the benefit of going to school?
12	بارہ سال تک جو لوگوں کی باتیں جو فریڈریشن جو چیزیں برادشت کرتی رہی مجھے لگا کہ وہ ایک لمحے میں سب کچھ قید ہو گیا	The taunts and threats that I had been facing for 12 years seemed to vanish in that very moment.
13	اب سب کی زبانوں پر تالے لگ گئے ہیں اب کوئی کچھ نہیں بولے گا	Now they have all been silenced no one say a thing.
14	اب صرف کام ہو گا صرف کام ہو گا	Now we will just work. Just work. .
15	ہم نے جو سوچا ہے بس وہی ہو گا صرف	Everything will happen according to our plans.
16	سارے پیئر منس آ کر سکول کے باہر کھڑے ہو گئے ہیں سکول کا ابھی	So many parents have lined up outside and it's not even time to open the school yet.

	تالا ہی نہیں کھلا	
17	تھوڑا صبر کر جائیں اوپر والا بن جائے گا	Please be patient after the upper floors are constructed
18	گرمیوں کی چھٹیوں کے بعد پھر ہم آپ کے جی ون اور کے جی ٹو کے بچے لے لیں گے	we can admit your children into kindergarten.
19	ابھی تو دیکھیں اس کی امی پہلے سے جو ہیں نامیرے جو سر پے چار بال لگے ہوئے ہیں نا وہ نکل جائیں گے وہ میری بھابی ہے	If he's not admitted, his mother will pull the remaining hairs from my head she is my sister in law.
20	آپ میرے بال نکالیں	You can have some of my hair then.
21	اتنی کوانٹی آگئی ہے کہ اب ہمیں ہر کلاس کے چار سے پانچ سیکشن بنانے کی ضرورت ہے۔	So many children have come that we will need to make four to five sections for each class.
22	اس دفعہ لڑکیاں زیادہ لوگ لے کر آ رہے ہیں اس کا ریزن یہ ہے کہ ہم نے ایڈمیشن سے پہلے ایک اناؤنٹمنٹ کیا تھا کہ جو ماں باپ اپنی بڑی لڑکیاں داخل کرائیں گے ان کے دو لڑکے ہم فری پڑھائیں گے۔	Many people are bringing their daughters for admission because we told parents that if they enroll their daughters we will teach two of their sons for free.
23	کتنے سال ہیں؟	How old is she?
24	تین ہیں؟	Three years old?
25	ابھی چھوڑو کیا مطلب ہے یار	No, leave it for now, but why?
26	پڑھاوا اس کو	You should send her to school.
27	ابھی چھوڑو نا	No, leave it for now.
28	گرمیوں کی چھٹیوں کے بعد لے آئیں یہ سکول بن جائے گا۔	Bring him after the holidays once the school is made.
29	نہیں نہیں انتظار نہیں کر سکتے۔	No, we cannot wait.
30	پہلے ایک دور ہوتا تھا کہ ہم ڈور ٹو ڈور جاتے تھے اور لوگوں کو کہتے تھے کہ آپ بچے بھیجو سکول ہے	There was a time when we would go door to door and beg parents to send their kids to school!
31	اور اب ہم ڈور بند کر کے کہتے ہیں مہربانی داخلہ بند ہے	Now we have to shut our door and say! Sorry admissions are closed.
32	جیسے ہی جگہ بنے گی ہم آپ کو فون کریں گے	As soon as we have space we will phone you.
33	پوری آبادی کو صرف سکول میں بھرنا یہ مقصد نہیں ہے نامقصد تو	The point is not to just fit the whole community into the school but, to give to

	ان کو کوالٹی آف ایجوکیشن دینا ہے	them quality education.
34	تو اس لئے تکلیف تو ہو رہی ہے نہ بولتے ہوئے لیکن مجبوری ہے بولنا پڑ رہا ہے۔	It hurts to say no, but we can't help it.
35	اس پرانے سکول سے بہت سی یادیں وابستہ ہیں	There are a lot of memories associated with this old school.
36	کہ ہم نے اپنی شروعات یہاں سے کیں	This is where it all began.
37	ہم ایک ہال سے جہاں پر کرسیاں لگے ہوئے ہیں جہاں بارش کا پانی آتا تھا جہاں اندھیرا چاروں طرف اور ساری کلاسیں ساتھ میں	Our journey began in an overcrowded and dark hall with curtains and a leaky ceiling.
38	ایسا لگتا ہے جیسے کہ ہم کسی کھنڈر سے کسی بہت اچھے محل میں آگئے ہیں	It feels like we have moved from a site of ruins into a palace.
39	مطلب ترقی کا ایک عمل جو ہے نا مسلسل جاری رہنے والا عمل ہے	Progress is something that is continuous.
40	اور اس پر مسلسل محنت کی ضرورت ہے	It requires constant effort.
41	جتنے اوبجیکٹو ہم نے اچھو کر لیے ہیں اب مجھے لگتا ہے کہ دس اور اوبجیکٹو آکر سامنے کھڑے ہو گئے ہیں جس کے لیے مزید محنت کرنے کی ضرورت ہے کہ اب وہ اچھو ہوں	We have achieved so many objectives but now many more have appeared and we must work very hard to fulfill these.
42	ہمارا محلہ ایک غریب آبادی ہے اور یہاں پر مختلف زبانوں اور طبقوں سے تعلق رکھنے والے لوگ رہتے ہیں۔	We live in a poor neighbourhood which is home to different ethnicities and classes.
43	وار کے گروپس ہیں بنے ہوئے اور دو گینگ وار کے گروپ کے درمیان جو ہیں ناکثر و بیشتر جھگڑے ہوتے رہتے ہیں۔	There are two warring gangs here that often clash and fight with each other.
44	ان دونوں گینگ کے جو گروپ کے لوگ ہیں ان کے بچے بھی اس سکول میں پڑھتے ہیں۔	The children of the gang members study at this school.
45	ایز اسکول ہماری ذمہ داری یہ بن رہی ہے کہ ہم بچوں کو موٹیویٹ کریں اور وہ وائلنس کو اپنا کلچر نہ بنالیں۔	As a school it is our responsibility to motivate the children and prevent them from adopting violence as their own culture.
46	کسی نے کبھی لڑائی دیکھی؟	Have any of you ever seen the fighting?
47	سب بچے: جی ہاں	****
48	کیسے؟ کس نے دیکھی؟؟ سب نے؟	Who saw it?
49	کس کس نے سنی ہے آواز؟	Who here has heard the sounds?

50	سب نے؟	Everyone?
51	سب نے۔	All of us.
52	جی ہاں،	Yes ma'am.
53	جو ہمارا گھر انہوں نے اس کے سامنے ایک پلاٹ بنایا ہوا ہے	In front of our house there is an empty plot.
54	جو بھی مطلب آواز اٹھاتا ہے جو بھی کرتا ہے اس کو وہاں پر لا کر مارتے ہیں	If someone displeases them they take him there and beat him up.
55	پھر اس کو چھوڑ دیتے ہیں۔	****
56	رات کے بارہ بجے تک وہ چیخیں کرتا ہے	You can hear the screams, until midnight.
57	اتنی آوازیں آتی ہیں اتنی آوازیں کہ ہم لوگ باجی کانوں میں روٹی ڈال کر سو جاتے ہیں لیکن آوازیں بند نہیں ہوتیں۔	It's so loud that we stuff cotton in our ears and fall asleep.
58	بہت زیادہ دہشت گردی ہو رہی ہے اور بہت فائرنگ ہو رہی ہے	There is lot of terrorism and firing.
59	اور لوگ مر رہے ہیں کوئی بولنے کو تیار ہی نہیں ہے	And People are dying but nobody is ready to speak up.
60	ڈر رہے ہیں سارے۔	They are all afraid.
61	دکھ نہیں ہے کہ آپ کے بہت سے دوست سکول میں نہیں ہیں۔	Are you sad that many of your friends can't come to school anymore?
62	باجی بہت دکھ ہے	We are very sad.
63	باجی ہماری کلاس فیلو ہے ماریہ اس کے ابو کو بھی مار دیا۔	They killed my class fellow's father.
64	تو ہمیں بہت زیادہ دکھ ہوا۔	It was very sad.
65	وہ بچے جو کلاس میں سب سے زیادہ مستیاں کرنے والے تھے، کھیلنے والے، جواب دینے والے ایک طرح سے سہم گئے ہیں، ڈر گئے ہیں۔	Even the most outspoken and mischievous kids have become silent and scared.
66	اگر ٹھیک ہے جو ظلم ہو رہا ہے ہم سامنے نہیں بول سکتے غلط ہو رہا ہے نا ہم دل میں تو یہ یقین کر سکتے ہیں نا یہ سب غلط ہے	Even though we cannot openly speak out against this injustice, we know in our hearts that it is wrong.
67	اور آپ سب نے ایک دن بڑے ہو کر اس سب کو تبدیل کرنا ہے	Believe that you can change all this when you grow up.
68	کیونکہ اس محلے میں صرف وہ لوگ تو نہیں رہتے نا جو غلط کام کر رہے ہیں	This is not just their neighbourhood, is it? .
69	ہم کبھی بھی غلط کا ساتھ نہیں دیں گے ٹھیک ہے؟	Will we ever side with those who are

		wrong?No! That's right! We won't
70	اسلام و علیکم	Asalam-o-Alakum.
71	اللہ رسول کامیاب کرے پروردگار۔	Allah blesses you on your success!
72	ارے فائزہ! تمہیں پتہ ہے پیچھے والی گلی میں حالات خراب ہیں	Hey Faiza! Do you know there fighting going on in the lane behind us?
73	ہاں مجھے تو ڈر لگ رہا ہے ہمیں ہی کچھ ہو گیا تو۔	Really? Yes I'm scared something might happen to us.
74	آج کا جو ایونٹ ہے وہ ویسے تو بچوں کا اینول رزلٹ ڈسٹریبیوشن ڈے ہے	Today's event was supposed to be just the annual result day.
75	جو پچھلے دنوں میں جو کوئی بھی انڈنٹ ہماری کمیونٹی میں ہوا ہے اور جو کچھ ہمارے لوگوں پر گزرا ہے۔ اس کے بارے میں ہم کھل کر تو بات نہیں کر سکتے لیکن ہم تھیٹر کے ذریعے ہم لوگوں کو یہ بتائیں	But after the traumatizing incident that occurred in the last few days and we can't talk about it openly we will express it through theatre.
76	کہ کیا ہوا ہے اور اس کے اثرات کیا ہیں۔	We can tell people what has happened and how it affects us all.
77	یا اللہ یہ کیا ہو گیا	Oh Allah what is this! This can't be happening!
78	کس کی نظر لگ گئی ہماری خوشیوں کو سائرہ! امی! ابو نہیں۔	Our happiness has been cursed! Sarah! Mom! Dad! No!
79	اس ایونٹ میں وہ لوگ بھی آئے تھے جو معانج کا امن خراب کرنے میں جن کا ہاتھ ہے۔	This event was also attended by those who are involved in disturbing the peace of our neighborhood.
80	بابا نہیں ہو گا امن	There will never be peace!
81	ہمارا ملک برباد ہو گا بابا بابا۔	Our homeland shall be destroyed!
82	شروع میں ہمیں جیسے ایک ڈر سا تھا۔ بچے انکریج کرتے رہے۔۔۔	I was hesitant at first but the children encouraged me.
83	نہیں باجی کچھ نہیں ہو گا	They said, "Nothing will happen".
84	ہم بولیں گے ہم تو بچے ہیں نا ہم تو بات کر سکتے ہیں ہم بولیں گے۔	To them we are just children but we want to speak up.
85	کیوں نہیں ہو گا امن	Why will there be no peace?
86	ہم لائیں گے امن۔	We will bring peace.
87	ہم اپنے ملک کا مستقبل ہیں ہم سب مل کے امن لائیں گے	We are our country's future and together we will bring peace.

88	ہم سب ایک ہیں۔	We are all united!
89	ہاں ہاں ہم سب ایک ہیں، ہم سب مل کر امن لائیں گے، ہم سب ایک ہیں۔	Yes we are all united and together we can bring peace.
90	سب سے پہلے تو سب کو اسلام و علیکم	First of all Assalam-o-Alakum to everyone.
91	اسلام و علیکم	Assalam-o-Alakum
92	تہہ دل سے سب کو جشن آزادی مبارک ہو اور آپ کو بھی مبارک ہو۔	A happy independence day from the bottom of my heart and to you as well.
93	اب آپ کا اور آپ کے بچوں کا سکول بن کر تیار ہو چکا ہے۔	Now your children's school is ready.
94	اور تمام والدین سے درخواست ہے کہ وہ پورے سکول کا ایک دفعہ راونڈ لے لیں۔	I would like all the parents to take a tour of the new building.
95	تو اب چونکہ سکول بن کے تیار ہو چکا ہے تو ہمیں بہت خوشی ہوگی کہ یہ خوشی ہم نہ صرف بچوں کے ساتھ بلکہ ان کے والدین کے ساتھ بھی شیئر کریں۔	We want to celebrate the completion of the school with the children as well as their parents.
96	توان کی اپنی جگہ ہے	It belongs to them too.
97	تو وہ آئیں دیکھیں	They should come and see it.
98	پورے کراچی میں ہم نے ایسا سکول آج تک نہیں دیکھا	We have not seen a school like this in all of Karachi.
99	یہ ہم سوچ بھی نہیں سکتے کہ معان کوٹ کے اندر اس طرح کی ایک بلڈنگ تعمیر ہوگی	We could never have imagined a building like this in our neighborhood.
100	واقعی خواب سہا ہی لگتا ہے جو اس کا نام ہے ٹائٹل نام ہے اس کا اسی کے حساب سے بالکل مناسبت سے ہے یہ کہ خواب ہے۔	Just like its name this school is like a dream.
101	اور یہ خواب صرف خواب نہیں ہے یہ خواب حقیقت ہو چکا ہے ہمارے لئے۔	And now this dream has become a reality.
102	ایک وقت کی محنت کے بعد اب ہم کم از کم لوگوں کے ذہنوں پر اثر انداز ہو رہے ہیں۔	After a long struggle, we are finally changing people's perceptions.
103	اس اچیومنٹ نے نا اور خواب دیکھنے پر نامہر لگادی ہے۔	This achievement has made it necessary to dream bigger.
104	ڈریم سکول سوچا تھا نا اب ڈریم یونیورسٹی سوچو۔	You imagined dream school? Now imagine Dream University.

APPENDIX – C

DOCUMENTARY: SAVING FACE

	Frame	Subtitle
1	مجھے بہت شوق تھا تصویریں بنوانے کا۔	I had a great passion for taking photographs of myself.
2	جب امی نئے کپڑے لے کے دیتی تھیں نایابھائی نئے لے کے دیتے تھے	Whenever my mother would buy me new clothes.
3	تو میں نے کپڑے پہننے اور تصویر بنوالینی	I would wear them and take photographs.
4	مجھے بہت دکھ ہوتا ہے۔ بس یہی دیکھتی ہوں کہ پہلے میں کیسی تھی۔ کہ اب میں کیسی ہوں کہ مجھے ہر بندے سے چہرہ اپنا چھپانا پڑتا ہے۔	Now I feel terrible. When I look at these. All I can see is how, I used to look. And how now I have to always hide my face.
5	پہلے جیسا تو نہیں ہو سکتا کیونکہ اللہ کے کام تو اللہ کے ہیں اللہ جیسا تو بندہ نہیں بنا سکتا لیکن بندوں کی بھی ایک کوشش ہے جو ہوگا، بہتر ہی ہوگا۔	I know I won't ever again be as God made me but hopefully it will get better for me.
6	پیشینٹ ریجسٹر پر اپنے نام لکھوائیں۔	Patient, register yourself at the reception.
7	مجھے جو جلایا ہے میرے ہسپینڈ نے جلایا ہے ٹھیک ہے؟	My Husband Burned me
8	تو میں سو رہی تھی امی کے گھر میں اس طرح تو اس نے مجھے جلادیا	I was sleeping and he came inside and just threw acid on me
9	خود ہی وہ انسان ایسا تھا کہ وہ نہیں رکھنا چاہتا تھا مجھے۔	He just didn't want me
10	میں اس وقت تیرہ سال کی تھی جب میرے ساتھ ایک ہوا ہے	I was thirteen years old at the time of the attack.
11	مجھ سے پہلے جو میرے سکول ٹیچر اور اس کے فرینڈ نے میرا رستہ روکا ہے۔ تو میں نے ساتھ جانے سے انکار کیا تو اس وجہ سے انھوں نے میرے اوپر تیزاب گرا دیا۔	My school teacher wanted to be with me but I refused and then he threw acid on me.
12	میں ایک رات سو رہی تھی۔ اس نے تیزاب پھینکا میرے چہرے پر نہیں تھا لیکن میرے کاندھے پر تھا۔	One night I was sleeping and he came and threw acid on my shoulder.
13	پھر اس نے جب ایک سال بعد پھینکا وہ میرے چہرے پر گیا تھا	A year later he came back and threw it on my face
14	وہ رشتے کی وجہ سے پھینکا تھا نا۔	All because we rejected his proposal.
15	ہم تو معصوم بچے تھے اس نے ہمارا چہرہ کیوں خراب کیا تھا؟	I was an innocent child why did he ruin my face?

16	ہمارے کیا قصور تھا	What did I do wrong?
17	اسلام و علیکم،	*****
18	زکیہ آپ کا نام ہے؟ میرا نام جو اد ہے۔	Zakia, that's your name? I'm Dr. Jawad
19	اور آپ کے جوڈاکٹر ہیں طارق صاحب انھوں نے مجھے کہا ہے کہ آپ کو میں زرا دیکھ لوں	I'm here working with Dr. Tariq.
20	یہ مجھے بتاؤ، کیسی ہو؟	So how are you?
21	آپ کے سامنے ہوں۔	I'm Ok today.
22	اب آپ کی کتنی عمر ہے؟	How old are you now?
23	میری تھریٹی نائن ہونے والی ہے۔	Thirty nine.
24	کیا ہوا تھا؟	What happened to you?
25	یہ سر تیزاب گرایا تھا۔	I was attacked with acid.
26	کس نے؟	By who?
27	شوہرنے۔	By my husband.
28	میں ذرا دیکھ سکتا ہوں۔	Can you take the glasses off?
29	اور بھی جسم میں کہیں حصہ ہے یا نہیں ہے صرف؟	Is it just your face or all over?
30	یہاں پہ بیسیکلٹی آپ نے ان کی پٹی رکھی ہے۔	Did you have any basic treatment?
31	سکن گرافٹ لگایا ہوگا؟	Like a skin graft?
32	سر یہ گندھپ و غیرہ خون یہ نکلتے رہے ہیں۔	They just dressed me and...
33	لیکن آپریشن کوئی نہیں ہوا؟	But no operation?
34	نہیں آپریشن کوئی نہیں ہوا۔	No operation
35	میری شادی پہلے دن سے ہی خراب تھی۔	My marriage went bad from the start.
36	اسکو نشے کی عادت تھی۔ یہ چرس پیتا تھا، شراب پیتا تھا	He was a drug addict and alcoholic.
37	اور پیسے بھی یہ لیتا تھا اور جب تک میں دیتی رہی یہ ٹھیک رہا میرے ساتھ	And he would take money from me
38	اور جب میرے پاس ختم ہو گئے اس نے گالیاں دینی شروع کر دیں۔ مارنا شروع کر دیا۔	And when ran out of money he would abuse me. And he would beat me
39	جب میں نے دیکھا کہ ہمارا اب گزارہ نہیں ہو سکتا	When I couldn't take it anymore

40	میں کورٹ چلی گئی	(I finally) went to the court to file for divorce
41	تو تیسری پیشی پہ جب میں نکلی تو کہتے ہیں کہ تم مجھ سے طلاق چاہتی ہو	So outside the courthouse he confronted me, "So you want to divorce me?"
42	میں تمہیں مزا چکھاؤں گا	****
43	میں تمہیں دنیا کیلئے عبرت بنا دوں گا	I'll make a spectacle out of you for the world to see'
44	یہ کہہ کہ انھوں نے ایک منٹ نہیں لگایا	****
45	انھوں نے مجھ پہ تیزاب گرا دیا۔	And he threw acid on me.
46	جوہری اس نے ڈالا بھی ایک نمبر تھا بیٹریوں والا۔ جو بیٹری میں نہیں ڈالتے، ایک نمبر۔ وہ ڈالا تھا۔ بغیر پانی کے	He used battery acid. The highest quality and undiluted
47	تو اس نے ایک سکینڈ نہیں لگایا	****
48	ایک سکینڈ میں میری زندگی برباد کر دی۔ ایک سکینڈ۔	It took one second to ruin my life. One second.
49	اس کا یہ خیال تھا کہ میں تیزاب گرا کہ بھاگ جاؤں گا کسی کو پتا نہیں چلے گا۔	He thought he could just escape and no one would find out.
50	یہ پکڑا گیا تھا، گرا کہ بھاگا ہے تو پکڑا گیا ہے سزا تو ہوگی لیکن ابھی فی الحال تو کیس چل رہا ہے نا۔	But he got caught and now he's in jail and there's an ongoing case against him.
51	آپ شادی شدہ ہو؟	Are you married?
52	جی	Yes
53	بچے ہیں آپ کے؟	Do you have children?
54	بچے نہیں ہیں۔	No, I don't
55	آپ کی بیوی کا نام؟	What's your wife's name?
56	وہ میں ضروری نہیں سمجھتا آپ کو بتانا۔	I don't think it's important to tell you that.
57	تو آپ نے اس کو طلاق دے دی تھی؟	Did you give her a divorce?
58	جی نہیں دی۔	No.
59	کیوں نہیں دی؟	Why not?
60	میری شریک حیات ہے	She's mine
61	میں نے اس سے شادی کی ہے	I've married her

62	میری عزت ہے وہ	It's a matter of my dignity,
63	کیسے دے دیتا طلاق اتنی جلدی؟	How can I just divorce her?
64	خود ہی آپ کو چھوڑ کہ چلی گئی؟	Why did she want to divorce you?
65	کیا ہوا تھا؟	What happened?
66	بس جو ہو گیا سو ہو گیا۔	Whatever happened happened.
67	یہ میری ہر ممکن کوشش نہیں تھی کہ یہ پہلے کام میں نے کیا ہے۔ نہیں میں نے نہیں کیا ہے۔	I never intended to do this and I didn't do this.
68	مجھے ایک سازش کی طرح پھنسا یا جا رہا ہے مجھے۔	This is a conspiracy against me.
69	اور آدمی نے اس کا چہرہ جلایا ہے؟	Some other man burned her face?
70	جی ہاں!	Yes
71	اس کا نام لیں نا۔ اسکو ہم ڈھونڈیں نا۔	What's his name?
72	مجھے نام تو نہیں پتہ۔	I don't know his name
73	آپ تھے نا وہاں؟	But you were there?
74	میں تھا وہاں پر موجود تو ضرور تھا لیکن میں جانتا تو نہیں ہوں نا اس کو۔	Yes, I was there but I don't know him.
75	اس کنٹیکٹ کو ایک غیرت مند آدمی برداشت نہیں کر سکتا۔	She had an affair which no righteous husband can tolerate. Okay?
76	ٹھیک ہے؟	Okay?
77	یہی کچھ ہونا تھا اور کیا	This was bound to happen!
78	ہر میدان میں پیش پیش ہیں	Women are all over the place
79	بڑے بڑے اچھے کام کر رہی ہیں عورتیں۔	Women are all over the place doing their "Good work".
80	کس قسم کے اچھے کام؟	What kind of good work?
81	یہ جو دنیا کا ناک کاٹنے والے۔	To cut the world's nose.
82	آدیٹا، رخسانہ؟ کتنی کوئی عمر ہے آپ کی؟	Rukhsana? How old are you?
83	پچیس۔	Twenty five
84	کیا ہوا تھا آپ کو؟	What happened to you?
85	تیزاب ڈالا ہے۔	Acid attack.

86	کس نے تیزاب ڈالا ہے؟	Who did it?
87	خاوند نے، نند نے پیٹرول پھینک دیا۔	My husband threw acid on me and my sister in law threw gasoline on me.
88	آپ کے شوہر نے آپ پر تیزاب پھینکا؟	So your husband threw acid on you?
89	نند نے پیٹرول ڈالا تھا پھر میری ساس نے تیلی لگائی ماچس کے ساتھ، آگ لگادی۔	Yes and my sister in law threw gasoline on me and then my mother in law lit a match and set me on fire.
90	تو تم کہاں رہتی ہو؟	And where do you live?
91	مجھے وہ لے گئے ہیں اپنے گھر۔	With them.
92	****	I live with them.
93	تم ابھی اسی گھر میں رہتی ہو؟	You still live with them?
94		****
95	ہاں۔ میرے بچے بیمار بہت ہو گئے، بہت بیمار ہو گئے	My kids became very sick
96	میں پھر خرچہ نہیں برداشت کر سکتی تھی	And I couldn't afford to take care of them anymore.
97	****	So I had to move back into my husband's house.
98	اس لیے میں نے صلح کر لی ان سے۔	And I had to make up with them.
99	یہ وہ کمرہ ہے جہاں مجھے جلا یا تھا	This is where they burned me alive
100	میری زندگی ختم ہو گئی اس کمرے میں	My life was destroyed in this room
101	یہ کنڈی بند کر کے یہ ایسے یہ دروازہ بند کر کے۔	They latched this door from outside.
102	میرا دم گھٹ رہا تھا	So that I would suffocate to death
103	میں تڑپ رہی تھی	****
104	میرے اوپر تیزاب ڈالا انھوں نے، جلا یا ہے۔	They threw acid on me, burned me alive.
105	*****	When I'm in this room
106	مجھے بہت ڈر لگتا ہے، خوف آتا ہے۔	When I'm in this room I'm frightened.
107	وہی دن یاد آتے ہیں جب میں جلی تھی۔ وہی خوف ہوتا ہے مجھے۔	I remember that incident.
108	تمہاری کبھی بیوی کے ساتھ لڑائی نہیں ہوئی؟	So you have never abused your wife?
109	کبھی بھی نہیں۔ ان آٹھ، نو، دس سالوں میں۔	No, Never in these eight years of marriage.
110	تم نے اپنی بیوی پر تیزاب پھینکا ہے؟	So you never threw acid on your wife?

111	نہیں تیزاب کسی نے نہیں پھینکا	No, In fact nobody threw acid on her.
112	اسکے بلڈ پریشر اتنا ہائی ہو جاتا ہے	She has high blood pressure and a temper.
113	وہ یہ نہیں دیکھتی ہے کہ کیا ہو رہا ہے کیا نہیں ہو رہا	When she loses her temper she goes out of control.
114	جب اس نے اپنے اوپر تیل چھڑکا تو اس وقت ڈیوے کی جوٹ ہے نا وہ جل رہی تھی۔	One day, she lost her mind and threw gasoline on herself. A candle was burning nearby.
115	اس نے اپنے ہاتھ میں ڈھکن اٹھا رکھا تھا	****
116	ڈیے کا وہ جیسے ہی اس نے چھڑکا یہ تو مٹی کا تیل ہو یا بیٹرول ہو اس کو تو ایسے آگ پکڑتے ہیں۔	The gasoline accidentally fell on it and caught fire. And she was engulfed by the flames.
117	اس طرح آگ کی لپٹ میں آگئی۔	And she was engulfed by the flames.
118	تو ایک شادی شدہ عورت جس کے دو بچے ہوں اس نے ایسے ہی اپنے اوپر ایسڈ پھینک دیا؟	So will a married woman with two children simply throw acid on herself?
119	جی آگ لگادی تھی۔	Yes.
120	یہ برن یونٹ میں آپ جا کر دیکھیں نا	Go visit the burn unit someday.
121	سو سے ایک فیصد شاید کوئی قدرتی جلی ہو تو جلی ہو ورنہ سبھی عورتیں خود پہ تیل ڈال کہ گیس سے خود جل کہ آئی ہوتی ہیں۔	You'll see 99% of the women there have burned themselves alive.
122	یہ تمہارے ہاتھ پہ نشان کیا ہے؟	What's that burn mark on your hand?
123	یہ تو اسی وقت جب آگ بجھا رہا تھا اسی وقت جلا ہے۔	That was from when I was putting out the fire.
124	یہ جو چھپی ہوئی ہے	Who's hiding behind the door?
125	یہ بد معاش ہے۔ سب بتا ہے۔	****
126	سب نئے ہیں۔	These are the new recruits.
127	یہ جو لوگ نئے ہیں اس چیز میں۔ میں چاہتی ہوں کہ پرانے لوگ ان کو بتائیں کہ کس طرح آپ لوگ چلے ہیں آگے	Older members please tell the new people how you went through the same thing.
128	پہلے آپ لوگ بھی پریشان تھے۔	****
129	آہستہ آہستہ ہی بندہ کہیں پہنچتا ہے۔۔۔	It took us a while to gather courage.
130	پہلے تو ہم بھی گھبرا جاتے تھے۔	We used to be so scared at first.
131	لیکن اللہ کا شکر ہے اب ہمیں اسکی کوئی ٹینشن نہیں ہوتی اب تو	But now we have no such tensions.

	گھبراہٹ ہی نہیں ہے۔	
132	ذکیہ میں اس دن آپ سے یہ ہی بات کر رہی تھی۔	Zakia this is exactly what I was telling you...
133	ابھی فی الحال تک تو اتنی ہمت نہیں ہے۔ شاید بعد میں آجائے۔	I am not that confident. Someday I will be.
134	ان سے مل کہ مجھے بڑا حوصلہ ملا۔ ابھی اتنا حوصلہ مجھ میں نہیں آیا کہ میں بغیر نقاب کے کسی کو فیس کر سکوں	After meeting these women I got a lot of courage but not enough to face the world without covering my face.
135	اب اس حالت میں نہ میں شادی میں جاسکتی ہوں نہ کسی کی ڈیہتھ پہ جا سکتی ہوں نہ کسی بیماری پہ جاسکتی ہوں	With my face burned I can't go to any weddings or funerals, or any other occasions.
136	ابھی تک تو کیس چل رہا ہے۔ کل بھی ہماری تاریخ ہے۔	My case is on-going. I have a court date tomorrow.
137	مجھے ایک لائیر ملی ہے۔	I've found a lawyer.
138	میری وکیل جب عورتوں کے کیس لیتی ہیں تو بہت اچھی طرح کرتی ہیں اپنا کام۔	She is especially passionate about women's cases.
139	اور میرا کیس وہ مفت لڑ رہی ہیں۔	And she is fighting my case for free.
140	مجھے نہیں پتہ کہ ان کے بغیر میں کیس کیسے لڑتی۔	I don't know how I would've fought this without her.
141	اسلام و علیکم میڈم۔	Hello Madam
142	و علیکم اسلام،	Hello,
143	کیا حال ہے ذکیہ؟	Zakia, How are you?
144	ٹھیک ہو آپ خیریت سے ہو؟	****
145	بیٹھو	Please sit.
146	کل آپ کی تاریخ ہے کورٹ میں	Tomorrow your court hearing begins
147	تو آل موست تمام پوائنٹس اس نے کہا کہ ان کریکٹ ہیں۔ یہ غلط ہے۔ میں انوسینٹ ہوں	He's denied all allegations and says he's innocent.
148	میں وہاں کھڑا تھا لیکن میرے پاس کچھ بھی نہیں تھا۔	****
149	میں نے نہیں پھینکا اس پر اس طرح کے مطلب۔۔	“I did not throw any acid on her...”
150	اچھا تو نے نہیں پھینکا تو کس نے پھینکا ہے؟	If not him? Then who threw the acid?
151	اس کے ڈیفینس کو جو ہے ہم نے شیئر کرنا ہے۔ ہم نے یہ ثابت کرنا ہے کہ ہمارے گواہ جو تھے شبکی نہیں تھے۔ انٹیکٹ تھے۔	Well, in order to shatter the defence. We need to prove that our witnesses are credible.

152	قرآن کی کچھ آیات ہیں اسکے حوالے سے ڈس گریڈنٹ کے حوالے سے ہماری یہ آیات ہیں وہ میں دوں گی میں کورٹ میں پیش کروں گی۔	I am also going to mention some verses from the Quran on disfigurement in the court during our hearing.
153	تو جب ورڈکٹ آئے گا تو پھر اسکے بعد ہی پتہ چلے گا۔	I can't say before then what the verdict will be
154	زکیہ بہت بہادر خاتون ہے۔	Zakia is a very brave woman.
155	بہت سی خواتین جو ہیں وہ عدالتوں تک اپنے انصاف کے لیے نہیں آتی ہیں۔	Most women in our society do not come to the courts for justice.
156	جو پریزنٹ لاز ہیں اس میں ملزم کے بری ہونے کے چانسز زیادہ ہوتے ہیں اور سزائیں ذرا کم ہیں۔	Our present laws are too lenient and most culprits are acquitted.
157	اٹ وڈی گریڈ کہ زکیہ کے کیس میں ایک پریڈیٹنٹ سیٹ ہو جائے۔	It would be great if we could set a precedent with Zakia's case.
158	میں کہہ رہا ہوں ڈیٹھ سین ٹینس ہو	I suggest there should be a death sentence.
159	جن کے اوپر گزری ہے ان سے کوئی نہیں پوچھ رہا ہے	Ask the victims!
160	ان کو لا کہ یہاں کھڑا کر دو۔ ان سے پوچھیں وہ کیا چاہتی ہیں؟	Make them stand on the podium and ask them what they want.
161	ڈیٹھ پینالٹی کی جن جن نے تجاویز دی ہیں وہ اب لاگو نہیں ہو سکتیں۔	The death penalty cannot be proposed as a punishment.
162	پاکستان میں ہیومن رائٹس ایکٹوسٹ جو ہیں وہ ڈیٹھ پینالٹی کے خلاف جدوجہد کر رہے ہیں پچھلے تیس پینتیس برس سے۔	In Pakistan human rights activists have been fighting that for 30 or 35 years.
163	آئی ڈونٹ تھنک کہ اس سے کوئی ایفیکٹ ہوگا۔	I don't think that's going to have an impact
164	امیڈیٹلی چوراہے پہ کھڑا کر کہ اس کو اگر جلا یا ہے تو جلا یا جائے اگر اس نے تیزاب پھینکا ہے تو اس پر تیزاب پھینک دیا جائے	Immediately the culprit should be taken to the town square and have the same thing done to him.
165	جب ہے یہ اسلام میں یہ موجود ہے۔ تو پھر کیوں اس پر عمل نہیں ہوتا ہے۔	If Islam permits it why don't we use such punishment?
166	بہت خوشی ہوئی ہے۔ یہ جو اندر کہہ رہے ہیں، بات کہ	I'm very happy about what's happening here.
167	یہ انشاء اللہ میں دعا کروں گی کہ ضرور ہو جائے گا۔ باقی میری بہنیں بھی دعا کریں	God willing this happen. We'll all pray for it

168	ان سب خاوندوں کو جو اپنی بیویوں پر ظلم کرتے ہیں، تیزاب پھینکتے ہیں ان کی زندگی برباد کرتے ہیں انکو سزا ملے۔	All husbands who throw acid on their wives should be punished.
169	جو دوسرے ہیں وہ؟	What about the non-husbands?
170	دوسروں کو بھی۔	Okay even those.
171	اب یہاں پر تو ہم ہنستے رہتے ہیں آپ لوگ اتنا پیار دیتے ہیں	We're smiling now because we're getting attention.
172	لیکن ہمارے دل میں جھانک کہ دیکھیے کہ ہم کیا چاہتے ہیں۔	But if you look into our hearts then you'll know what we really feel.
173	باجی میں پریشان ہوں پتہ نہیں اتنے لوگوں میں میں کر سکوں گی بھی یا نہیں۔	I'm really nervous. How will I speak in front of so many people?
174	کر سکو گی۔ کوشش تو کرو	Come on you you'll be fine.
175	نہ ہی اپنے نہ پر اے انہیں پہچانتے ہیں	Even our own people do not recognize us anymore
176	کیسے ٹوٹی ہیں غریبوں پہ بجلیاں دیکھو۔	This is such an injustice to us
177	کوئی انسان کا مر مر کر یہ جینا دیکھو۔	Who made us into the living dead
178	اے ابن آدم، اے ہم وطن، اے حکمراں	Oh my fellow countrymen, my lawmakers, my government.
179	تم سے انصاف طلب ہیں یہ بیٹیاں دیکھو	Your daughters seek justice from you.
180	آپ کے ساتھ یہ واقعہ کب ہوا؟	When did this incident happen to you?
181	یہ دو سال ہو گئے ہیں۔	About 2 years ago.
182	وہ اسی دن گرفتار ہو گئے تھے۔	Although my husband was arrested the same day.
183	میرے سسرال والے ناپیسے والے لوگ ہیں، ان لوگوں نے پیسہ دے کہ نابری ہو گئے تھے۔	My in-laws are wealthy and so they all got out right away.
184	ابھی کہاں ہیں؟	So where are they now?
185	ابھی وہ چھوٹ گئے ہیں۔	They're free now.
186	اور آپ؟	And what about you?
187	میں کو آکھی نا اے تو کہیں کو ڈسی نہ بیٹیں	They told me to stay quiet, not to tell anyone.
188	آن جو آکھے نہ اک بھاء لگ گئی اے ابندے اتے ڈیوا ڈھاٹھے۔	They told everyone that I caught fire because an oil lamp fell on me
189	میری شکل خراب ہو گئی	My face is ruined

190	میری زندگی تباہ ہو گئی ہے	My life is ruined
191	اور کسی کو کوئی سزا نہیں ہوئی	And nobody was punished at all.
192	کہاں ہے انصاف؟	Where is the justice
193	اب آپ سے میری یہ درخواست ہے کہ کوئی آپ کوئی ایسا کریں کہ ہم جو ایسے مقصد عورتیں ہوتی ہیں ناسب کے مسئلے حل کریں کچھ نہ کچھ ہمارے لئے کریں۔	Now my only request to you is that you do something for helpless women like us... so we get justice.
194	بس ایسا قانون نکالیں جو جس کے اوپر جیسے ظلم کرے تو اس کے اوپر بھی ویسے ہونا چاہیے تیزاب۔	If they throw acid on us, the law should allow us to throw acid on them.
195	یہ بات ہم نے بہت سوچی لیکن قانون سازی میں اس طرح کی کوئی چیز نہیں ہو سکتی۔	We thought about that but we can't permit it.
196	اسی لیے ہم نے یہ اس میں فیصلہ کیا ہے کہ اس کی قید ہونی چاہیے زندگی بھر کے لیے	So we have proposed a law that will punish them with the imprisonment.
197	۔ اور کوشش میں ہیں کہ جلد از جلد یہ قانون جو ہے اسمبلی سے پاس ہو۔	We are trying our best to pass this law in the assembly.
198	میری شکل سکڑتی جا رہی ہے	My face is getting tighter and tighter
199	سکڑتی کیا جا رہی ہے بلکہ بگڑتی ہی جا رہی ہے۔	Its getting worse every single day.
200	پینا بھی اور کھانا بھی بے حد مشکل ہے	Its very difficult to even eat or drink anything.
201	یہ درد میں اب برداشت نہیں کر سکتی	I can't tolerate this pain now
202	اور اللہ تعالیٰ کالا کھ دفعہ شکر ادا کرتی ہوں کہ میری جو خواہش تھی وہ پوری ہونے والی ہے	I'm really happy and I want to thank God because my wish is about to be fulfilled.
203	میں چاہتی ہوں کہ پہلے سب سے میرے ہونٹ ٹھیک ہو جائیں پھر اس کے بعد ناک ہو جائے اور پھر چہرہ ہو جائے	I hope my lips get fixed and then my nose.
204	۔ اور پھر میری آنکھ بھی لگ سکے	And then my eye
205	اللہ تعالیٰ نے مجھے نئے سے پھر دوسری زندگی بخشی۔	This is going to be my rebirth
206	منڈے، ٹیوزڈے تک انشاء اللہ ہم آپ کو واپس بھجوادیں گے۔	By Monday or Tuesday we'll let you go home.
207	یہ میری ناک کا کیا کریں گے؟	What about my nose?

208	ٹیکسٹ سٹیج ہے۔	That's next stage.
209	یہ جب یہ سٹیبل ہو جائے گا۔	When this is stable.
210	اسکے لیے پھر ہمیں تھوڑا کچھ کلیور چیزیں کرنی پڑیں گی۔	We'll have to do some more clever things.
211	اب اگلے کچھ مہینوں میں ملاقات ہوگی۔	We'll meet again in the next couple of months.
212	بیٹی کو یہ گھر والے نہیں ملنے دیتے	They are keeping my daughter away from me.
213	میری بیٹی دیوار کے اس طرف ہے	My daughter lives on the other side of this wall
214	انہوں نے دیوار لگا دی ہے تاکہ میں دیکھ ہی نہ سکوں	They made this wall so that I'd never see my daughter again.
215	دیوار لگائی پڑی ہے۔ تاکہ میں ان کو دیکھ نہ سکوں،	****
216	مل بھی نہ سکوں نہ دیکھ سکوں	They won't let me be with her. They don't let me see her. They don't want me to have anything to do with her
217	بچوں کی وجہ سے میں ادھر رہ رہی ہوں۔ بیٹی، بچے بھی میرے پاس نہ ہوں۔ مجھ سے چھین لیں	I reconciled with them for the sake of my child but they stole her from me
218	پھر میں کیا کروں گی؟ اللہ تعالیٰ نے زندگی دی تو ہے۔	How will I live this life that God gave me?
219	ایسے زندہ رہنے سے تو مر جانا بہتر ہے۔	Its better to die than to live this awful life.
220	اور یہ دیکھو یہ دل کی دھڑکن	And here is the heartbeat.
221	دیکھو تمہیں دکھائی دے رہا ہے؟	Can you see the heartbeat?
222	تمہارے پیٹ میں بچہ ہے۔ اور یہ آٹھ ہفتے کا ہے تقریباً۔	So in fact you are pregnant and your baby is eight weeks old.
223	تو آپ نے بچے بندی کے اپنی کوئی منصوبہ بندی کے طریقے نہیں اپنائے تھے؟	Didn't you take any measures for birth control?
224	پہلے تو میں نے وقفے کے ٹیکے لگوائے تھے۔	Yes, I did for a while.
225	بس اب پھر درد ہوتا تھا۔ بہت زیادہ۔	But then I started having problems.
226	پھر اس لیے میں نے کہا کیا پتا اللہ تعالیٰ مجھے خوشی دے۔ اگلا بچہ کوئی خوشی لے کہ آئے	Then I left it all to God. Perhaps God wants to bring me joy through this baby.
227	آپ کو پریشانی نہیں ہو رہی؟	Aren't you worried?
228	آپ کو اتنا اندازہ نہیں ہے کیا کہ یہ اس بچے کے ساتھ بھی وہ کچھ ہو	Don't you realize what happened to you could happen to your child as well?

	سکتا ہے جو آپ کے ساتھ ہوا ہے؟	
229	میری جو سرجری ہونے والی تھی میں اداس ہوں اب وہ نہیں ہوگی میری سرجری۔	I am really sad that my scheduled surgery won't happen
230	اگر بچہ ہو جائے گا میری خوشیاں دوبارہ سے پھر سے لوٹ آئیں گی	But my new baby will bring happiness back to me.
231	میرے دل میں ہے کہ بیٹا ہو۔ کیونکہ بیٹیوں کے آگے جو شادی ہو جاتی ہے انکے نصیب کا پتہ نہیں ہوتا۔	I hope I have a boy because a girl's future gets risky after marriage.
232	ان کے ساتھ جو ظلم میرے ساتھ ہوا ہے وہ میں یہ نہیں چاہتی کہ میری بیٹی کے ساتھ ہو	I wouldn't want my daughter to face the same plight as me.
233	بیٹے ہوں۔ بیٹے کا اتنا دکھ نہیں ہوتا	In our society boys live well.
234	بیٹیوں کا بہت زیادہ دکھ ہوتا ہے	Girls are often unhappy.
235	میں چاہتی ہوں اللہ تعالیٰ مجھے بیٹا دے۔	That's why I want a baby boy.
236	کچھری میں اس نے میرا چہرہ نہیں دیکھا کیونکہ میں برقعہ اوڑھ کر جاتی ہوں کچھری میں اس طرح نہیں جاتی۔	My husband has never seen my face because I always wear a burqua in court
237	عینک لگا کر جاتی ہوں۔	I always wear glasses.
238	اس نے میری عینک ضرور دیکھی ہے، برقعہ دیکھا ہے۔ میرا چہرہ نہیں دیکھا۔	He has never seen my face.
239	کتنی دفعہ ہوا ہے میڈم کچھری جاتے ہوئے۔	Whenever I go to court for my hearings.
240	زرا بھی وہ شرمندہ نہیں ہے	I see no remorse in his eyes
241	ایسے دیدے پھاڑ پھاڑ کے دیکھتا ہے جیسے کھانے لگا ہے	He stares at me like he's going to eat me alive.
242	انشاء اللہ ضرور ملے گا	God willing I will get justice
243	اگر نہ ملا تو میں اوپر تک جاؤں گی	I'll fight until the end
244	اسکو چھوڑنا نہیں ہے میں نے	I'm not going to let him go.
245	اس نے میری زندگی تباہ کر دی۔	He destroyed my life.
246	ہمارا کیس بہت سٹرونگ ہے لیکن فیصلہ جو ہے جج نے کرنا ہوتا ہے۔	Our case is strong but its up to the judge.
247	اس میں بہت سی اگر ایسی کمی ہوئی تو اسکو سزا نہیں بھی ہو سکتی۔ بری بھی ہو سکتا ہے۔	The worst case scenario would be if he is acquitted

248	جی وہ ذکیہ کو بھی تھرٹس ایکسٹینڈ کرتا رہا ہے۔	He has been threatening Zakia.
249	تو مجھے خدشہ ہے کہ اگر وہ چھوٹ گیا تو وہ ذکیہ کو مزید کوئی نقصان نہ پہنچائے۔	I'm worried that if he is acquitted he might harm Zakia.
250	تو میں تو سوچ رہی تھی کہ آج میری قسمت کا فیصلہ ہو جائے گا۔	I thought I was going to receive the final verdict today.
251	تو ان کا وکیل نہیں آیا تھا جس کی وجہ سے پڑ گئی ہے۔	But the date was extended again because of his lawyer.
252	ہر دفعہ ہی یہ ہمارے ساتھ اس طرح کرتے ہیں یہ لوگ پتا نہیں کیا کریں گے۔	His lawyer does this all the time.
253	لیکن اب دیکھیں کب کی ڈیٹ ملتی ہے۔	I just hope I get another court date soon.
254	چلیں اللہ جو کرے گا بہتر ہی کرے گا۔	Its all up to God now.
255	اور پاکستان کے ہر کونے کوئی نہ کوئی ایسڈ وکٹم ضرور ہوتا ہے	In every corner of Pakistan there is a victim of acid crime.
256	یہ دہشتگردی ہے۔	This is terrorism
257	اور آج تک یہ ایسڈ وکٹمز کے ساتھ جو ہو رہا ہے وہ آپ کے سامنے ہے۔	****
258	اور کلپرز چھٹ جاتے ہیں	And the culprits often go scot-free
259	اور انشاء اللہ تعالیٰ آج ایک نیا پاکستان کی شروعات ہو رہی ہے ایسڈ وکٹم لیجسلیشن کے تحت۔	God willing today a new Pakistan will be born through this acid crime legislation.
260	یہ ایک بڑا بھیانک قسم کا جرم ہے۔	This is a gruesome crime!
261	جس کے بارے میں ابھی تک ہمارے تینوں کورٹس میں اس قسم کی سزا نہیں دی جاتی تھی جتنی کے دی جانی چاہیے۔	And our courts have failed to give the culprits the punishment they deserve.
262	اگر ایسڈ کرائم کے حوالے سے ایک ایسا قانون بنایا جاسکے جس سے وہ عورت کی جان بچ پائے۔	Through the acid crime legislation we want a law that will save the life of the women.
263	آج میں پاکستان کی ساری خواتین کو مبارکباد دینا چاہتی ہوں	Today I would like to congratulate all the women of Pakistan.
264	کیونکہ آج ایک اہم مرحلہ طے ہوا ہے	Because today history was made.
265	اب بھی جو ہے جو جدوجہد ہماری جاری ہے۔ مکمل طور پر پوری نہیں ہوئی ہے	Our fight is not over yet. It still continues.

266	شکریہ۔	Thank you
267	جب سے کیس چلا ہے سٹارٹ ہوا ہے وہ جو ہے نہ اسی طرح کر رہا ہے	Ever since I filed the charges he's been threatening me.
268	کہتا ہے میں تم لوگوں کو چھوڑوں گا نہیں مجھے باہر نکلنے دو میں پورا خاندان ختم کر دوں	He says, "When I get out I'll destroy your entire family".
269	مجھ سے تو برداشت نہیں ہوتا	I can't take it anymore.
270	اللہ کرے گا تجھے ادھر ہی موت آئے گی۔ تو نے ادھر ہی مرنا ہے تو نے باہر نہیں آنا۔	I pray that they can keep him in jail.
271	آج آپ نے نماز نہیں پڑھی نا؟	You didn't say your prayers today?
272	نہیں	No.
273	بہت اچھا کیا ہے	*****
274	کیوں نہیں پڑھی؟	Why didn't you?
275	بس ویسے ہی۔	I don't know.
276	دل نہیں چاہ رہا تھا؟	Didn't feel like it?
277	****	Did you get lazy?
278	نہیں۔ ایسی بات نہیں۔	No that's not the case.
279	پھر کیا ہے؟	Okay.
280	صبح سکول جانا ہے؟	Will you go to school tomorrow?
281	جاؤں گی انشاء اللہ	I'm not sure I will
282	دل نہیں کر رہا۔	I don't feel like it.
283	دل نہیں کر رہا؟ وہ کس لیے؟	You don't feel like it? Why not?
284	مجھے اس بات کی ٹینشن ہے نا	I'm really nervous.
285	اتنی آپ کو مشکل ہوتی ہے۔ دیکھا نہیں جاتا	I can't see hardships on us anymore
286	بس پھر جب آپ مکمل ہو جائیں نا	I just want everything to be over.
287	تو وہ دن ہمارے لیے بہت عظیم دن ہوگا۔	And that will finally be a happy day for us.
288	اچھا جی، پھر آپ دعا کیا کرونا کہ اللہ کرے سب کام جلدی جلدی ہو جائیں۔	You should pray for God's will to end all of this.

289	کوئی لطیفہ سنا دو۔	Tell me a joke.
290	لطیفہ سناؤں؟	Should I tell a joke?
291	بلی والا سنا دو۔۔ کہ اس کو باندھ کہ سفید کر دو کالی ہے۔	Tell the one with the cat the one where it changes colors.
292	مجھے نہیں آتا مجھے بھول گیا ہے۔	I don't know that one, I've forgotten.
293	اچھا چلو جو یاد ہے وہ سنا دو۔	Okay. Tell me one you remember.
294	اسلام و علیکم میڈم۔	Greetings Madam.
295	و علیکم السلام۔ بیٹھو ادھر پلیز۔ کیا حال ہے؟ ٹھیک ہو آپ؟	Hello. Please sit.
296	ذکیہ آپ کا فیصلہ آ گیا ہے	Zakia your verdict has come.
297	اور میں اسکی ڈیٹیل آپکو بتاؤں؟	Do you want to know the details
298	جی بالکل۔ بڑی بے چینی سے انتظار ہے مجھے	Yes please, I have been waiting anxiously for it.
299	بیت ڈیٹیل میں فیصلہ ہے	It's a very detailed verdict.
300	ایک ایک چیز کو ڈسکس کیا گیا ہے	Everything has been discussed.
301	اور اس میں اس کا موٹو بھی بتایا گیا ہے۔	And his motive is also mentioned in it.
302	جی میڈم بتائیں کیا فیصلہ آیا ہے۔	Yes Madam, tell me the verdict.
303	پھر آجاتا ہے اس میں سیون سی کا سیون جو سیکشن ہے۔ اسکو دو مرتبہ عمر قید۔	Under act 7C in the 7th section he has been given two life sentences!
304	ایک مرتبہ نہیں دو مرتبہ عمر قید۔	Not one but two life sentences.
305	اللہ کالا کھ شکر ہے	Thanks a million to God.
306	ایک اور خبر بھی سنانی ہے تم نے مجھے کورٹ کی خبر ذرا تم بتاؤ نا مجھے۔	First tell me what happened with your court case?
307	کورٹ میں سراسرے دو دفعہ عمر قید ہوئی ہے۔	He received a double life sentence.
308	سر یہ پہلی دفعہ ہوا ہے۔ جو نیا قانون آیا ہے اسکے تحت اسے سزا دی۔	Sir this is the first time ever to punish a case under the new law.
309	یہ قانون پاس کرانے کے بعد آپ کا پہلا کیس ہے؟	You are the first case to be tried under this law?
310	جی بالکل۔	Yes...
311	کیسا لگ رہا ہے؟	How do you feel?
312	بہت اچھا۔	I feel great

313	بڑا سٹرونگ میسج ہے	It's a strong message.
314	کہ مذاق سمجھا ہوا ہے کچھ بھی نہیں ہو سکتا	They used to think it's a joke. That nothing will ever happen
315	بڑی ہمت ہے تم میں	I admire your courage.
316	****	I'm really proud of you. Well done!
317	یہ لاسٹ ایئر یاد ہے یہ لڑکی؟	Do you remember the her?
318	میں تو بڑا خوش ہوں کہ تمہارا فیس یہ بڑے مزے سے سیٹل ہوا ہوا ہے	Your face has settled well, I'm really pleased.
319	ذکیہ جب ہم آپ کے اوپر آخری دفعہ آپریٹ کر رہے تھے	Zakia, the last time we operated on you.
320	تو ہمیں اندازہ ہوا کہ آنکھ آپ کی کتنی زیادہ ڈیکھ ہے۔	We realized that your eye is completely damaged.
321	اتنی ڈیکھ ہے کہ اس میں مصنوعی آنکھ بھی نہیں لگ سکتی۔	It won't even support a glass eye.
322	ہماری بھی لمیٹیشنز ہیں	We have our <i>limitations</i> .
323	ہماری لمیٹیشنز یہ ہیں کہ جو لوگ آپ کا اسکوری کری ایٹ کرنا آپ کی آنٹی، آنٹی برو، آنٹی لڈز، آنٹی لیٹرز۔	We can't be God: To recreate all your loss. Such as your eyebrows, eyelashes and eye lids
324	میرے پاس ایک ٹاپ بندہ ہے اس کام کا دعویٰ سے	For that I've got a top guy from Dubai.
325	جو تمہارے لیے ایک ایکسپلٹ پرو سٹھیسز بنائے گا	Who will make prosthesis for you.
326	لیکن وہ ایک ایسا ہے کہ باہر سے تمہیں لگانا پڑے گا جیسے پرو سٹھیسز ہوتا ہے	But you'll have to wear that prosthesis externally.
327	اوکے سو یہ میرا پلان ہے۔	So that's my plan. All right?
328	ماشاء اللہ سر ماشاء اللہ۔	Brilliant.
329	سب سے پہلے اللہ تعالیٰ کا لاکھ لاکھ شکر ادا کرتی ہوں۔	First I thank God.
330	اسکے بعد آپ کا شکر یہ ادا کرتی ہوں۔	Then I thank you.
331	دیکھو، اپنی ماں سے ملو۔	Come, meet your mother.
332	کیسی لگ رہی ہے آنکھ؟	How do I look?
333	بہت پیاری۔ بہت پیاری لگ رہی ہیں۔	You look fantastic. She really looks fantastic.
334	ماں مل گئی تھے پرانی؟	You've got your old mother?
335	جو تھوڑی کھو گئی تھی کچھ دنوں پہلے۔	She was lost for a while wasn't she?

336	کیا حال ہے؟	How are you?
337	ٹھیک۔	Fine.
338	بیٹا مبارک ہو۔ کیا نام رکھا ہے؟	Congratulations on your boy. What name have you given him?
339	محمد	Mohammad.
340	اور میں چاہتی ہوں کہ یہ پڑھ لکھ کر آپ کی طرح بنے ڈاکٹر۔ اپنے ابو کی طرح نہ ہو۔	And I hope that he studies and become a doctor like you and not like his father.
341	انشاء اللہ۔ کیونکہ میں نے تم سے وعدہ کیا ہوا تھا وہ میں نے پورا کرنا ہے۔	God willing. I will fulfil my promise to you.
342	لیکن آپ چھ کوئی مہینے جو ہیں نا تھوڑا انتظار کریں	But we must wait for about six months or so.
343	۔ پھر جو سرجری ہم نے کرنی ہے آپ کیلئے پھر وہ ہم آگے کریں گے۔	Then we'll do our surgery on you.
344	بہت اچھی لگ رہی ہیں آپ۔	You look beautiful.
345	اچھا؟	Really?
346	جب سے تیزاب پھینکا گیا ہے اس کے بعد یہ آج پہلی دفعہ ہے میں اس طرح دوپٹے میں پہلی دفعہ باہر آئی ہوں۔	Today is the first day since the acid attack that I've left my home without my veil.
347	میں تو ہمیشہ نقاب اوڑھ کہ برقعہ اوڑھ کہ، ٹینک پہن کہ باہر آتی تھی۔ بہت اچھا لگتا ہے۔	Without my burqua, without my sunglasses, I feel really good.
348	بہت چینیجنگ آئی ہے جلنے کے بعد بہت چینیجنگ آئی ہے	I have changed a lot since my acid attack.
349	اور انشاء اللہ جو تھوڑا بہت فرق رہ گیا ہے وہ بھی ٹھیک ہو جائے گا۔	And hopefully some of these things will still get worked out.
350	ایک نئی زندگی شروع کرنے لگی ہوں	I am ready to begin my new life.
351	اور انشاء اللہ آنے والا کل بہت اچھا ہو جائے گا۔	And God willing tomorrow seems much better then today.

APPENDIX – D

DOCUMENTARY: IF YOU BELIEVE

	Frame	Subtitle
1	بھٹے میں میرے مالکوں نے مجھے سریہارا	Brick kiln owners beat me with steel rods.
2	اور میں زخمی ہو گیا اور میری ٹانگ خراب ہو گئی۔	I was injured and lost my leg.
3	انہاں نے میرے ساتھ زیادتی بڑی کیتی۔	They raped me
4	فر میری بیوی نول اناں ماریا، مینوں وی ماریاے	They attacked me and my wife.
5	لگتا تھا کہ تہذیب سے پہلے کے زمانے کے ہیں، جہاں لوگ اس طرح کی زندگی گزار رہے تھے	It seemed they were living in pre-historic times, when people lived like...
6	در شاید احساس یہ ہوا کہ نہیں مجھے یہ ہی کرنا چاہیے اور میں یہی کروں گی۔	I realized I needed to do something.
7	بونڈڈ لیبر لبریشن فرنٹ پاکستان توں غلام فاطمہ گل کر رہی آں۔	This is Ghulam Fatima from Bonded Labour Liberation Front Pakistan.
8	ساڈا کم غلام مزدوراں دی، بحالی اناں دی آزادی، اناں دی بہتری واسطے جدوجہد کرنا، کوشش کرنا ہے۔	I fight for the rights and freedom of brick kiln workers.
9	میرے سارے بھٹے مزدور پیہن پر او، اسی کامیاب نہیں ہو سکدے جدوں تک اسی اپنے بھٹے مالکاں نوں وی جیڑا ہے نا انہاں نوں اپنے نال شامل کریئے اور انہاں نوں درخواست کریئے کہ مہربانی کر کے کم از کم اجرت جیڑی اے سرکاری اعلان کردہ، اودے مطابق سانوں 517 روپے ریٹ دے دیو۔	My fellow brothers and sisters, we cannot succeed unless you demand your rightful wage of Rs.517 as set by the government.
10	فاطمہ، ایک کالر ہے۔	Fatima, we have a caller.
11	اسی اوکاڑے سے بول رہے آں جی، ایدرووی 300 روپیہ ریٹ ہے گاویے۔	I am calling from Okara and I am only paid Rs.300.
12	ایس دی ہمت نوں سلام کنندے ہاں، انہاں نے فون کیتا ہے اور مسئلہ دسیاے۔	Thank you for calling and sharing your problems with us.
13	میرا شوق یہ نہیں تھا کہ میں ایچھے کپڑے خریدوں۔	I wasn't interested in material things.
14	میرا شوق یہ ہوتا تھا کہ میں زیادہ سے زیادہ وقت مزدوروں کے	All I wanted to do was spend as much time as possible with the workers.

	ساتھ گزاروں۔	
15	میں ان کے مسائل کو پہلے خود سمجھوں۔	So that I could understand their problems.
16	جبری مشقت بند کرو۔	Stop bonded labour!
17	میں لعنت بھیجتی ہوں بھٹے مالکان تے جیڑے ساڈے مزدوراں تے تشدد کر دے نیں۔۔	I curse all the brick kiln owners who torture their workers.
18	میں لعنت بھیجتی ہوں ان مالکان تے جنہاں نے جبری مشقت لئی اساں دے مزدوراں نوں اپنا غلام رکھیا ہویا ہے۔	I curse those who enforce bonded labour.
19	میرے ذہن میں ایک بات اور بھی آتی تھی کہ ایسا کام جو مشکل ترین ہوتا ہے وہ کرو تو پھر اصل کام ہوتا ہے نا۔	I believe in doing the impossible only then can one make a difference.
20	میں لعنت بھیجتی ہوں ان پر جنہوں نے ہمارے مزدوراں کو غلام رکھا ہوا ہے۔	Curse them for making you work as a slave.
21	کی حال ہے؟ ٹھیک ہو؟ اونے کیا حال ہے؟ ٹھنڈ ہے نا؟ سردی ہے؟	How are you? Hey little one, how are you? It's cold, isn't it?
22	اللہ تینوں تندرستی دیے۔ جی۔ جی۔ ٹھنڈ ہے۔	We are fine. Yes, it's freezing.
23	ان مزدوراں کے مالکان کے ساتھ جو زیادہ تضادات ہوتے ہیں، جھگڑے ہوتے ہیں وہ سردی کے موسم میں ہوتے ہیں۔	The majority of disputes between the workers and owners take place in the winter.
24	کیونکہ سردی میں بالکل ان سے اینٹ نہیں بنتی اور ان کا بھٹہ نہیں چلتا	The intense cold adversely affects productivity and output.
25	یہ گاراجو ہے یہ گار اتیار کر رہے ہیں۔	They prepare the mud for the bricks over here.
26	اب یہ گار ایہاں سے اٹھا کہ تو پھر اس جگہ کو یہ لیول کرتے ہیں۔۔	Then they level this land.
27	پھر یہ گولے بناتے رہتے ہیں	*****
28	اور پھر گولے بنا کر پھر سانچے کے اندر جو ہے نا ڈال کہ تو وہ نکالتے ہیں۔	Finally the mud is filled into rectangular containers and left to dry.
29	ایک وقت آیا ایسا کہ مجھے یہ احساس ہوا کہ مجھے یہی کام کرنا ہے۔	There came a time when I knew I needed to help these people.
30	اور وہ وقت تھا جب میں بھٹے پر مزدوراں کو پڑھانے جاتی تھی اور بڑی گندی جگہ جو ان کے رہنے کی تھی۔	I realized this when I used to come here as a teacher and saw the horrible conditions that they were living in.
31	لگتا تھا کہ ایک ہم ایک عجیب دنیا میں آگئے ہیں۔	It felt I was in a strange place.

32	اور کوئی تہذیب سے پہلے کے زمانے میں ہیں جہاں یہ لوگ اس طرح کی زندگی گزار رہے ہیں۔	It seemed they were living in pre-historic times when people still lived like slaves.
33	وہاں سے یہ شروع ہوا کہ نہیں مجھے یہ کرنا چاہیے میں تو یہی کروں گی۔	That is when I knew I had to help them.
34	اب کی جو میٹنگ ہوئی سوشل سیورٹی والوں کے ساتھ --- تو کیا ریسپونس ہے؟	What happened in the meeting with the social security officials?
35	جب میں وہاں پہنچی تو انہوں نے ایک فارم مجھے دے دیا جو انہوں نے کہا کہ یہ آپ خود جا کر اونرز کے ساتھ ان کو فل کروائیں۔	They gave me forms and asked me to get them filled by the brick kiln owners.
36	انہوں نے کہا کہ آج تک جو ہے ہم جن بھی مالکان سے ملتے ہیں وہ کبھی بھی اگری نہیں ہوتے اس سلسلے میں۔	They also said that so far none of the owners have cooperated with us.
37	اس کے لیے ایک رائے میری یہ ہے جو وہ اپنی ہیپ لیس نہیں شو کر رہے ہیں تو اسے بتائیں کہ سوشل سیورٹی ایکٹ کیا کہتا ہے؟ اور اس کو امپلیمینٹ کس نے کروانا ہے؟	You should remind them that it is your duty to enforce the social security act.
38	میرا خیال لیٹر لکھیں انہیں کہ سپریم کورٹ آف پاکستان آرڈر ڈیٹڈ 13 اپریل 2010 کے تحت وہ پابند ہیں کہ تمام برک کلن ورکرز کے لیے سوشل سیورٹی کارڈز جاری کریں	Write a letter telling them that according to the law passed by the Supreme Court of Pakistan on the 13th April 2010, they are legally bound to issue social security cards for brick kiln workers with
39	سوشل سیورٹی کارڈز بہت ضروری ہیں۔	Social security cards are essential.
40	کیونکہ سوشل سیورٹی کارڈ اگر ملے گا تو سب سے زیادہ قرضے وہ لیتے ہیں اپنے علاج کے لیے، ٹھیک ہے؟ اور یا قرضہ لیتے ہیں وہ اپنی بیٹی کی شادی کیلئے یا جس وقت ان کا کوئی مر جاتا ہے تو قرضہ لیتے ہیں۔	Most workers take loans for medical treatments, weddings and funerals.
41	تو یہ تینوں ہی فائدے بڑے فائدے جو ہیں وہ اگر جب مزدوروں کو مل جائیں گے تو پھر ان کو پیشگی نہیں لینا پڑے گی۔	These needs will be taken care of once they get their cards and they will no longer have to borrow money.
42	اور اسکو ہم کیسے برک کلن ورکرز کو دلا سکتے ہیں ان سارے چیلینجز کے باوجود؟	But how do we overcome these challenges?
43	آپ کو کوئی اس طرح کی سٹریٹیجی بنانی پڑے گی جس سے آپ ان	We have to build a strategy that compels them to issue the social security card.

	کو سوشل سکیورٹی کے لیے مجبور کریں۔	
44	اور مجبور وہ کیسے ہوں گے؟ کہ ایک تو آپ لیٹرز لکھیں، میٹنگز کریں اور ان کو ڈیڈ لائنیں۔	And how will we do this? By sending them letters, arranging meetings and setting deadlines.
45	اور اس کے ساتھ ساتھ اپنے ورکرز کو بھی تیار کرنا ہو گا ان کو بتانا ہو گا کہ اس۔۔۔۔۔ یہ اگر نہ ہو تو اسکے لیے پھر ہمیں یہ کرنا پڑے گا اور اس کے لیے وہ بھی تیار رہیں۔	You need to prepare the workers simultaneously for all possible outcomes.
46	اسلام و علیکم،	*****
47	کی ہو یا ہے؟	What happened?
48	بابی رانا کول میں کم کر دیا سی اناں میری ہاں توڑ دتی اے۔	My employers broke my arm.
49	کتنوں توڑی اے؟	Show me
50	بابی پیراں تے وڈیاں ڈانگاں ماریاں، ٹریاں جاناں میری بیوی نوں اناں ماریا، مینوں وی ماریا	They injured my foot and beat my wife.
51	مالک داپورا ناں تینوں آندا ہے؟	Do you know your owner's full name?
52	انہاں دے والد داناں۔۔۔	I don't know.
53	اچھا نہیں اونہیں	No, don't cry.
54	تیرا پورا ناں کی اے؟	Whats your full name?
55	عاشق مسیح	Ashique Masih
56	کئی پیسگی لئی سی؟	How much money did you borrow from them?
57	تیس ہزار روپیہ اتھولیا سی مینوں کٹیا، ماریا سارے خرچے خرچے پا کہ تے روپیہ 2 لکھ کر دتا اے۔	Rs. 30,000 and now they beat me and force me to work.
58	کتنے بچے کم کر دے نیں؟	How many children do you have working there?
59	چار بچے کم کر دین، باقی چھوٹے ہن۔	Only 4, the rest are too young.
60	ہن کی؟ چاہندا کی ہن؟	What do you want?
61	بابی مینوں رہائی دوادو بھٹے توں بس۔	I want freedom from the brick kiln.
62	تے اک وعدہ کر کہ ہن جے تینوں آزاد کروادتا تے فیر توں دوبارہ تے قرضہ نہیں لیں گا؟	You have to promise me that if I get you freedom, you will never borrow money again.

	ہوتا ہے پیچھے رہ کے۔	
82	اچھا یا زاور۔۔۔ تینوں پتہ ہے اسی باقاعدہ اک جیڑی کمپین میں دسی سی کہ شروع کر رہے آں۔	Ayyaz did you know that we are about to launch a campaign?
83	لیٹر زدے حوالے نال و تیگریٹ لئی؟	The one regarding the letters and wage rates?
84	سب سے بڑا جو ریگریٹ ہے جو مجھے ہے وہ ہے جب بھی اپنے بھائی کو جتنی دفعہ دیکھتی ہوں، ملتی ہوں۔ کہ ایک نوجوان جو ڈس ایبل ہو گیا۔	My biggest regret is when I look at my brother. I see a young man who has been disabled.
85	وہ میرا جرم تھا، تو میرے اس جرم کی سزا میرے بھائی کو اور ایک نوجوان کو نہیں ملنی چاہیے تھی۔	It was my fault and he shouldn't have had to suffer for my mistakes.
86	تین چار لوگ تھے انہوں نے گن پہ ہمیں روک لیا، گھیر لیا چاروں طرف سے۔	Four men surrounded us at gun point.
87	ایک نے جو ہے باجی کو بلٹس ماریں پھر انہوں نے مجھے پکڑا	They fired at my sister and then grabbed me.
88	میری ٹانگ کو پہلے بینڈ کیا۔ بینڈ کرنے کے بعد پھر انہوں نے یہاں پہ رکھ کہ بارہ بور کا اس میں کار توں ہوتا ہے	They pointed the gun at my knee cap.
89	تو وہ یہاں پہ رکھ کہ انہوں نے ماری تاکہ یہ بالکل جو اینٹ جو ہے وہ ڈیکھج ہو جائے۔	This is where they shot me in order to permanently damage my joints.
90	جس نے ہمیں گولیاں ماریں اس نے کہا ہم تو اس کو بیسا کھیوں پہ دیکھنا چاہتے ہیں۔	They said they wanted to see him in crutches.
91	ایک ہی ہمت تھی اور ایک ہی طاقت تھی کہ بھٹہ مزدور ساتھ تھے۔	Our only source of strength and hope was the support of the brick kiln workers.
92	ہمارا یہ تھا کہ یہ سٹر گل ہے ہماری اور پینٹنل ہے اور اس میں جو بھی اس طرح کے پرا بلمز آتے ہیں وہ سٹر پینٹن کر تے ہیں، ویک نہیں کرتے	Our struggle is peaceful and setbacks like these only make us stronger.
93	آپ ادھر کیا آپ کی ہے حیثیت / پوزیشن؟ مالک ہیں؟ کیا ہیں؟	What do you do here? Are you the owner?
94	منشی ہوں میں یہاں	I am the accountant.
95	یہاں پر ایک مزدور کو آپ نے مارا،	Is it true that you beat one of your workers with a whip?
96	یہاں کمرے میں لینا کمر مارا، کوئی چھتر پڑا ہوا بنا ہوا ہے یہاں پر۔	****

97	یہ آپ کو بات کس نے بتائی ہے	Who told you this?
98	اسی مزدور نے	The worker that you whipped.
99	یہ کون سا قانون ہے؟	This is no way to treat people.
100	جنگل میں رہتے ہیں ہم انسانوں میں نہیں رہتے؟	It is barbaric
101	کیا ہمارا حق نہیں ہے	It's our right.
102	نہیں	No, it isn't.
103	ہم پیسے بھی دیتے ہیں	We pay them.
104	کیوں دیتے ہیں	So what?
105	ہمارے کام کو ڈسٹرب کر رہی ہیں آپ۔	You are interfering with our work.
106	نہیں میں نہیں ڈسٹرب کر رہی۔۔ میں نہیں ڈسٹرب کر رہی ۔۔۔ میں نے تو ان کو۔۔۔	No, I am not; I am just here to...
107	آپ کا رو بار نہ کرو۔ آپ ہمیں کہہ دیں	Do you want us to stop our business?
108	نہیں، آپ کریں لیکن ایسا کاروبار نہیں کرنا جس میں آپ لوگوں کو مار پیٹ کریں۔	No, I but I don't want you to hurt people.
109	چلو بھئی چل تھاڈا کوئی کم نہیں ہے گا۔ نکلو، کوئی بندہ ساڈے نال نہ لگے۔ نکلو اگر آپ نے بند نہ کیا کبھر۔۔ توڑنا پڑے گا۔	All of you leave immediately. If you don't turn off these cameras.....
110	آپ میری بات سنیں، آپ غلط کام نہیں کر رہے؟	What you are doing to those workers is wrong.
111	یہ اس طرح کی بات کریں آپ جیسے پڑھے لکھے لوگ یہ اس طرح کی بات کریں۔۔۔	Educated people like you should not...
112	اچھا آہستہ، آرام سے بات کریں آپ۔۔۔	You need to keep your voice down.
113	اچھا چپ کر جائیں آپ	****
114	میں نہیں چپ کرتی۔ کرائیں آپ مجھے چپ۔۔۔	I won't keep quiet. You can't make me.
115	میں آپ کی غلام نہیں ہوں۔	I am not one of your slaves.
116	آپ مزدوروں کو آپ بند کر کے آپ مارتے ہیں۔	You abuse your workers behind closed doors.
117	میں آپ کی غلام نہیں ہوں۔	****
118	کون سا بندہ مارا ہے، بتائیں؟	Who did I beat?

119	میں یہ جو کام کر رہا ہوں اتنے لوگوں کا روزگار لگا ہوا ہے	I provide a livelihood to all the workers.
120	آپ اس روزگار کو کیوں خراب کر رہی ہیں؟	Why are you trying to stop that?
121	آپ مجھے حلفیہ یہ کہہ دیں کہ آپ کے اسی بھٹے پہ جس کو آپ اپنا گھر بھی کہتے ہیں یہاں پر چھتر نہیں مارے کسی مزدور کو تو پھر بات کریں۔	If you prove that you've never whipped a worker only then will I back off.
122	میڈم میں نے نہ کسی کو مارا ہے۔۔ خاموش ہو جائیں۔ بات سنیں۔۔ میں آپ کی بات کو، میں اس بات سے انکار نہیں کر رہا	Madam I've never. But... Wait, listen to me. I am not denying anything.
123	اس طرح کا واڈ لیشن اور تشدد کرنے والا جو بندہ ہے اس کا تو بھٹہ سیل ہو جانا چاہیئے۔	Violators of worker's rights should have their brick kiln seized.
124	اور اس کا باقاعدہ قانون موجود ہے۔	This action is supported by the law.
125	کہ جو بندہ ایسا کرے گا اس کا بھٹہ سیل ہو جائے گا۔	****
126	کی حال آ؟ ٹھیک ہیں؟	****
127	اینوں بیمار ہوئے کتنے دن ہوئے ہیں؟	How long has he been sick?
128	دس، بارہ دن۔	10, 12 days.
129	بھٹے تے کتنے بچے نہیں ہو رہا تھڑے؟	How many more children do you have?
130	چھ بیٹے ہیں دو بیٹیاں۔	Six sons and two daughters.
131	او کم کردے نہیں بھٹے تے؟	Do they work at the brick kiln too?
132	جی	Yes
133	اتھے ہن کتے بچے جیڑے نہیں او کدے کول نہیں؟	You left them alone? Is anyone looking after them?
134	بس بابی اللہ دے آسرتے نہیں	God will take care of them.
135	آپے روٹی پکاندے نہیں، آپ کم کم کردے نہیں۔	They work and earn for themselves.
136	تے جیڑا بچہ او تھے بیمار اے، او کون ہے؟ کتنی عمر ہے اودی؟	Your other children who are ill, how old are they?
137	اک پنج سال دا اے، اک ست سال دا ہے۔	One is five and the other is seven.
138	تے اتناں نوں پچھنا تیں جے؟ ایدی وی حالت خراب ہو گئی تے فر کی کراں گے؟	What if their condition worsens? How will you manage?

139	صبح میں بچے نوں فون کیتا سی وڈے نوں، میں کیہا دوائی لئی نہیں؟ کیہا دوائی کیدی اے۔	I spoke to them this morning, they are fine.
140	یہ جو عاشق کی کہانی ہے یہ کوئی نئی کہانی نہیں ہے، الگ سی نہیں ہے یہ تقریباً "ہر بھٹہ مزدور کے ساتھ یہی کچھ ہو رہا ہے۔"	Ashique's story isn't new or different from other brick kiln workers.
141	کسی چیز دی وی ضرورت ہوئے بچے واسطے، کوئی مسئلہ ہوئے پینک ادھی رات نوں فون کر دیو۔ ٹھیک ہے؟	If you need anything, do not hesitate to call me.
142	اسی آزاد ہونا چاہندے آں اسی وی آزادی دی زندگی گزارنا چاہندے آں۔	All we wish for is to live our lives freely.
143	سانوں اے پتہ ہے باجی ساڈی مدد کر سکدی این، سانوں اس دلدل چو کڈ سکدین۔	Fatima is the only one who can help us.
144	باجی فاطمہ۔ باجی فاطمہ۔۔	Our saviour
145	تھاڈی بہت بہت مہربانی۔	Thank you all for the warm welcome.
146	میں تھاڈے کول حاضر ہوئی آں، تھاڈے مسئلے سنن واسطے۔	I am here today to listen to your problems.
147	ڈھائی سو روپیہ سانوں ملدا اے۔	We make Rs. 250 per day.
148	ہزار اٹ بنان دا؟	For making 1000 bricks?
149	ہزار اٹ داسانوں 250 مل دا اے	Yes, Rs. 250 for 1000 bricks.
150	سانوں پورا ریٹ ہی نہیں مل دا۔	They don't pay us what we deserve.
151	کتنے ور کر بناندے نیں ہزار اٹ	How many workers does it take to make a 1000 bricks?
152	2 بندہ بنا لیندا اے 1000 اٹ تے دھاڑی کئی پیٹی، 125، 125	It takes 2 workers and each is paid Rs.125.
153	اینٹ کس کو نہیں چاہیے ہوتی؟	Who doesn't need bricks?
154	جس نے گھر بنانا ہے۔ جس نے اپنی کوٹھی بنانی ہے۔ بنگلا بنانے ہیں اسکو تو اینٹ چاہیے۔	Anyone who wants to build a home needs bricks.
155	ان اینٹوں میں میرے بھٹے مزدور کا خون ہے ان کی عزتوں کی پامالی ہے۔	Inside those bricks is the blood and honor of my workers.
156	عدالت عظمیٰ نے 1988 چے تھاڈے واسطے فیصلہ دتا کہ ہر بھٹہ مزدور جیڑا ہے آزاد ہے۔	According to the law, every brick kiln worker is free.

157	تے کوئی مارکٹ کر کہ جیڑا ہے ناز بردستی کم نہیں کروا سکدا۔	No one has the right to assault you and force you to work.
158	ایسے طرح ہی مالک اگر 517 روپے ریٹ نہیں دیں گے تے قانون اے کیسندا ہے کہ انہاں دا بھٹہ سیل کر دیو۔	If the owners do not pay you Rs. 517, then according to the law their kiln should be seized.
159	تسی ہن کمزور نہیں ہو	You are not weak.
160	بھٹوں پر جبری مشقت ہے اور جبری مشقت کی بدترین شکل ہے۔	The worst form of bonded labor exists at the brick kiln.
161	مالک کا جب دل چاہے کسی کو دوسرے مالک کے پاس بیچ دے۔	Owners can sell off a worker to another owner whenever they want.
162	اور وہ جب دن چڑھتا ہے صبح ہوتی ہے تو انھیں پتہ چلتا ہے کہ رات کے اندھیرے میں ہمیں ٹرک میں ڈالا تھا۔	With no prior warning, they are forced into trucks at night.
163	اور صبح ہمیں جو ہے نا آزاد کشمیر بھیج دیا گیا ہے۔	And find themselves in another part of the country the next morning.
164	اپنے حق دے واسطے آپ خود لڑاں گے	We will fight for our rights!
165	اسی اے وعدہ کر دے آں	This we promise you
166	بہت بہت مہربانی۔	Thank you
167	نیک محمد دو تین مسئلے ہیں اس میں	Naik Mohammad, there are a couple of problems in this case.
168	جی	Yes
169	ایک تو یہ جس بھٹے پہ بیٹھا ہوا ہے اس بھٹے سے بیٹنگی لے کہ اس نے دیے ہیں اپنے پہلے مالک کو۔	His current owner bought him from his previous owner by paying off his loans.
170	تو اس مالک کے خلاف کیا قانونی کارروائی ہو سکتی ہے ہماری۔	Can we take any legal action against his current owner?
171	ان کو پیسوں کے عوض آگے کسی بھی انسان کو دینا تو یہ ہیومن ٹریفنگ ہے۔	To sell people is human trafficking.
172	آزاد کیسے کرائیں؟	So how do we set him free?
173	ہائی کورٹ میں ریڈ کر کے ان کو سیلف کروا کہ یا بذریعہ پولیس جو ہے ان کو جو وہاں سے برآمد کرا سکتی ہیں۔	Make an appeal to the high court; arrange a bailiff and the police will take care of rest.
174	اور اگر DPO مان گیا تو پھر تو وہ اسی وقت اسکو کہے۔۔۔	If the district officer agrees, can the police extract him immediately?
175	جی، جی پی او فوری بلکہ ایس ایچ او کو کہیں وہ جائے گا ریڈ کر کے، اگر	Yes, they can initiate a raid as soon as they get approval.

	وہ کرنا چاہیں تو وہ فوری کر سکتے ہیں۔۔	
176	آپ کی اپیلیکیشن اب یہ ساری تیار ہے؟	Is all the paper work ready?
177	جی بالکل	Yes
178	میں اسکو ذرا دیکھ لوں	May I have a look?
179	جی ضرور۔	Of course
180	اسی پاکستان دے وچ بھٹ مزدور اں دے واسطے، او نہاں دے حقوق واسطے کم کر رہے آں۔	We work for the rights of the brick kiln workers all over Pakistan
181	جی	I see
182	انہاں نوں سوشل سیورٹی کارڈ راگرتی دلواد یو؟	Can you get your workers social security cards?
183	اسی کتھو دلواد یو؟	How do I do that?
184	میں عرض کرنی آں	I'll explain it to you
185	میں تعاون کراں گا۔	I will cooperate with you
186	تسی صرف اک اے ہے کہ جیڑے تو اڈے مزدور میں اک اپنا لیٹر ہیڈتے لکھ کہ دیو کہ اے مزدور ساڈے کول کم کردے نیں۔	You have to write a letter with the names of the people who work for you.
187	اودا اک تسی چھوٹا جا حصہ تسی انہاں نوں پے کرو گے انہاں دی جگہ تے انہاں نے کچھ انہاں نے پے کرنا ہے کچھ تسی پے کر دیو۔	Both you and your workers will then pay a small amount of money to the Government.
188	اے بیمار ہوئے تے دور پے دی ڈسپینر تے لے کہ دو لکھ روپے تک دا علاج مفت ہے	The money will provide them with comprehensive health benefits.
189	اگر ایدی بیٹی دی شادی ہے تے پہلے تے سی او ستر ہزار روپے تے ہن ایس وزیر اعلیٰ نے جیڑا دو لکھ روپے دا اعلان کیتا ہے۔	If their daughter gets married, previously they were entitled to Rs. 70,000. Now the government has announced a further allocation of Rs. 200,000.
190	میں دو مہینے واسطے انہاں دی سوشل سیورٹی واسطے دیاں گا، لیکن اگر انہاں نوں کارڈ نہ ملے تے فیروک دیاں گا۔	I'll pay for their social security for two months but I'll stop if they don't get their cards.
191	جی ٹھیک ہے	That sounds fair.
192	جے اگر سوشل کارڈ اناں نوں ملد اے، انہاں سہولتاں ملدیاں میں چار سو روپیہ کوئی گل نہیں۔۔۔	I'll continue to pay only if they get their cards.
193	زبردست	Excellent

194	بھی انہاں واسطے تالیاں رانا پونس زندہ باد۔۔۔BLLF زندہ باد	Long live Rana Younas.Long live BLLF
195	عاشق ہمت کریں، ہمت۔ چھیتی ہو، دور ڈارہ، چینخاں مار۔	Ashique have faith, do not give up hope! Run if you have to
196	بچے کے جاتے پولیس آلیاں کول، تو پھڑلے، انہاں دے پیرپے کہ انہاں نوں کہہ کہ بچے کوئی نہ رین۔	Make sure the police rescue all of your children,
197	مبارک ہووے	Congratulations! You are free now.
198	اسلام و علیکم!	****
199	کی حال اے؟ ٹھیک؟	How are you?Fine?
200	ٹھیک	Good
201	لو بھئی تو انوں آزادی مبارک	Congratulations again, you are free now.
202	خیر مبارک	****
203	کی ناں اے تیر اپیٹا؟	What's your name?
204	مقدس	Muqaddas
205	اچھا۔ توں وی کم کردی سیں؟	Muqaddas did you work at the brick kiln too?
206	جی گار اسٹ دی ساں	Yes, I prepared the raw material
207	ہن تسی کی سوچ دے او؟ کی محسوس کردے او؟	How do you feel now?
208	اس طرح لگدا سی جویں اپنی زندگی تے بڑا وڈا بوجھ بند اے۔ تے ہن اسی اس بوجھ توں رہا آں۔	It feels like a big weight has been lifted off my shoulders.
209	ایک لحاظ سے تو مجھے یہ خوشی ہو رہی تھی کامیابی کی، کہ میں نے بچوں کو آزاد کروا لیا ہے۔ لیکن دوسری طرف میرے فوراً ہی میرے سامنے ایک چیلنج بھی تھا۔ ابھی بہت کام کی ضرورت ہے۔	I feel extremely happy because the children are now free. But I still have many challenges ahead of me. A lot still needs to be done.
210	تو انوں ہن اک نویں زندگی ملی ہے۔ آزادی ہر انسان دا حق ہے۔ تسی اپنی آزاد مزدوری جتنے چاہو کر سگدے او۔	You've been blessed with a fresh start. Freedom is everyone's right. You can do anything you want now.
211	بابی فاطمہ ہمارے لیے ہیرو ہے۔ کیونکہ اناں نے سانوں، اک دل دل وچوں، کھوہ دے وچوں کڈ کے تے سانوں اناں نے باہر لے آندا اے	Fatima is our hero. She risked her life to save ours.

212	تسی پڑھو اے تہاں دا حق اے۔	You have the right to an education.
213	میں بڑی اچھی طرح محسوس کر سکتی تھی، کہ ایک انسان کو آزادی کتنی۔۔۔ اسکے لیے اہمیت ہوتی ہے۔۔	I can understand the importance of freedom in an individual's life.
214	اور بچوں کی آنکھیں اور ان کے چہرے بتا رہے تھے کہ اب وہ قید سے آزاد ہیں۔	And I can see that reflected in the children's eyes.
215	میں چاہتی ہوں کہ بھٹہ مزدوروں کی تقدیر کے فیصلے بھٹہ مالکان نہ کریں۔	The destiny of these workers shouldn't lie in the hands of their owners.
216	بھٹہ مزدور اپنی تقدیر کے فیصلے خود کرے۔	They need to dictate their own future.
217	وہ اس قابل ہو جائیں انکے اندر اتنا شعور آجائے کہ وہ اپنے فیصلے خود کریں۔ اور اپنے فیصلوں کو خود منوائیں	They must be educated so that they can make their own decisions.
218	اکٹھے ہون دا اک مقصد اے وی ہوندا اے کہ مالکان نوں وی تے پتہ لگے کہ مزدور ہن اکٹھے ہونگے نیں۔ ہن مزدور اں دا خوف اتر گیا ہے۔	I've gathered all of you to show your owners that you are united. And that you are now fearless.
219	جو میرا مشن ہے وہ یہ ہی ہے کہ ہر بھٹہ مزدور عورت جو ہے فاطمہ بن جائے۔	I want every brick kiln worker to become like me.
220	سوشل سیکیورٹی کارڈ کس چیز دا ناں اے؟	Why is social security card so important?
221	اگر اسی بیمار ہو گئے اس کا علاج فری ہووے گا۔	If any of us fall sick. We'll get free medical treatment.
222	سیدہ فاطمہ ہماری باجی ہے، ہماری طاقت بھی وہ ہے ہماری منزل بھی وہ ہے۔	Syeda Fatima is our sister and our savior.
223	میری جب تک زندگی ہے میں یہی کام کرتی رہوں گی۔ کیونکہ میں جبری مشقت سے پاک پاکستان دیکھنا چاہتی ہوں۔ میرا یہ مقصد ہے اور یہی میرا خواب ہے	I will keep fighting for as long as I am alive. Because I wish to see a Pakistan that is free of bonded labour. This is my dream and purpose in life.

APPENDIX – E

LINKS FROM WHERE DOCUMENTARIES ARE TAKEN:

1. Hou Yaqeen

<https://www.youtube.com/watch?v=hMO2M9s4Lxs&t=4s>

2. Humaira, The Game changer

<https://www.youtube.com/watch?v=Q0HfZHleIEM>

3. Saving Face

<https://www.youtube.com/watch?v=NtVnQ92L7-g>

4. If You Believe

<https://www.youtube.com/watch?v=NtVnQ92L7-g>