

Caroe and Howell's Analysis of Cultural Specific-Items and Translation Strategies used in the Translation of Khushal Khan Khattak's Poem, *Khazan*, Based on Newmark Model

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Abstract: Translation is a complex cognitive and communicative process that involves transferring the sense and meaning of a text from one language to another, while also taking into account the cultural nuances and contextual elements that are inherent to the original language. The present research paper endeavors to elucidate the various translational strategies employed for the representation of culture-specific items, as per the framework proposed by Newmark. In order to fulfill the objective at hand, the researcher has gathered data from a renowned Pashto poem titled *Khazan*, authored by the esteemed Khushal Khan Khattak and subsequently translated into the English language. The identification and subsequent analysis of culture-specific elements within the target text are undertaken. The empirical evidence indicates that translators employ a variety of translation strategies, with a notable prevalence of the utilization of couplets and triplets. Various translation strategies have been identified in the literature, including paraphrase compensation, functional equivalence, synonymy, descriptive equivalence, componential analysis, cultural equivalence, and modulation. The findings of this study also indicate

that the translational strategies under investigation exhibit inherent resistance. The utilization of culture-specific items in translation poses challenges for the readers of the target text. The translation of literary works, particularly poems, presents a formidable challenge for translators due to the intricate nature of their task. Translators bear the weighty responsibility of faithfully conveying not only the semantic content but also the aesthetic elements inherent in the source text.

Key Words: Translation, Khazan, Pashto Language, English Language, Culture-Specific Items (CSI)

Introduction

According to Maclaren (1998), culture is a human phenomenon; it is the way we are, both physically and mentally.” This quote illustrates the significance of culture for human beings in everyday life and, hence, acknowledges the influence culture has on many areas, including language. Nothing can say more about a culture than its language.

Culture not only affects language but also **thoughts of people**. Wierzbicka (1997) points out that “words with special culture-specific meanings reflect and pass on not only ways of living characteristics of a given society but also ways of thinking.” This shows that culture has effects on almost every notion and activity of life. At the same time, language may be a directly defining aspect of culture (Scollon, 1995).

What are Culture-Specific Items?

According to Newmark (2015), in language, words or expressions that allude to social elements are characterized as culture. The term that is most widely recognized and accepted is culture, specifically. As stated by Baker, the source language may communicate a vague idea in the target culture. The idea in culture might be dynamic; it might identify with strict convictions, social clients, or even kinds of food; such ideas are alluded to as culture-exact things, or CSIs.

Translation of Culture-Specific Items (CSI)

Translation is a sort of action that requires extraordinary exertion and choice concerning the interpreter and thus brings numerous progressions of making mistakes and blenders with deciphering

any bit of craftsmanship. The interpreter traces numerous issues, and **CSI** is one of the most widely recognized and fundamental. To decipher **CSI** requires incredible information on both ST and TT language and culture. Along these lines, the issue is still debatable. Dough Puncher placed its **CSI** in the area of most normal issues (Baker, 1992). Newmark additionally says that he considers culture to be the accomplishment of a precise and excellent interpretation (Newmark, 2010).

Research Questions

1. How does translation serve as a means to foster cultural promotion and strengthen cultural connections in Pashto Poetry?
2. How does a translator assume the position of a culture creator when dealing with culturally-specific elements?
3. What are the primary tactics used by translators when translating culture-specific material from the source language to target languages?

Significance of the Study

To know a culture, you need to know a language and understand it. Translation is necessary when one is not fluent in the target language. Culture and translation are intricately linked and mutually reinforce each other. As a result, a successful translation gives the reader the same impression as if they were reading the text in their native tongue. It facilitates the effective communication of ideas, comprehensible to individuals from diverse literary and cultural backgrounds. The main focus of the present research is on the translation of Pushto poems written by Khushaal Baba and translated to the English language by Caroe and Howell . These **translations** of poems are one of the more complex types of translation for a translator. He is responsible for conveying the original text's meaning and aesthetic aspects to be a successful translator.

Literature Review

Ford (2002) was also involved in translation studies. In his writings, shifts refer to the changes that occur during the translation process. Cat Ford distinguishes three forms of translation: complete translation versus partial translation, which differs depending on the scope of the translation; literal translation versus restricted translation, which varies depending on the levels of language included in

the translation. The grammatical rank at which equivalence is established determines whether a translation is rank-constrained or unbound.

Koller (2015), one of Germany's most eminent scholars, also works as a translator. He also offered "Einführung in die Übersetzungswissenschaft (1979)" as a work (introduction into the signs of translation), which is a thorough examination of the concept and meaning of equivalency as well as the term correspondence that is associated with it. Equivalence deals with similar items in specific ST-TT pairs and contexts, whereas correspondence is based on the comparison of two language systems where differences and similarities are expressed contrastively.

In general, translation is the process of transferring the meanings of a single word, phrase, or sentence from one language to another, or it can be the interpretation of a single word, phrase, or sentence from one language into another (according to the new Oxford dictionary of English (1998)), but according to Shuttleworth and Cowie) (1997, p. 18), translation is an incredibly broad concept. **Literary translation, technical translation, and maiden translation are all types of translation**; further, though the phrase usually refers to the transfer of written content, it can also allude to interpretation.

While translating, the translator must be well-versed in the SL culture and values. It is unethical to impose the SL culture's value system on the target TL culture. In this context, according to Levy (1963), referenced in Holmes (1970), any contracting, emission, or problematic statements in translation are unethical. Levy (1963), referenced in Holmes (1970), argued that the translator should be responsible for finding solutions to the most challenging situations, and that the functional view should be adjusted not only in terms of meaning but also in terms of style and forms.

Design of Research

The research is qualitative since it examines the textual data chosen by **Carole** and Howell in the translation of Khushal Baba's poetry, "The Poem of Khushal Khattak," into English. Twenty-six poems

have been translated, and four of them have been chosen and examined using **the New Mark methodology**.

Theoretical Framework

The current study has adopted Newmark's paradigm of 1988, as articulated in his textbook on CSI translation. The Newmark model for translation is appropriate for translation methods since it encompasses practically all of the features. It translates naturalization, transference, cultural equivalent, functional equivalent, descriptive equivalent, componential analysis, synonyms through translation, shift, or transposition; modification acknowledged translation, compensation, paraphrasing, couplets, triplets, quadruplets, and notes.

This research aims to examine and describe the translation strategies used by different translators while dealing with **CSI** content to determine whether the procedures are universal, concentric, or unique. As a result, comparative research was undertaken to compare the literary text to the original text, and each technique was shown to make the comparison more understandable and apparent.

After a thorough examination of the classification of cultural categories by translation experts, a mixed perspective was developed. The bound cultural term was discovered by comparing both the source and target texts.

POEM (KHAZAAN) AUTUMN

Shift/ Transposition:

Shift, or transposition, is a strategy that involves a change in the grammar from S.L. to T.L. This type of shift occurs when there is a change from singular to plural. The second type of shift is required when a S.L. grammatical structure does not exist in the T.L. Finally, the third type of shift is where literal translation is grammatically possible but does not accord with the T.L. (Newmark, 1998). Like

Newmark, the different translation scholars, like Catford (2000), Vinay (2000), and Darbelnet (2000), also have the same categorization.

ST: توغ څرگند که زمستان چي تحويل شي د ميزان

چي بنکاره شي په اسمان , توغ ے څه د سهيل ستور ے

TT:

Now the sun has quitted Libra and the star Canopus burns,
Summer' scorching heat is over and the zest of life returns
With the Oriflame of Autumn in the sky.

According to Nida (1964), a shift may also be necessary when a word that seems to be of the same hierarchical level as the source language word actually occupies a different position because of cultural differences.

Here is this poem (Khazaan), which is "Autumn." In the very first stanza of the first line, the S.L. word (thahvil) is used. The function of the word is as a noun, and the meaning of the word according to Pushtho Dictionary Daryab (1994) is the act of moving something from one location to another, or entry, but the translator has translated the same word as a verb, "quitted."

Cultural Equivalent:

T.T	Literal Meaning	S.T
Oriflame	Flag or symbol	"توغ"

In the first stanza of S.T., the word "توغ" is used, which means flag or symbol, but the translator has translated this word as oriflamme, which means the red silk banner of St. Denis, which the Abbot of St.

Denis gave to French kings when they went to war or something, any banner, etc. Here it is an approximate translation but not an accurate equivalent for the word.

Recognized Translation:

Newmark (1988) defined this as “the official, generally accepted translation of any institution term.”

T.T	Libra	S.T	میزان
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	Star Canopus		د سہیل ستورے
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The definition of (Mezaan) is "scale," used as a zodiac symbol. In English, or T.T., the translation of this word is Libra, accepted in TT as a symbol of zodiac representation. The same is the case with another example, which is in ST (da Sohail sthoray), which means one of the brightest stars in the sky (Daryab Dictionary, p. 839). In the TT, it is translated as "star Canopus," which means a yellowish, white supergiant star in the constellation Carina, the second brightest star in the night sky.

Trough Translation:

Newmark (1988) defines translation as the literal translation of common collocations, names of organizations, the components of the compound, and phrases, which is also known as colque or loan translation."Examples of through translation applied to the given lines in translating CSIs are:

TT: Summer scorching heat is over and the zest of life returns. S.T

Compensation:

TT	Now is felt the worth of raiment, now awakens appetite	ST	د خورو لذت پیدا شیو، اوبہ ولگی پہ خان
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Now alike to horse and rider all their panoply is light. When Autumn shows his banner in the sky.	غیر پہ غیر سرہ نماستے شی, لب پہ لب شی مشتاقان د جامے قدر خرگند شی, زین قبول کا عراقیان نہ پہ زغرہ خوان خبر وی, نہ اس دروند پہ برگستان
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The lines in the ST (source text) are organized into distinct stanzas. However, during the process of translating the ST into the T.T. (target text), the translator failed to maintain the separate stanza structure. Instead, they combined certain lines from one stanza with another, omitted certain lines or phrases altogether. In the analysis of the fourth couplet's translation, the employed approach revolves around the concept of compensation.

S.T

SL	د خورو لذت شی, اوبہ اولگی پہ خان	RL	د جامے قدر خرگند شی, زین قبول کا عراقیان
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In this couplet, the translator has skipped the S.T. (SL). The translator replaces this line with the ST line from another couplet, which is (RL).

Here the translator has used the strategy of compensation, which is used when loss of meaning, sound effect, metaphor, or pragmatic effect in one part of a sentence is compensated in another part or in a connected or adjacent sentence.

TT	Now is felt the worth of rudiment	ST	د جامے قدر نرند شی, زین قبول کا عراقیان
	No translation in TT		

Couplet, Triplet, Quadruplet

To this couplet, the translator has applied the strategy of couplets because the translator has applied more than one strategy to a single couplet. In the first line of the 5th couplet, the translator has used the strategy of descriptive equivalent for the translation of the word (Namaasthay / نماستے), and here in this example, the translator makes plain the meaning of the underlined words in several words to clear obscurity and illustrate the meaning of the S.T. word in the T.T. for the better understanding of the T.T. readers.

In S.T., the word (Namaasthay / نماستے) means “to lay down” or to sleep, “but the translator has described the word in a few words, i.e., “link in lock embrace,” in the context of the poem by applying the strategy of descriptive equipment and explaining it for the T.T. readers. Similarly, the phrase S.T. (ghaig pa ghaig / غیر پہ غیر) is translated as “breast to bosom.” To unfold the meaning of the ST for T.T. readers, the strategy of through translation is applied to the phrase ST. (lub pa lu / لب پہ لب) translated into T.T. “lip to lip” and the ST word (mushthaqan / مشتاقان) into TT “lovers” by applying the strategy of synonym.

Functional Equivalent:

In functional equivalent, a culture-free word is used; sometimes a new specific term is used. Therefore, it generalizes the S.L. word.

T.T	Now is felt the worth of <u>raiment</u>	S.T	د جامے قدر خرگند شی
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While translating the underlined word (Jaami) of the S.T. into raiment, the S.T. word means clothes, which is a general word, but the translator has replaced the same word in T.T. with "raiment," which means an old-fashioned word for clothing, particularly fancy clothing. It comes from the old French word areer, "to array," which describes dressing in decorative clothing. It shows that the translator has used a very specific word, or in the translation, it is used more specifically.

Couplet, Triplet, Quadruplet

T.T	Now alike to horse and <u>rider</u> all their <u>panoply</u> is light	S.T	نه په زغره خوان خبر وی، نه اسی دروند په برگستان
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Similarly, in the seventh couplet of the poem, the translator applied the strategy of a couplet to deal with more than one point or problem in the couplet. According to Pushtu Dictionary Daryab (1994, p. 797), the ST word (Zghara/زغره) means a kind of projective jacket made of brass used during war in the war field, but the translator has translated this word as "panoply," which is an example of a cultural equivalent that intends to replace a cultural word in the SL with an, although not accurate, TL word.

The translator has applied the strategy of modulation. According to Newmark (1988, p. 88), in modulation, the S.L. and the T.L. may be different in terms of perspective and contain a change in the point of view. The S.T. word (Zwan / خوان) means a youth, a man, and sometimes it is used to show the bravery of a man, but here in the couplet, the translator has replaced the word with "rider" for the T.T. reader. It is a change in semantics and point of view of S.L., and the procedure is called modulation.

The word (bargistaan/برگستان" means woodland or forest, but the translator has totally skipped this word.

The third strategy is a synonym. Newmark (1988, p. 84) defines it as “near T.L. equivalent to a S.L. word.”

(Aas /اس) is a S.L. word and is replaced with the similar meaningful word “horse” to have the same effect on the reader of the TT.

Couplets, Quadruplet, Triplets:

The same strategy of couplet, triplet, and quadruplet is applied to the next stanza too, because more than one strategy is applied to a single stanza.

T.T	Yogi-like from <u>swat</u> the <u>haggard</u> errs not in her southward flight	S.T	د شمال مر غونه واره په جنوب شی را روان نورے باز راشی له <u>سواته</u> لکه بنه سیلی جوگیان
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Compensation occurs when the loss of meaning in one part of a sentence is compensated in another part. Couplets 9 and 10 have both been compensated for the loss of meaning, but the translator has also applied the strategy of transference. It includes transliteration, which is the same as what is called transcription, a writing consisting of the same words as the original.

T.T	Swat	S.T	سوات
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The translator has applied the strategy to the S.T. word "swat" سوات and transferred it to the target text "swat," similarly in the translation of the same couplet.

Paraphrase:

In paraphrase, the meaning of CBT is explained; the explanation in paraphrase is much more detailed than in descriptive equivalent.

T.T	In her wake the kulan calling make a music of the night When the moon is riding in the sky	S.T	د سپورمئی په رنډا یون کا ژغ کا زانږ ۛ په اسمان
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The translator applies the strategy of paraphrasing to the lines of the couplet. In the first line, the S.T. word (youn/یون) means traveling or pace, but in the T.T., the translator has explained the meaning of the word in the context of the whole first line.

T.T	when the moon is riding in the sky	S.T	د سپورمئی په رنډا یون کا
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Here, the translator uses the strategy of paraphrasing again. He provides a detailed explanation of the given lines, unlike the descriptive equivalent, which just describes a word in a few other words.

COMPENSATION

Compensation occurs when the loss of meaning in one part of a sentence is compensated in another part.

T.T	From the hill, top stops the partridge	S.T	قاز او بټۛ را خورۛ شی
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greedy for the peasant is grain.	مرغابی هم صد چندان
Goose and mallard, teal and widgeon southward wing their flight amain.	زرکے کوزے شی و سم ته په دانه د دهقانان تنزری لکه د رونه خان خرگند کا په میدان

The translator uses the strategy of compensation here in the couplets I2 and I3 of the poem. In the original text, or S.T., the poet has separated the couplets of I2, I3, and I4, but the translator has merged both of the couplets and compensated the meaning in one whole for the sake of meaning and translation for the reader of T.T.

Paraphrase

In paraphrasing, the meaning of the CBT is explained much more than the descriptive equivalent.

T.T	Falconer, there's game on all sides, now's the time for hood and jess Goshawk, peregrine, and hobby, handsel each and each caress, When Autumn shows his banner in the sky.	S.T	شاهین که خرخ که بازوی رائے واخلی میربنکاران
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Here in the poem, the S.T. couplet is explained in detail by the translator for the understanding of the T.T. reader. He explained the second line of the couplet very well. Although there is no third line, the

translator has repeated the line “When autumn shows his banner in the sky” to give a complete view of the scene to be comprehended by the T.T. reader.

Componential Analysis

T.T	Falconer	S.T	میربنکاران
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The S.T. word means (Mirghkaraan/ میربنکاران) “Chief Hunter,” but the translator unpacked the meaning of the word according to the rest of the words and sense of the lines and replaced the word with the TT word Falconer.

Synonymy

Newmark (1988, p. 84) defines a synonym as “near T.L. equivalent to a S.L. word.”

T.T	Peregrine Hobby Goshawk	S.T	(شاهین خرخ باز
T.T	Some for hawking, some the garden claims; delighting in the air, Neath the trees the stroll enchanted, scent and blossom everywhere, When Autumn shows his banner in the sky.	S.T	دبنکار په هوس گرزی څوک په سیل د بوستان

Paraphrase

The translator has applied the strategy of paragraphing to the second line of the aforementioned stanza.

T.T	Some for Hawking, some the garden claims; delighting in the air Neath the trees the stroll enchanted, scent and blossom everywhere	S.T	خوک په سیل د بوستان
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Here it can be noticed that the source text line (sok pa seel da bostan) does not give a detailed explanation or picture of the season, but the translator explains the line in much more detail. He gives an amplification of a segment of the text (Newmark 1988, p. 90). Here the translator has used minimal recasting of an ambiguous or obscure sentence in order to clarify it (ibid, p. 91).

Couplet, Triplet, Quadruplet

This strategy occurs when the translator comprises two or more than two different procedures for dealing with a single problem. Newmark (1988, p. 91), Schaffner, and Wieseman (2001, p. 34) called this strategy “combination” and “double presentation” by Chesterman (1997, p. 95).

T.T	Centfoil, <u>Saffron</u> , Jasmine, Crocus Each and all their charms display.	S.T	د صد برگگونه و اشی په رنگ خه وی تر زعفران
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Naturalization

This procedure adapts the S.L. word first to the normal pronunciation and then to the normal morphology of the T.L. (ibid., p. 82).

T.T	Centfoil Saffron	S.T	صد برگ زعفران
T.T	Each and all their clearer display	S.T	گلونه و اشی

Similarly, the translator also uses another strategy that is descriptive equivalence. The ST (Waa shi) means "get into blooms," but the translator gives a bit of explanation of the S.T. word for the understanding of T.T. readers.

Compensation

Compensation occurs when the loss of meaning in one part of a sentence is compensated in another part. Furthermore, the translator has applied the strategy of compensation to the aforementioned stanzas. The translator has combined both of the stanzas into one for the sake of meaning. He compensated three of the stanzas for the sake of loss of meaning.

The translator combined four lines of text into one line.

T.T	<u>Centfoil</u> , <u>Saffron</u> , Jasmine, Crocus Each and all display their charms	S.T	عباسی پہ دوہ درے رنگہ سپین او زیر وی ارغوان د چنبے د گلو بوئی وی
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			<p>د هر بوتی تر گریوان</p> <p>د سبزے ئے تماشه شی</p> <p>لا په تیره د ریحان</p>
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The translator has just mentioned the names of the flowers but not the whole description.

Compensation

The same strategy of compensation is also applied to the following lines: An example of compensation in this process is that the S.T. lines, i.e., stanza number 18, have been deleted as a whole, but the overall meaning of the poem is compensated.

T.T	There is not complete, separate translation of this stanza.	S.T	<p>عباسی په دوه درے رنگه</p> <p>سپین او زیر وی ارغوان</p>
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Couplet, Triplet, Quadruplet

This strategy is used by the translator when a single problem is handled with help of than one or two different procedures.

T.T	<p>Bulbuls singing, Parrots calling</p> <p>Make a Varied roundelay</p> <p>When Autumn shows his banner In</p> <p>the sky.</p>	S.T	<p>که بلبلے که طوطیان دی</p> <p>لور په لور کاندے فغان</p>
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In this couplet, we have a transference strategy because (Balbali) S.T. words are transferred to T.L. “bulbuls” without changing.

On the other hand, the strategy of modulation is also applied to the S.T. word (paghan/ فغان). According to Pushtho Dictionary Daryab (1994, p. 989), the meaning of the aforementioned word is a kind of complaint, or sorry, etc., but the translator uses the word “roundelay,” which means a poem or song having a line or phrase repeated at regular intervals. This is a change in point of view, which is a kind of modulation.

T.T	roundelay	S.T	فغان
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Paraphrase

Paraphrase provides a detailed explanation of the meaning of CBT. Paraphrase gives a detailed explanation of a phrase, followed by the descriptive equivalent, which happens at the word level, while paraphrase exceeds the word level.

T.T	Every tree on <u>tiniest branchlet</u> , Dons a robe of red and gold Each more splendid than her neighbor, all a glory to behold, When Autumn shoes his banner in the sky.	S.T	په تنکی تنکی بنابونو هره ونه شی شان شان
T.T	Every tree dons a robe of red and gold Each more splendid than her neighbor, all a glory to behold	S.T	هره ونه شی <u>شان شان</u>

The underlined S.T. words (shanshan/شان شان) means “splendid and splendor,” but because of the lexical gap that exists between the ST and target text, Here the word occurs above the word level, and the translator paraphrase the items to render the meaning of the ST in detail for the understanding of TT readers.

Functional Equivalent

According to Newmark, functional equivalents “applied to cultural words require the use of a culture-free word; sometimes with a new specific term, it therefore neutralizes or generalizes S.T. words.” He also defines functional equivalent as “the most accurate way of translating, i.e., decentralizing cultural words” (1988, p. 83).

In the sentence line, (tankitanki/ تنكي تنكي) is an adjective that means “newborn” or “immature.” This word is purely a cultural word and is common to S.L. readers, but the translator has not used it in that sense and generalizes S.L. words.

Couplets, Quadruplets, and Triplets: The strategy of couplets is used again by the translator. The translator further bases this strategy on the functional equivalent of compensation.

Compensation:

The translator has used the strategy of compensation. The translator applied the Compensation strategy to 23rd couplet of the poem.

S.T	د دے ہسے وخت حواس بہ مگر مومے پہ جنان
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In S.T poem the aforementioned couplet is the 5th last couplet but in T.T the translator has managed the sense and meaning with the last couplet with last lines i.e.

T.T	Star of Autumn, star of gladness with what joy he sees three rises Pleasure such as thou prepare scarce are known in paradise.	S.T	چہ دیدن دے ور بنکارہ شی نور پہ دہ کرے حظ پریوان
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In the same line, the strategy of functional equivalent is applied. The ST word "jīnan/ جنان" is mentioned. The Pushtho Dictionary Daryab (1994, p. 453) gives the meaning of the word as "a place or garden full of lush trees. Similarly, another meaning of the word is also mentioned, i.e., plural of paradise. But the translator translates the word into "paradise" by applying the strategy of functional equivalent. The ST word is used in a general way, but in the translation, it is translated more specifically.

Couplet, Triplet, Quadruplet

He has also applied the strategy of couplets. He has merged or compensated for the last three stanzas. In the S.T. poem, the lines are:

Through Translation

T.T	While the translation of T.T is Autumn, harbinger of freedom Spring that spells imprisonment, Which shall have the poet's suffrage	S.T	کہ رښتیا وایم دا وخت مے په پسرلی لری رجحان د دے وخت په مخ خلاصه وی پسرلی په مخ زندان په خوشحال دے قدر ډیر دے
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Which shall bring Khushala content Star of Autumn, star of gladness With what joy he sees three rise!		یمانی ستوریہ جان جان!
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The translation applies the strategy of through translation to the lines and phrases of above-mentioned couplets.

T.T	Autumn has brought that freedom Spring that spells imprisonment	S.T	د دے وخت پہ مخ خلاصے وی پسرلی پہ مخ زندان
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The translator chooses word-for-word translation.

Addition

The translator has also used the strategy of addition. He adds the line.

“Which shall have the poet’s suffrage”

There is no such line in the source text by the poet, but the translator added the aforementioned lines for the complete sense of the T.T. reader. As that poet of S.T. spent a lot of life years in prison, the translator just gives a glimpse of that life and that suffrage.

Modulation

The translator applies the strategy of modulation to the translation of the same couplets or lines.

The source text line is:

T.T	Which shall bring Khushal <u>content?</u>	S.T	پہ خوشحال دے <u>قدر</u> دیر دے
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The S.T. word (qadar/ قدر) is used. According to Daryab, it means importance, respect, value, etc., but the translator has replaced the given word with "content," which means happiness or satisfaction. This is a change in point of view, which is a kind of modulation.

Compensation

The translator has applied this strategy to the last line of the second last stanza and to the first line of the last stanza.

S.T	پہ خوشحال دے قدر دیر دے یمانی ستوریہ جان جان! چہ دیدن دے ور بکارہ شی ے حظ پریواننور پہ دہ کر
-----	--

While translating these underlined lines, the translator compensated these lines for the sake of meaning.

T.T	Star of Autumn, star of gladness with what joy he sees thee rise	S.T	یمانی ستوریہ جان جان! چہ دیدن دے ور بکارہ شی
-----	--	-----	--

Cultural Equivalent

It is an approximate translation where a S.L. cultural word is translated by a T.L. cultural word. The translator has applied the same strategy to the aforementioned lines.

The S.L. culture (yamanisturia / یمانی ستورے) means star of good luck or success. The translator used the phrase star of gladness. Although it is the most natural equivalent of the S.T phrase/word; however, it cannot have the same connotation through Translation

Newmark (1988, p. 82) declares through translation “the literal translation of collocation, names of organizations, the components of compounds, and perhaps phrases, which are also known as colloquy or loan translation.”

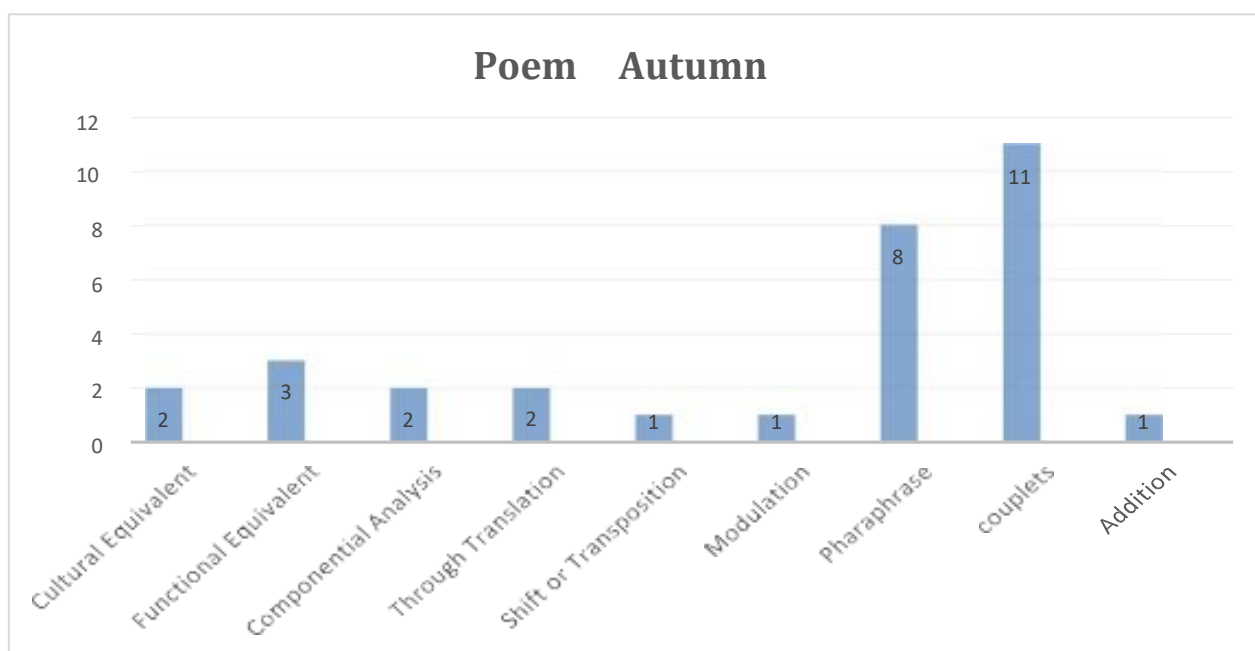
T.T	with what joy sees three rises	S.T	چہ دیدن دے وربنکارہ شی
-----	--------------------------------	-----	------------------------

Table: 02

Poem Autumn		
S.No	Strategy Used	Frequency
1	Cultural Equivalent	02
2	Functional Equivalent	03
3	Componential Analysis	02
4	Through Translation	02
5	Shift or Transposition	01
6	Modulation	01
7	Compensation	05

8	Paraphrase	08
9	Couplets	11
10	Addition	01

Figure: 02



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CONCLUSION

This part provides a comprehensive discussion of the major findings derived from the study, along with their corresponding implications. Additionally, the chapter addresses the limitations encountered during the research process and offers suggestions for future studies.

Every nation across the globe possesses a distinct and remarkable culture and literary tradition.

Pakistan, as a nation, exhibits a distinct and unparalleled cultural and literary heritage, both at the national and regional levels. In order to facilitate a deeper understanding and appreciation of Pakistan's rich culture and literary traditions on a global scale, it becomes imperative to employ the practice of translation. By engaging in the process of translating various works, one can gain valuable insights into

the country's unique perspectives, beliefs, and intellectual heritage. Moreover, this endeavor allows for the exploration and dissemination of the esteemed contributions made by renowned poets and writers, thereby enhancing cross-cultural understanding and fostering a sense of mutual respect and admiration. In light of this matter, it is imperative to acknowledge that the role of a translator is inherently arduous and laden with a significant degree of accountability. During the process of translating a piece of literature, translators must allocate their attention to various aspects, with particular emphasis on cultural elements, traditions, beliefs, faiths, and language. The individual in question must possess a comprehensive understanding of both the source language and culture. Furthermore, they must exhibit a high level of proficiency and expertise in order to effectively convey and transmit the cultural nuances, beliefs, and language of the source text to the intended audience in an authentic manner. In order to effectively translate a text from the source language (SL) to the target language (TL), it is imperative for the translator to possess a comprehensive understanding of the cultural factors inherent in both the SL and the TL. The cultural factors shape the context in which the translation is situated. Therefore, a translator must be well-versed in the cultural nuances and intricacies of both languages in order to accurately convey the intended meaning and cultural context of the original text. A translator must possess a high level of proficiency in both the source language, from which the original text is derived, and the target language, into which the text is being translated, in order to effectively fulfill their role. In order to gain a comprehensive understanding of the source language, it is imperative for the individual to grasp the perspective and viewpoint of the writer. In order to establish a strong connection, it is imperative that he align himself with the prevailing social and cultural context to the greatest extent possible.

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خزان

چه تحويل شى د ميزان

توغ خرگند کا زمستان

توغ

ئے خه د سهيل ستورے

خه

بنکاره شى په اسمان

د غارم په رنځرنځور وی

بيا تندرست شى دا جهان

د خوړو لذت پيدا شى

اوبه اولگي په ځان

غير په غير سره ناسته شى

لب په لب شى مشتاقان د

جامه قدر خرگند شى

زين قبول کا عراقيان

نه په زغره ځوان خبر وی

نه اس دروند په برگستان

چه دبنکار هوسناکي کا

پرے بنادی شی دا آوان د

شمال مرغونه وارہ پہ

جنوب شی را روان

نوع

باز راشی لہ سواتہ

لکھ

بنہ سیلی جوگیان

د سپورمئی پہ رنرا یون کا

ژغ کا زارے پہ اسمان

قاز او بتے را خورے شی

مرغابی ہم صد چندان

زرکے کوزے شی و سم تہ

پہ دانہ د دھقانان

تنزری لکھ د رونے

خان خرگند کا پہ میدان

کہ شاہین کہ خرخ کہ بازوی

رائے واخلی میربنکاران د

صد برگ گلونہ وا شی پہ

رنگ بنہ وی تر ز غفران

خوک د بنکار پہ هوس گرزى

خوک پہ سیل د بوستان

عباسی پہ دوه درے رنگہ

سپین او زیر وی ارغوان

د چنبے د گلو بوئیخی د

هر بوتی تر گریوان د

سبزے ئے تماشہ شی

لا پہ تیرہ د ریحان

پہ تنکی تنکی بناخونو

هرہ ونہ شی شان شان

کہ بلبلے کہ طوطیان دی

لور پہ لور کاندے فغان

د دے ہسے وخت حواس بہ

مگر مومے پہ جہان

کہ ربتیا وایم دا وخت مے

پہ پسرلی لری رجحان

د دے وخت پہ مخ خلاصے وی

پسرلی پہ مخ زندان

پہ خوشحال دے قدر دیر دے

یمانی ستوریہ جان جان!

چہ دیدن دے ور بنکارہ شی

نور پہ د کہ حظ پریوان