

Translating Culture: An Analysis of Chinua Achebe's *Things Fall Apart*, and Its Urdu and Punjabi Translations

Saima Jamshaid

Riaz Ahmed Mangrio

Raja Nasim Akhtar

Ghulam Ali

Abstract

Translation is not only a linguistic activity; but also the process of re-writing and cultural re-significance. It attempts to mediate the differences between, values or cultures (Lefever, 1999). The present piece of research is an attempt to find out the discursive strategies used by once colonized minds for the representation of their lost cultural identities. The postcolonial theory Orientalism by Said provides the theoretical framework for data selection and analysis. In the present study 'Translating Culture: An Analysis of Chinua Achebe's Things Fall Apart, and Its' Urdu and Punjabi Translations. The Urdu (TT1) translator is Ikram Ullah while the Punjabi (TT2) translator is Afzal Ahsan Randhawa. The ST author and the TT's translators have the experience of being colonized. So, by their experiences, they are trying to respond back to their ex-colonial masters. The data discussion reveals that the author has employed the appropriation strategy while the translators have employed domestication and foreignization for the cultural representation. The frequent use of native language by the author and the translators is not only a sign of resistance but also a response back strategy to reflect their colonial experience. The two translations enforce the stance taken by source text (ST) for the representation of processes of identity construction and cultural representation.

Keywords: Translation, Culture Representation, Orientalism

1. Introduction

Translation is more than merely linguistic transposition, a vector of power, resistance, rebellion, and even revolution. Translation plays a pivotal role in ideological dialogue and struggle, including resistance to oppression and cultural straitjackets of all types. Situated in their own space, time, history, and political contexts, translators promote ideological agendas by creating new cultural narratives, pragmatically adjusting tactics to maximize the social and political impact. Translations are set in relief as central cultural documents rather than derivative, peripheral, or marginalized productions. They are seen as forms of ethical, political, and ideological activity rather than as mere communicative transactions or creative literary exercises (Maria, 2010).

The central art of European colonization can be identified as translation (re-writing). In the process of colonization, the colonizers used translation as one of the ideological tools for the stereotypical representation of colonized. During the Colonial period, the Western discourse was full of negative portrayals of the East and this developed great differences between the white and the black. At this crucial time of loss of identity and self-consciousness the writers had to play their role in the restoration of their lost worth with fabrication of past stories and re-writing of history. Bill Ashcroft's "The Empire Writes Back" (1989) and later Sulman Rushdie's article, "The Empire writes back with a vengeance" (1982), played a leading role in motivating the authors to reproduce their culture and history. After getting independence from British Empire many writers and scholars from Pakistan, India, Africa and many other countries tried to re-construct and re-create their marginalized languages, lost histories, social, cultural and political identities. The Postcolonial literature is a sign of resistance and translation is employed as response back strategy for locating the lost culture and identities.

According to Said (1978), there are some psychological reasons for representing the Orient as the "Other." He argues that "the Orient has helped to define Europe as its contrasting image (ibid, Pp. 1-2). Said (1978), "The representation of Orient "as stupid, lazy and degenerated conveys the message that the Western people are intelligent, hard-working and morally superior" (p.1).

Besides such stereotypical portrayals "Orient" is desirable, exotic, attractive and fascinating. This is why Orient is, in fact, one of Europe's deepest and most recurring images of the "Others." According to Bhabha (1986), "social reality is an 'other' but also entirely knowable and visible" (p. 156). Stereotypical representation is the only way through which the slippery identity of the colonizers can be fixed. Bhabha (1986) further argues that "as a splitting and multiple beliefs, the stereotype requires for its successful signification, continual and an explicative chain of other stereotypes" (p. 164). His explanation for the number of previous contradictory stereotypes is the best one. Trade and missionaries help a lot in spreading the idea about every Orient as an exotic and fascinating place full of barbaric heathens and needs to be rescued by the West. Such false representation of Orient by the Occident gave rise to the postcolonial theory. A sign of resistance appeared in the colonized nations against such misrepresentations, and after getting independence, they attempted to re-construct the lost self-respect and dignity of the suppressed nation.

Rushdie (1991) has defined the writers of a postcolonial era as 'translated men' (p.15). In fact, the experience of being obliged by the colonizers for adopting their culture and language gave birth to the postcolonial writers. A type of rejection was shown by them against colonizers by adopting all those strategies which the colonizers had applied on them for keeping their hold. During the days of their empire, the colonizers had imposed their language and culture as superior one, and the colonizers were made to feel that their survival was in the adaptation of that culture. However, when the colonized got independence, they started to subvert their ideology and the myths which the colonizers had imposed on them. They applied the strategy of appropriation for this purpose by using the language of colonizers. The language was used in an imaginative way and with the passage of time it became a political weapon in the transformational arena. Reconstitution of cultural identities became the main focus of Africa, Asian and Caribbean writers. Contemporary Nigerian and Pakistani writers share many features of postcolonial history text with other ethnic writers who have been once colonized; the most prominent of these shared features is the appropriation of language because language is a cognitive mean of communication. The function of language does not finish over here. It is not a simple tool used for communication but is used as a weapon to construct the identities of people. So language and identity are inseparable. To retrieve their marginalized languages, lost histories, socio, cultural and political values

identities was the focus of postcolonial writers. The native literary writers were the pioneers in depicting the dangerous role played by the colonial language in the political, social and intellectual aspect of their lives. Some native writers and novelists used the language of the colonizers for portraying and re-writing their own lost cultures and identities. As the colonizers had applied the translation as a linguistic strategy, the postcolonial writers used two linguistic strategies appropriation and abrogation in their writings.

1. Abrogation/Domestication
2. Appropriation/Foreignization

Abrogation is the rejection of the language of empire. It is a refusal for all the cultures and languages which the empire had posed to them. It is considered as an important moment in the process of language decolonization. Through this strategy all 'Englishes' which were considered as correct were rejected (Ashcroft, 2007).

Appropriation is such a language process in which language is adapted for conveying the message in a language which is not the language of the natives, but the spirit which it carries remains native (Rao, 1938, p.7).

The study intends to investigate the discursive strategies applied for cultural representation for writing back to the Centre in the ST and its' TTs.

In this backdrop the current research takes Achebe's novel *Things Fall Apart*, its' Urdu translation '*Bikharti Duniya*' and Punjabi translation '*Toot Bhaj*.' Although the author and the translators belong to different areas with different culture and history, yet they share the same experience of dispossession of indigenous people by European settlers and administrators, racial and ethnic discrimination and the imposition of the English language, cultural norms, and traditions.

2. Analytical Strategy

The colonial discourse is full of stereotypical representation of the Orient. Edward Said's "*Orientalism*" (1978) proves to be the keystone to bring forth the colonial stereotypes. Stereotypes are directly concerned with power. In *Orientalism*, Said has argued that "the Orient is an idea that has a history and a tradition of thought, imagery, and vocabulary that have given it a reality and

presence in and for the West (Said, 1978, p.5). Said has defined the term Orientalism as “a Western-style for dominating, restructuring and having authority over the Orient” (p. 3). Although the term Orientalists is confined to the Far East and Middle East countries yet postcolonial theory is a sign of resistance and fighting back against the stereotypical representation. So Orientalism is well applicable in the African countries as well. In this research it can be applied for tracing the response back through Achebe’s novel, Things Fall Apart, its’ Urdu and Punjabi translations.

The following English source text and its two translations (Urdu & Punjabi) were selected for data collection:

1. Source Text: Things Fall Apart by Chinua Achebe (1994)
2. Urdu Translation of Things Fall Apart by IkramUllah (1996)
3. Punjabi Translation of Things Fall Apart by Afzal Ahsan Randhawa (1986)

The following pages comprise data analysis based on the extracts taken from the original and translations of Things Fall Apart by purposive sampling in Orientalism perspective. The primary focus is on the representation of cultures such as games, food items, rituals, clothing, and musical instruments.

Extract No. 1

English Source Text

During the planting season, Okonkwo worked daily on his farms from cock-crow until the chickens went to roost. He was a very strong man and rarely felt fatigue. (Achebe, 1994, p. 13)

Target Text 1 (Urdu)

کاشت کے موسم میں اوکونکو وو روزانہ مرغ کی بانگ سے لیکر مرغیوں کے بسیرا کرنے کے وقت تک اپنے کھیتوں میں کام کرتا۔ وہ مضبوط آدمی تھا اور عموماً اسے تھکاوٹ نہیں ہوتی تھی۔

Back Translation: (During the plantation season Okonkwo daily worked in his fields from cock-crow to the time of the chickens went back to their roost. He was a strong man, and usually he did not feel fatigue.)

(Ikram Ullah, 1991, p. 23)

Target Text 2 (Punjabi)

فصل دی بیجانی دے سمے اوکانکو کُکڑ دی بانگ توں لے کے رات کُکڑ کُکڑیاں دے اپنیاں کُھڈیاں وچ جان تیک باہر کھیٹاں وچ کم کردا۔ اوہ بہت طاقت ور تگڑا آدمی سی ایس لئی اوہ تے کدے نہ تھکدا۔

Back Translation: (In the planting time Oknokwo worked out the side in the fields from the cock-crow to the time the cocks and hens went back to their roost. He was a very strong man. This is the reason that he did not feel tired.)

(Randhawa, 1986, pp. 25-26)

Description and Explanation:

The strategy of appropriating the language of the center is always employed to claim the importance of the colonized and to cut the colonizers to their size. The author with the beautiful and skillful use of the language of the British center makes an effort to de-construct the stereotypical image of brutal, savages, ill-mannered, ill-literate, barbaric, sexually exotic, sluggish, lazy and passives. The colonial literature is full of such representation of the occident. A few examples are Heart of Darkness, Jane Eyre, Robinson Crusoe, Great Expeditions and A Passage to India. The ST author tries to dismantle the false constructed image of the colonized with the representation of the hero of the novel (*Oknokwo*) a hardworking man as a counter-discourse. He displays his rights to defend his own culture and traditions. Culture and language are very tactfully used to abrogate the false portrayals of the colonizers. His forceful representation of the positive features of his nation and rejection to all the false stereotypes constructed by Europe is itself a response back.

While translating the expression the TT1 translator endeavors to remove away the false constructed illustrations of “lazy” and employs the word for word strategy to defend them in his native language. He domesticates the concept keeping in view the target readers. He tries to convey the message with the same communicative competence as the ST author applies. The above translated expression is the proof of his resistance for dismantling the image of “Lazy.” He domesticates the lexical item **“cock-crow”** as **مرغ کی بانگ** *muraghki bang* means sound of a cock which he produces to announce the dawn (*Dehvi, 1989/2000*) by his cultural knowledge. The translated word has a special cultural connotation which is non-transferable. The target reader is well aware of this connotation and needs no further explanation. The translator’s use of culturally loaded terms from his native language highlights his efforts to represent the linguistic beauty of his native language. The translator describes the masculinity

of the colonized in his native language. The expression وہ مضبوط آدمی تھا اور عموماً اسے تھکاوٹ نہیں ہوتی تھی *Woo mazboot admi thaa aur amoman usae thakawat nahi hoti the* used lexical item for “**strong man**” represents an opposite picture as is presented in the colonial texts for the colonized. In the text, it signifies that the colonized are strongly built and hardworking. With the use of his native words he, in fact, re-enforces the same resistance which the ST author applies in the source text for identity re-construction. Such representation generates the questions in the minds of the reader that how the people who are so hard working can be “Lazy and passive.”

The TT2 translator represents the colonized as hardworking people and tries to blur the negative interpretation of colonized as having parasitic tendencies by his ideology which is based on his cultural experiences. He employs the addition strategy for representation of the hero on the basis of the poetics of his native language and makes an effort to blur the picture portrayed by the Europeans. He employs the domestication strategy with the use of his culture-specific term کُکڑ دی بانگ *kukardee bang* for the expression **cock-crow** to exploring his cultural norms. The target reader is well aware of the connotation it carries, but it is a new concept for the readers of other cultures. The lexical item کھڈیاں *Khudian* for “**roost**” also depicts the beauty of marginalized language. It raises the curiosity of the reader belonging to other cultures to trace the meaning of such cultural items. The conscious/unconscious use of cultural terms is not only an ideological representation but also a response back and an attempt to represent the grandeur of the spoiled language of the colonized. He uses the lexical item بہت طاقت ور تگڑا آدمی *bohat takatwaar tagra* for a **strong man** by recalling his universe of discourse and Punjabi poetics. In the translated text it signifies the representation of the masculinity and bravery of the colonized and a response back to the stereotypical image of “feeble and passives.” His words selection gives the aroma of his conscious/unconscious effort to defend his nation and dismantle the constructed images. It is a re-enforcement of the words of the source author for the de-construction of false constructed images.

The ST author responses back to the colonizers in their language for their constructed image of colonized being lazy and sluggish by the positive representation of the hero. Although both the translations (Urdu and Punjabi) represent the same idea in their own linguistic terms but Punjabi translation seems more powerful in its cultural representation.

Extract No. 2

English Source Text

And so three goats were slaughtered and a number of **fowls**... There was ***foo-foo and yam pottage, egusi soup and bitter-leaf soup and pots and pots of palm-wine.***

(Achebe 1994, p. 165)

Target Text 1 (Urdu)

اور یوں تین بکریاں اور بہت سے مرغ ذبح کئے گئے۔۔۔۔ جس میں فوفو، بانڈی میں یکے یام، ایگوی کا شوربا، کڑوے پتوں کا شوربا اور یام کی شراب کے گھڑوں کے گھڑے تھے۔

(Back Translation: And so three goats and many **cocks** were slaughtered---- there was ***fo-fo, cooked yam, egusi soup, bitter leaf soup*** and ***innumerable pots of yam- wine were included.***)

(Ikram Ullah, 1991, p.160)

Target Text 2 (Punjabi)

ایس لئی تن بکریاں کو بیاں گئیاں تے نال بہت سارے پکھیرو وی۔ رنگ برنگے کھانیاں تے سوپ دیاں کنی **قسمان** توں لگندا جیویں اوہ کسے ویاہ دی بہت وڈی تے شاندار دعوت ہوئے۔ شراب دے بھانڈے تے گنن گوجرے ہی نہیں سن۔

Back Translation: (So, three goats along with many **birds** were slaughtered. From ***different colorful food items and many kinds of soups*** it seemed as it was a great wedding feast. The wine pots were uncountable in number.)

(Randhawa, 1986, p. 198)

Description and Explanation:

The ST author brings about another beauty of his cultural norms when *Okonkwo* invites the whole clan of his maternal relatives to a grand thanks giving feast. It also reflects the generosity and gratefulness of the people of his nation. With such representation the writer tries to show that the bond of kinship is very strong among them and they consider it a duty to help each other in the hour of need. He tries to appropriate the English language by applying un-translated words like *foo-foo* and *egusi* in his otherwise English narration. It indicates that he consciously indulges in code-switching and vernacular transcription. It is an attempt on the part of the author to present the cultural difference. He with such

representation struggles to clear the position of his nation that they are not “ill-mannered and savage”.

The TT1 translator employs both the domesticating and foreignization strategies. He domesticates the word **fowls** as مرغ *Muragh* by his cultural knowledge and experiences. The translator with the use of native language words re-enforces the identity of the hospitable colonized. He foreigners the lexical items **foo-foo and yam pottage, egusi soup** فوفو، بانڈی میں پکے یام، ایگوی کا شورپا as these food items are not the part of his culture. While translating, he leaves the reader in a confusing condition as he gives no equivalents to these Nigerian words.

The TT2 translator by his ideology and cultural background translates word “**cock**” as پکھرو *pakhero* which is the proof of the linguistic beauties of his native language and his powerful communicative competence. It gives the impression about the hospitality of the colonized which they provide to the guest. It is the re-enforcement of the source text. For making the text reader-friendly, he omits the lexical items such as **foo-foo and yam pottage, egusi soup** as these food items are not the part of the target culture and may create a problem for the reader. He simply translates them as رنگ برنگے کھانے *Rang barangae khanian* by recalling his experiences and cultural back ground knowledge which is, in fact, a re-enforcement for the source text effort. With the help of his local language, he tries to convey the message of being “civilized, well-mannered and hospitable.”

In the above expression, the ST author presents the linguistic beauties of his native language with the use of cultural specific items which have no equivalents in English or any other culture. The same strategy has been applied by the TT2 (Punjabi) translator as the Punjabi language is cultural an enriched language and the text becomes reader friendly. On the other hand, the TT1 (Urdu) translator could not find the equivalents, so he simply transliterated the cultural items and this thing takes the text from the type of a reader-friendly text.

Extract No. 3

English Source Text

He could hear in his mind's ear the **blood-stirring** and intricate rhythms of the *ekwe* and the *udu* and the *ogene*.

Target Text 1 (Urdu)

اس کے کانوں میں ایکوی، اوڈو اور اومنی کی پیچیدہ اور دل گرمانے والی دھنیں ابھرتیں

Back Translation: (In his ears the classical and heart-touching melodies of the ekwe and the udu and the ogene)

(Ikram Ullah, 1991, p.17)

Target Text 2 (Punjabi)

بن وہ اپنے دماغ دے کناں نال مٹی تے لکڑی دے ڈھول دی لہو گرم کرن، سرور لیاون والی آواز سن رہیا سی

Back Translation: (now, with his brain's ears he was listening to the rhythmic and blood-striking sounds of the mud and wooden drums.)

(Randhawa, 1986, p.16)

Description and Explanation:

The ST author struggles hard by using un-translated words of his native *Igbo* language to describe the musical sense of the people of *Igbo* land. They are great musicians. They know how to make different musical instruments. For the representation of the artistic qualities of the *Igbo's* he uses the language of the colonizers as he knows that English is the language which can bear the burden of his native language. Along with the use of English language his own ideology is represented through the use of his native language. A text is not just a string of words, but a blend of ideas and culture. Cultural specific terms are deeply enrooted in the specific background and cannot be transformed. The underlined items ekwe, udu and ogene have a specific connotation in the specific culture, and the strategy of un-translated words highlights the cultural differences and the beauty of his *Igbo* culture. The addition of local color of the native language is a response back from the author against the representation of colonizers about their imposed language (English).

In Conrad's *Heart of Darkness* (1988) the African environment is represented as inferno with mischievous sounds of animals. There is no sound of musical tunes. The colonizers claim that they introduced the musical sense to the natives but as the author makes efforts to response back through the use of his cultural musical instruments which are centuries old. The ST author's effort to dismantle

the constructed stereotypical images is reflected in the expression extracted from the source text. The author's conscious/unconscious use of words from his native *Igbo* language is an endeavor to force the Europeans to show respect to the language of the natives by exerting themselves to understand what these native words really are and in which context they are used. This is purely a postcolonial assertion of the power of the formerly colonized nations to salvage their position before the colonizers and get out of humiliating past. The author consciously/unconsciously abrogates the language of the colonizers to represent the glory of his own native language and culture. The author by introducing his native language tries hard to defend his nation which has been represented as "un-civilized" throughout the outer world by the West.

The strategy of foreignization is used for the representation of lexical items *ekwe* ایکوی, *ogene* اوجینی and *udu* اوڈو, by the TT1 author, as these concepts are purely embedded in the specific ST culture and cannot be transformed into other culture. These are musical instruments which have a special significance. The readers of other culture cannot grasp their true significance, so the translator transliterates them for describing the cultural distinctiveness. He with the use of the transliteration strategy tries to re-enforce the idea of the source text to de-construct the false images of "un-civilized" colonized.

The TT2 translator for making the text more reader-friendly domesticates the *Igbo's* musical instruments. The lexical items *Mitti taae lkari* مٹی تے لکڑی دے ڈھول *dae dhool* are purely culture embedded in the target culture. The target readers can easily grasp the connotation of these words. These lexical items reflect his ideology based on the specific universe of discourse of Punjabi language. In TT2 culture the *Ghara* which is made with special clay and the *Dholki* or *dhol* made of wood are used as musical instruments, so the translator domesticates *ekwe*, *udu* and *ogene* for better understanding of the reader while utilizing his own cultural experiences. In fact these native words are used for giving a re-enforcement to the true spirit of the source text. The frequent use of native language words by the translator removes the differences between the ST author and translator. It is the reflection of his communicative competence and the linguistic beauty of his culture. He tries to re-enforce the source text's message. The translator's use of such lexical items at conscious/unconscious is not only a response back to their ex-colonial masters, but also raises the question about the "illiterate and savage" representations of *Orients*.

The analysis of the above expressions represents that the Urdu translator finds difficulties in translating the cultural specific items so he uses the foreignization strategy and leaves up to the reader to search the meaning. Whereas, the TT2 translator free uses his linguistic background knowledge to present his own culture. His this strategy makes the text more enjoyable and easy to comprehend.

Extract No. 4

English Source Text

Go-di-di-go-go-di-go.Di-go-go-di-go. It was the *ekwe* talking to the clan...Diim! Diim! Diim! Boomed the cannon at intervals...They all wore smoked raffia skirts and their bodies were painted with chalk and charcoal. Now and again an ancestral spirit or *egwugwu* appeared from the underworld.

(Achebe 1994,
Pp.120-121)

Target Text 1 (Urdu)

گوڈی، ڈی، گوگوڈی، گو، ڈی، گوگوڈی، گو، یہ اک وی نقارہ قبیلے سے بات کر رہا تھا۔ - دھم، دھم، دھم، دھم، وقفوں سے توپ کی آواز گونج رہی تھی۔۔ نقارے پرانے طریقے کے مطابق موت کا اعلان کر رہے تھے۔ توپ اور بندوقیں چلائی گئیں۔ - وہ سب رافیا گھاس کے سیاہ گھا گھرے پہنے تھے اور ان کے جسم چاک اور کوئلے سے رنگے تھے۔ بار بار کوئی آبائی روح یا اک وگ وو زیر زمین سے نمودار ہوتی۔

Back Translation: (Go-di-di-go-go-di-go.Di-go-go-di-go. The drum was talking to the clan. Dham!Dham!Dham! The cannon's sound was echoing. The drum was announcing the death in a primitive manner. The cannon's and guns were fired. They all were wearing black dress made of raffia grass. Their bodies were colored with black chalks and coal. Time and again a primitive soul or *egwugwu* appeared from the underground)

(IkramUllah, 1991, pp. 117-118)

Target Text 2 (Punjabi)

ڈھول لگاتار وجی جا رہیا سی۔ تھوڑے تھوڑے جروں توپ وی چل رہی سی۔ موت دے ڈھول وج رہے سن، بندوقاں تے توپاں چل رہیاں سن۔ اوہناں کالے رنگ دے لمے لمے چفے پائے ہوئے تے اوہناں دیاں پنڈیاں آتے چاک کوئلے دے نقش بنے ہوئے سن۔ کدے کدار سوانگ بھری کوئی وڈکیاں دی روح زمین تھلیوں نکل آوندی۔

Back Translation: (the drum was continuously beating. The cannon were also fired frequently. The death drums were beating. The guns were fired. They

had worn **long black robes** and on their bodies they had drawn different patterns with coal. Very often, a **guised** soul of an elder came out of the earth.)

(Randhawa, 1986, pp. 149-151)

Description and Explanation:

Achebe repeatedly indulges in the abrogation when he introduces the words like Go-di-di-go-go-di-go, Di-go-go-di-go, ekwe, raffia skirt and egwugwu to represent the linguistic beauties of his native language. He uses the aboriginal words quite frequently with English and abrogates the imperial culture by bringing out the beauty of the *Igbo* culture in which its followers rush to those who lose a member of their family to console them and to pay their tribute to the dead. They all wore black *raffia* skirts and had drawn different patterns on their body all show their awareness about the ways of mourning and expressing their grief. It was century's old tradition in the *Igbo* land that the guns were fired and the drums were beaten at the death of a warrior to pay tribute to the dead one. At such death even the spirits of the departed ones also come out of the earth and say something in the praise of the dead one. When they were civilized enough to help one another in the nick of trouble, they needed not the English to come and tell them to give up their old ways and follow them blindly just because they are more powerful than the indigenous people.

A translator while translating/rewriting a text tries to capture the real spirit of the ST for the convenience of the target reader. The TT1 translator follows the same tradition. He uses the word for word strategy at the most places in the above expression but there are certain culture specific items such as Go-di-di-go-go-di-go, Di-go-go-di-go, ekwe, raffia skirt and egwugwu which he cannot translate as these are not included in his native language. So he applies the foreignization strategy for such items and preserved the identity of the original text. The raffia skirt is a specific *Igbo* cultural expression and cannot be translated in the other culture due to its specific connotation in that culture. He translates it as سیاہ گہا گہرے SiahGhagrae for the ease of the reader. The translated word is also a culture specific clothing item and the target reader can easily understand its meaning but it cannot be transformed into any other culture. In the target culture wearing a black dress is considered sadness and sorrow. The lexical choices of the translator are the reflection of his ideology and his attempt to introduce the readers of other cultures with the poetic beauty of his native language.

The TT2 translator follows the domestication strategy for the representation of the death scene. He selects very powerful words to keep alive the spirit of the ST while translating the text. His selection of words موت دے ڈھول وج رہے سن، *Moaat dae dhool waj rahae sun* reflects his communicative competence along with his cultural knowledge. The way the dead one is honored by the firing of guns and cannons is another beauty of the colonized culture. The translator in his native language re-enforces the concept. The presentation of a sense of mourning by wearing the black dress which is a sign of grief is represented with the same force of the original text. He domesticates *Raffia Skirts* as لمے لمے چنے *Lamaae lamaae chogae* for the better understanding of the target reader and the representation of the beauties of culture. Through such selected words he tries to convey the message to west against their false fantasies about the colonized as “ill-mannered and uncivilized”.

In the above discussed expression the TT1 translator again takes the help of foreignization strategy to present the cultural specific items and the concepts are left unexplained. While the TT2 Translator by utilizing his authority of a translator deletes the ambiguous structures and only translates those which are present in his linguistic back ground knowledge.

3. Conclusion

The study concludes that the by experiences of being colonized the author, and the translators have employed the same strategies (appropriation, domestication, and foreignization) for responding back to their colonial masters. The use of their native language for the representation of their culture and reconstruction of their identities is a sign of resistance against the stereotypical representation of the colonized. The author by appropriating the language of the center along with the use of his native language has made best efforts to dismantle the constructed stereotypical images of the orients. The author and the translators have used nearly the same strategies for their cultural representation. The frequent use of native language is not only a sign of resistance but a reflection of their colonial experiences. Punjabi is an earth-rooted language with an enriched culture of its own, so the Punjabi Translation seems more appropriate and near to the source text in cultural representation as compared to Urdu.

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