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Literary Globalization and the Politics and Poetics of Translations

Muhammad Safeer Awan

When you offer a translation to a nation, that nation will almost always look on the translation as an act of violence against itself. (Victor Hugo)

Since 1992, three years after the fall of the Berlin Wall, the discipline of comparative literature has been looking to renovate itself. This is presumably in response to the rising tide of multiculturalism and cultural studies. (Gayatri Spivak)

Abstract

This paper traces the essential historical and topical trajectories of comparative literature and translation studies. During the nineteenth century European imperial expansionism, comparative literature was promoted as an antidote to anti-colonial nationalism. With the rise of postcolonial studies, the purchase of comparative literary studies eclipsed and, in turn, it branched off into cultural studies, area studies, translation studies, and a half dozen other disciplines. Therefore, the politics of cultural transfer of the European mother texts to the new postcolonial markets continue unabated. Just as comparative literature was scandalously Eurocentric, contemporary translation industry is also not free from the cultural politics of writing, rewriting, production, publishing, and circulation through worldwide distribution machinery like amazon.com. Invoking Pierre Bourdieu's notions of cultural grid and cultural capital, this paper calls for the urgent need to challenge the current trends and proposes alternative investment to secure and disseminate the cultural capital of postcolonial societies in a more egalitarian global setting.

Keywords: politics of translations; comparative literature; cultural grid; cultural capital; globalization and literature.

In 'Third-World Literature in the Era of Multinational Capitalism', Fredric Jameson sets out to evolve what he calls "a cognitive theory of third world literature" (1986: 88). Based as it is on his highly selective knowledge of the 'Third World' literature produced only in the languages of the metropolitan centers, especially English, he has been challenged by

none other than his Marxist comrade Aijaz Ahmad in a powerful rejoinder: “Jameson’s Rhetoric of Otherness and the “National Allegory”, where he exposes Jameson’s selective amnesia or deliberate politics, and laments that his knowledge of the ‘Third World’ (Ahmad accepts this term only grudgingly) literatures is scanty at best as it is based on information about certain writers who became publishing success in the western metropolises. A case in point is Salman Rushdie whose *Midnight’s Children* was valorized by *The New York Times* as “a Continent finding its voice”, “as if one has no voice if one does not speak English” (Ahmad 1987: 5).

I have recalled this debate between two Marxist-literary intellectuals to make the observation that, like many notions and practices (political/economic/technological), translation industry too is overwhelmingly conditioned, if not wholly determined, by the economic forces and cultural politics since, mostly, the European and American texts are transferred to the languages of the ‘Third World’ for popular consumption. As a result, the Western scholars as well as general public remain ignorant of the literary traditions that have been producing books in such diverse languages as Urdu, Sanskrit, Gujrati, Punjabi, Telegu, Bengali, Tamil, Marathi and many more, in the Subcontinent alone. There is no dearth of good books written by many African, Latin American, South Asian and South-East Asian authors, some available in English as originally written in English, but most remain in cultural obscurity for the Western readers and scholars since they have never been translated. If they are made available to the Western academy and incorporated in the relevant national curricula, it is possible that they may prove an antidote to the prevailing xenophobia in many European societies, and ethnocentricity and cultural myopia in the humanities departments in the US, in particular. The few who write in English are often elevated, as Ahmad exposes, to the status of “representative” – of a race, a continent, a civilization, even the “third-world literature” (1987: 5).

Eurocentricity of Comparative Literature

Translation industry as a global business and the translation studies as an academic discipline are interlinked as they emerged out of the ashes of comparative literature that was once the most prestigious literary occupation with high aims and hopes. Goethe’s famous coinage, *weltliteratur*, expressed the European cultural idealism and optimism as envisioned in the Enlightenment project. But since comparative literature remained Eurocentric during the high time of the imperial project, it lost its aura as postcolonial intelligentsia shifted the literary gaze to more immediate concerns in the post-imperial age. During the nineteenth century, comparative literature assumed the universality of human

nature derived from the colonizing/civilizing mission inspired by the Enlightenment philosophy of many eighteenth century thinkers. However, this ‘universalism’ (actually Eurocentrism) was rejected due to, firstly, the influence of anti-imperial ideologies; secondly, a scepticism of all master narratives, and, thirdly, the rejection of absolutist thinking, giving way to cultural relativism. So much so that in 2003 Gayatri Spivak pronounced the death of comparative literature, at least in its old classical form, in her book *Death of a Discipline*. What might be the possible reasons to write an obituary of this once idealistic discipline?

It can be argued that the rise of postcolonial studies and area studies eclipsed comparative literary studies. However, it paved the way for cultural studies in general and translation studies in particular. Of course, this proposition is debatable. But in my analysis, due to the demands of multi-lingual proficiency involved in the practice of comparative literature, it was unsustainable from the outset. However, due to the romantic idealism and humanism of scholars like Goethe, Schiller and Arnold, it started with high ambitions, riding on the slogans of universal human nature and universal ‘brotherhood’, derived mainly from the Western literary canon, especially the work of William Shakespeare who was placed at the centre of that canon, according to Harold Bloom. But linguistic demands alone were not responsible for the gradual eclipsing of the discipline. There were other more powerful forces at work, globally, as Spivak informs:

Area Studies were established to secure U.S. power in the Cold War. Comparative Literature was a result of European intellectuals fleeing “totalitarian” regimes. Cultural and Postcolonial Studies relate to the 500 percent increase in Asian immigration in the wake of Lyndon Johnson’s reform of the Immigration Act of 1965. Whatever our view of what we do, we are made by the forces of people moving about the world (2003: 3).

The nineteenth century was marked by European imperial expansionism and the beginning of anti-colonial movements in many colonized countries. Since cultural imperialism goes hand in hand with territorial occupation, comparative literature seems to have emerged, during this time as an antidote to the anti-colonial resistance of nationalist forces. France as an imperial power was also concerned about long term planning to change the cultural map of the colonized people in its North African colonies. Therefore, the project of comparative literature suited its imperial ambitions. In the heyday of colonialism and cultural imperialism, the French comparative model dominated the European cultural landscape. Since World War II, the United States of America gained global political and economic

ascendancy, leading to its international cultural dominance as well. Before we proceed further, it is pertinent to outline the relative merits of the three schools of comparative literary studies, that is, French, German, and American (See Bassnett 1993).

The French comparative literature model was concerned with

- (1) The study of cultural transfer, with France always as either giver or receiver.
- (2) defining and training 'national characteristics'
- (3) Binary relationship between the colonized people and their national texts with France as the center of this binary

On the contrary Germany till then had no colonial ambitions and it had no colonized dominions overseas. Therefore, the model of comparative literature that was formed there was based on the idealism of Goethe's perspective of *weltliteratur*. It was based on

- (i) a comparative study of literary history
- (ii) Translation as fundamental area of comparative enquiry.
- (iii) Comparative study of folklore and poetry.

It is obvious that the German model was less nationalistic as it also emphasized the inclusion of folklore and translation studies. On the other hand, comparative literature during the 19th century was author-centered, therefore oral literature, anonymous literature, folk literature were outlawed (Bassnett 1993). All forms of oral culture were generally regarded as being of lower status. In the western tradition, generally, written epics were considered superior to oral literature. Therefore, those cultures which had no epic and which saw the lyric as the highest form of poetry were also not considered worthy of study. French Model is linguistic, structural, and binaristic. The fallacy of such an approach is quite obvious. Language and culture are inextricably linked. Therefore, a view that sees linguistic boundaries as the principle line to draw for establishing a basis for the study of comparative literature is bound to fail. Rene' Wellek in 'The Crisis of Comparative Literature' blames the French School for the uncertainty in comparative literature:

All these floundering are only possible because Van Tieghem, his precursors and followers conceive of literature study in terms of 19th century positivistic factualism as a study of sources and influences. They have accumulated an enormous mass of parallels, similarities and sometimes identities, but they have rarely axed what these relationships

are supposed to show except possibly the fact of one writer's knowledge and reading of another writer. (Wellek 1963: 61)

In 1877, Hugo de Lomnitz proposed a new model that seemed quite progressive for its times. He proposed that any model of comparative literary studies should include:

- (1) reevaluation of literary history (not as a handmaiden' of political history or philosophy)
- (2) a reevaluation of translation as an art.
- (3) a belief in multilingualism.

Seeing the American model below, it seems de Lomnitz was prophetic in proposing such a model as early as in 1877.

American School / Model

The American comparative model seems to have benefitted from the limits of the French as well as the progressivism of the German model. In 1961, Henry Remak gave a few suggestions that became the basis of the American school of comparative literature. (see Behdad & Thomas 2011; Bassnett 1993: 31-37; Guillen 1993)

- ahistorical approach / non-generic.
- descriptive and synchronic
- apolitical – this process of the depoliticization of comparative literature is the hallmark of the American school.
- Great Books series
- importance of psychology, anthropology, linguistic, social sciences, religion and arts in the study of literature.- ‘melting theory’ of comparative literature.

Since many writers from East Europe, some of whom were associated with the Prague Linguistic Circle, fled to the USA during and after World War II, and found comfortable academic positions in the US universities, paved the way for a new literary/critical movement, that is, New Criticism. The American school of comparative literature was influenced by the basic tenets of this new movement that spread across the Atlantic where, embraced by F.R. Leavis and I.A. Richards in Great Britain, it was practised as Practical Criticism. The American model advocates multicultural comparisons and transcends the French approach of focusing on national literatures alone. According to that any work of

art can be compared to another, may it be from an altogether different culture. Correspondingly, ‘rapprochement’ method is employed as the technique of comparative analysis; it is defined by Alfred Owen Aldridge as “The process consists in pointing out analogies, similarities and differences, or common elements of any kind in two or more literary works selected because in some way they are artistically akin” (1986: 45). It means that comparison should be done on horizontal axis, that is, between the equals.

Comparative Literature Paving the Way for Translation Studies

The strength of both German and American models of comparative literary studies is that they advocated inter-cultural translations and their critical studies. Comparative literature was deemed too idealistic mainly because of the linguistic demands and the absence of large number of multilingual scholars. But if translations are done more cross-culturally and cross-linguistically, we can hope for the rise of a new global comparative literature that may be less politicized than area studies, globalization studies, and cultural studies. (At the same time, however, one may not forget that even translation industry and translation studies are not free from politics as they are tied to the more mundane affairs of economy, owing to their potential of earning foreign exchange). Therefore, even if classical, Eurocentric comparative literature might be dead or dying, a more globalized, more inclusive discipline can be shaped “whose hallmark remains a care for language and idiom” (Spivak 2003: 5). But the question is can translation studies, along with cultural studies and now globalization studies acquire and fulfil the functions and uses of comparative literary studies? I believe they can only complement but not replace it. Let us explore the possibilities of this ambition and what role translation studies centres can play in its realization.

Translations and Cultural Transfer

Etymologically, the term ‘translation’ contains an array of meanings. *The Oxford English Dictionary* (1971) lists the following meanings of the verb ‘translate’: (a) to bear, to convey or remove from one person, place or condition to another; to transfer, transport (b) to remove the dead body or remains of a saint, or, by extension a hero or great man, from one place to another (c) to carry or convey to heaven without death (d) to remove the seat of (a disease) from one person or a part of the body, to another (e) to turn from one language to another (f) to express in other words, to paraphrase. The Sanskrit word for translation, *anuvad*, means ‘saying after or again, repeating by way of explanation, explanatory repetition or reiteration with corroboration or illustration, explanatory reference to anything already said’ (Monier-Williams 1997: 38). Unlike the temporal sense

of the Sanskrit term, the Western spatial sense of translation emphasizes the crossing of cultural/linguistic boundaries and appropriating the other—domesticating the signs and texts of the foreign culture—is one of the many forms in which cultural imperialism manifests itself. Andre Lefevere (1999: 76) argues that Western cultures have constructed non-Western cultures by translating them into Western categories, a process that distorts and falsifies the signs and texts of those who are at the receiving end of this cultural transfer. The relationship of a translator with the language and culture of the text under translation is likely to influence the outcome of the translation. In postcolonial translation studies, it is believed that politics play a significant role in translations. In this regard, the infamous remarks of Edward Fitzgerald, the translator of Omar Khayyam’s *Rubaiyat*, written in a letter to his friend E.B. Cowell in 1857, are often quoted: “It is an amusement for me to take what Liberties I like with these Persians, who (as I think) are not Poets enough to frighten one from such excursions, and who really do want a little Art to shape them.” (quoted in Bassnett 1991). It means that the translation done by a colonial writer, with the expressed aim of ‘improving’ and appropriating a source text is more problematic as it serves the purpose of depriving the other of its “uncanniness” (Bhabha 1994) and inscribing its texts with familiar signs. Like any other mode of knowledge production, the practice of translation operates within the power/knowledge framework. As a process of inter-cultural transfer it can be highly manipulative, and, therefore, it is impossible to imagine that a relationship of equality may exist between texts and their authors or between larger systems of culture, since politics and economics are integral part of the cultural production and its dissemination.

Cultural Grid and Cultural Capital

All works of culture exist on what Pierre Bourdieu (1994) calls textual grid and cultural capital. Cultural capital can be loosely defined as social assets like education and intellectual growth that contribute to the social mobility of an individual. Susan Bassnett in her article ‘Culture and Translation’ (2007) discusses this issue with reference to Turkey’s post-war reforms. When Turkey’s reformist president, Kemal Ataturk, wanted to transform the ideological/cultural moorings of his country he set upon an ambitious plan to get major European writers translated into the Turkish language to make them commonly available to the Turkish public. In this way, the cultural capital of Europe contributed in the state-sponsored secularization drive in Turkey. Writers like Homer, Virgil, Dante, Shakespeare, Milton belong to the cultural capital of the West that is formed by Biblical and Greco-Roman worldviews. Transferring one cultural capital into another through translations has massive implications for the education and cultural transformation of a people. Similarly, various literary traditions belong to their respective textual grids. For example, most of the European languages and literatures share a common history, and are derived from almost the same sources like myths, folklore, and Christianity. In the same way, Chinese and Japanese exist on the same textual grid that is inspired by Confucianism and Buddhism.

Textual grids “pre-exist language(s). These grids are man-made, historical, contingent constructs; they are by no means eternal” (Bassnett and Lefevere, 1998:5). The postmodernist view of translation is determined by its notion that language constitutes reality, or in post-structuralist terms, all reality is linguistic. There is no denying that all languages and therefore all cultures are interlinked. One may say that the world is textual as well as intertextual. As Octavio Paz claims, the world is

translations of translations of translations. Each text is unique, yet at the same time it is the translation of another text. No text can be completely original because language itself, in its very essence, is already a translation – first from the nonverbal world, and then, because each sign and each phrase is a translation of another sign, another phrase (Paz 1992: 154).

A national literature evolves not only within cultural confines of a nation, but also as a result of textual exchange and cultural interactions across geographical boundaries. The process of exchange involves a lot of mediation. Writers, publishers, translators, and critics all contribute to the transliterary relations. The role of the translators in this dynamic is central. In Walter Benjamin’s view translations *alter the original* and contribute to the continuity of tradition. “Since a translation comes later than the original, and since the important works of world literature never find their chosen translators at the time of their origin, their translation marks their stage of continued life.” (Benjamin 1968: in Venuti 2000). Translations are essential elements in the unification, expansion, and solidification of global literary space. Translation “entails trading between cultures, between different ways of imagining the world, involving both diachronic shifts and delicate synchronic adjustments” (Neill 2000, p. 400).

Politics to Poetics of Translation

Politics is embedded in the process of translation, but the poetics of translation involves even more subtle issues since it is a matter of cultural transfer, and linguistic transformation. For example, as Shamsur Rehman Farooqi writes, if a translator translates following lines of W.H. Auden ‘In the nightmare of Dark/All the dogs of Europe bark’, into a language in which the dog as a symbol and metaphor does not carry the same symbolic meanings as in the European languages, a meaningful translation for the target audience would be impossible. The translator may face a number of problems: (a) ‘dog’ may stand for innocence and may be even sacred in one culture but may stand for violence and bloodshed in the other; (b) to overcome this difficulty, if the translator replaces it with some other animal that stands for violence in his own culture (lion, for instance) he would have to replace ‘bark’ as well since lions do not bark. But more than that, in Europe lions are not as common as dogs. Therefore, the “lions of Europe”, in place of “dogs of Europe” would be meaningless. It means that if literal translation is a mistranslation, even the

transfer of one type of metaphor into another linguistic structure may prove equally problematic. It demands extensive notes not only on lexical, semantic, syntactic items but also on expressive literary devices. To minimize these problems it is perhaps best to do “interactive translation”, that is, when the original writer and the translator may exchange notes on translating texts as much as possible. It minimizes the chance of mistranslations in terms of transferring the cultural capital of mother text to the daughter text. A related practice is “collective/group translation” where a group of linguists and experts in cultures may coordinate to achieve as much fidelity to the mother text as possible. But this is demanding in terms of resources as well. Only organizations like Pakistan Academy of Letters (as Sahitya Akademi in case of India), and National Language Authority may have the means and the expertise to carry out such projects under the supervision of one general editor to achieve uniformity in translation. One interesting phenomenon visible in the postcolonial creative writings, especially fiction, is the various language strategies: writers use words and phrases from the local/regional languages without bothering to translate them in the text. In a similar way, in inter-cultural and intra-cultural translations, too, certain words, terms and phrases from the mother texts, with culture-specific connotations (such as terms for kinship, cuisine, interjections, etc.), can be retained. In this way, over time, a corpus of such “foreign words and phrases” would develop that may enrich the receptor language. As we know, for example, Rudyard Kipling used more than 400 words in his Indian fiction and many of them have been adopted in the Oxford English Dictionary.

A third type of translation practice may be referred to as “intra-national languages translation.” A national investment in translations from regional languages to national lingua franca(s) and vice versa would pave the way for national integration via the praxis of mosaic multiculturalism, if not a national melting pot of cultures. Here I am talking of a different kind of translation practice than the one discussed so far. It requires altogether different theoretical approach(es) than in inter-cultural translations: from the dominant western texts to the languages of cultural margins which often work to domesticate the texts of the cultural others. In Pakistan, intra-national language translations are done under the auspices of Pakistan Academy of Letters that publishes *Pakistani Literature*, a journal that often publishes below the standard translations from Pashto, Sindhi, Baluchi, Saraiki and other regional languages.

Keeping in view these issues of the politics and poetics of translation studies, the question is, is it possible at all to avoid the pitfalls involved in the translations and their study? In my view there is a way out. In his book, *The Western Canon* (1994), Harold Bloom has advocated the expansion of the literary canon; instead of dismissing it altogether, it is for the profit of all concerned to expand it on more democratic lines. The canon of Great Books series that mostly consists of ‘Dead White European Males’ (DWEMs), at present, must be enriched through incorporations from many more cultural sources. He has set a certain criterion of inclusion in the canon:

1. Aesthetic value of the work

2. Strangeness/sublimity/defamiliarisation
3. Representative nature of the work
4. Originality

If this criterion is adopted, it can be hoped that cross-cultural translations are to be done in a more representative fashion, and literatures even of the micro states, existing in cultural obscurity may also be brought to the limelight. This is vital since there is no denying the fact that translation studies, along with the discipline of comparative literature, have immense potential to promote multiculturalism, help in creating inter-cultural understanding and minimizing risks of conflict and clash of civilizations. The realization of this ideal, however, is possible only when there will be a close nexus between the academia and the media, that is, translation studies centers, publishers, promoters, and distributors, all collaborate for this cultural praxis. In this regard the role of the media to promote the introduction and dissemination of translated works to the public at large can play a key role.

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Rise and Fall of Arabic Loan Phonemes in Urdu

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Abstract

*(Standard) Arabic has diachronically had strong linguistic influence on Urdu, even at the phonemic level, since 13th c with the early development of the latter. Most borrowed phonemes are neutralised (lose phonetic value), but some still function. Those functioning are nativised both by substituting for native phonemes in native words ('native' = of Sanskrit, Prakrit or Hindi origin) and by creating new words; substitution is more frequent. Arabic voiceless velar fricative /x/ substitutes for various native phonemes i.e. voiceless velar stop /k/, aspirated voiceless velar stop /k^h/ and palatal fricative /ʃ/ e.g. *ʃaak^h* 'branch' becomes *ʃaax¹*, thus /k^h/ → /x/. Shapiro (2003) claims that the substitution is associated with hypercorrect pronunciation, though his observation is restricted to Hindi. Hindi and Urdu are considered same language by many linguists, some syntactic, morphological and phonological differences however do occur. In Urdu, it is not merely hypercorrection. Some Arabic phonemes i.e. the velar fricatives /x/, /ɣ/ and the voiceless uvular stop /q/, taking the status of native phonemes, create new words e.g. *pəʔaaxa* 'firecracker'. Their role is distinctive and goes beyond a simple change of sounds.*

*In a further development, some of the loan phonemes now show a reversal e.g. /x/ → /k^h/. The loan fricatives /x/, /ɣ/ and the uvular stop /q/ are replaced with the native velar stops /k^h/, /g/ and /k/. 1) Although they initially substituted for the velar stops in the native words, *ʃaak^h* is again becoming frequent; 2) The Arabic loanwords the phonemes originally belong to are also replaced e.g. *xali* 'empty' becomes *k^hali*. This rise and fall of Arabic phonemes Urdu is the focus of this paper. Wohlin (2010) notes similar reversal in the Indo-European and Germanic languages e.g. from plosives to fricatives to plosives again; it is caused by the geographical spread of humans and then turning back to the original areas. Although the reversal of Arabic sounds shows some differences, its data generally support*

¹. Data taken from general public talks in Karachi and TV shows

Wohlin's claim. A shifting back to native velar stops from fricatives occurs, but it also shows aspiration in the voiceless stop i.e. $x \rightarrow k^h$.

Introduction

Although some Arabic phonemes are neutralised, and they lose their phonetic value, many others act like native phonemes and are commonly used in native Urdu words e.g. *tərxa* ‘reject humbly’ instead of *tərka*. The recent data nevertheless show that some of them are substituted by native sounds. Thus, there appears to be a rise and fall of Arabic loan phonemes, which is the focus of this paper. The rise of Arabic phonemes means they act as if they were the original native sounds. Some Arabic loan phonemes substitute for native Urdu phonemes, e.g. the Sanskrit origin word *śaak^h* ‘branch’ becomes *śaax* in Urdu. The aspirated velar stop is thus substituted by the velar fricative i.e. $/k^h/ \rightarrow /x/$. Shapiro (2003, p. 261) claims that it is hypercorrect pronunciation. But his observation is restricted to Hindi. Although Hindi and Urdu are both treated as the same language by linguists, some lexical, syntactic, morphological and phonemic differences however exist. Looking at this view, *śaak^h* becoming *śaax* does not seem to be merely hypercorrect pronunciation. Both voiceless and voiced velar fricatives $/x/$ and $/ɣ/$ in fact take the status of normal Urdu phonemes and function the same as original native phonemes. They do not merely cause the substitution but also the creation of new lexical items e.g. *pəṭaaxa* ‘firecracker’. Thus, their role is distinctive and need to be seen deeply.

Further, in recent years after the rapid growth of electronic media in the Indian subcontinent, it is observed that some loan phonemes sometimes undergo a reverse process. Although on rare occasions, words like *xali* ‘empty’ are pronounced as *k^hali*. This is a reverse process $/x/ \rightarrow /k^h/$, however it may be small. The possibility may well be seen that *k^hali* existed all along, but was restricted to certain regional/social varieties, and is now being used more widely. In such a case, the variation between $/x/$ and $/k^h/$ from the start cannot be denied.

However, certain other examples show that a process of reversal of sounds is going on. Phonetic reversal is the process of reversing the phonemes of a word. Wohlin (2010, p. 38) notes this in Indo-European and Germanic languages, from plosives to fricatives to plosives again.

Substitution and Creation Processes

The substitution and creation as well as the reversal are interesting and are a contrast to each other, and therefore some discussion is necessary. Consider the process in the table below:

Table 1. Substitution of Native Phonemes by Arabic Phonemes

Change	Example	Word origin	Word used in Urdu
1. k → x	śalaka	Sanskrit	səlaax ‘rod / iron bar’ (N)
2. k → x	ṭṭṭṭkrəka	Sanskrit	ṭəxna ‘ankle’ (N)
3. k ^h → x	śaak ^h	Sanskrit (via) Persian	śaax ‘branch’ (N)
4. k → x	bətək	(via Persian)	bətəx ‘duck/swan’ (N)
5. k → x	ṭərka	Hindi	ṭərxā ‘reject humbly’ (V)
6. k → x	ṭṭṭṭkari	Hindi	ṭṭṭṭxari ‘clacking of tongue’ (N)
7. /x/	pəṭaaxa	Urdu	pəṭaaxa ‘firecracker’(N)
8. k → x	ṭṭṭṭəkni	Hindi	ṭṭṭṭəxni ‘bolt to lock the door’ (N)
9. k → x	ṭṭṭṭək	Hindi	ṭṭṭṭəx ‘crackle’ (V)
10. k → x	pəṭək	Hindi	pəṭəx ‘throw down violently’ (V)
11. ʃ → x	śoʃk	Sanskrit/ Ostai?	xoʃk ‘dry’(A)
12. k → q	kəla*	Sanskrit	qəlabaaaz ‘Juggler’ (N)
13. none	ḍaak	Prakrit	ḍaak ‘mail’ (N)
14. none	kəsək	Prakrit	kəsək ‘pain or anxiety’ (N)
15. none	laak ^h	Prakrit	laak ^h ‘100,000’(N)

* Hindi word *kəla* is used in Urdu only with Persian suffix *baaz*.

The sound changes are historical and mostly occur in nouns and then in base verbs and adjectives. Although there are other changes also, one is stable i.e. velar stop /k/ or sometimes, aspirated velar stop /k^h/ is substituted by velar fricative /x/. It remains consistent on the same pattern. In some rare examples, post-alveolar fricative /ʃ/ is also substituted by velar fricative /x/ i.e. ʃ → x (11) or by alveolar fricative ʃ → s (1). Various other changes do not seem to show a general rule because the changes are not with relevance to, or affected by, the neighbouring segments. Sometimes, there are also alternations of vowels along with the substitution of consonants but none are consistent, which may be called the cause of the native-loan sound swap. The only morphemes consistently appearing in some cases are *tʃəʈ* / *pəʈ* at the prefix position in Hindi origin words (8-10).

The velar fricative /x/ also appears word initially, e.g. *xəʈra* ‘danger’ and word medially e.g. *saaxʈ* ‘structure’, but it is no more than loan phonology from Persian and Arabic. However, its word final appearance in the native words, e.g. *ʃaax* shows the substitution. The change /k/ (or /k^h/) → /x/ generally takes place in most cases (1-10), but in many others (12-14) it does not. Then, what is the cause of this variation and deviation from a pattern emerging? A closer look reveals that the substitution occurs, if the origin of the word is Hindi or Sanskrit. It does not occur, if a word is from Prakrit, which is however a vernacular dialect of Sanskrit². This also shows that the change is not consistent.

Thus, the origin of a word does not affect the substitution process much. A few words seem to have entered Urdu via Persian, i.e. Sanskrit → Persian → Urdu, but the changes are the same, e.g. *ʃaax* (3) and *səʈaax* (1). This is interesting, as Sanskrit words entered Urdu either directly or via Hindi. It may be claimed that the one in (3) is a simple loan from Persian, or from Arabic via Persian, but the other in (1) shows substitution of /k/ by /x/ in the native words.

There is no transformation of sounds except for a few, e.g. *bəʈək* → *bəʈəx* ‘duck / swan’ in (4). The example exhibits two contrasting processes. The Arabic emphatic dental /ḥ/ is substituted by the Urdu dental /ʈ/ word medially. Although it is an Urdu sound, the velar stop /k/ is also substituted by the loan velar fricative /x/. Similar changes are also noteworthy in (11), in which /x/ substitutes for the native post-alveolar fricative /ʃ/ i.e. *ʃuʃk* → *xuʃk* ‘dry’, this time, but the velar stop remains unchanged. Moreover, /ʃ/ is

². A dictionary produced by CRULP (Centre for Research in Urdu Language Processing)

substituted by /x/ word initially but is retained word medially. However, such contrasting processes are rarely seen.

Some words, e.g. *qələbaaz* ‘Juggler’ (12), show phonological shuffling, while also showing a mixture of morpho-phonemic processes. Their examples are however rare. The base word *qəla* ‘trick’ is a phonological reshaping of Sanskrit *kəla*. Although both *qəla* and *kəla* are obsolete, the derivation *qələbaaz* is commonly used. It shows the substitution of native velar stop /k/ by the Arabic uvular stop /q/, but also shows lexical creation by a suffix *-baaz* (from Persian *baaxtən*), which is nevertheless not the point of discussion at this stage. Like various other examples, no specific rule can be derived here.

Shapiro (2003, p. 261), terms the substitution process hypercorrect pronunciations. However, he does not discuss in detail and only notes that in some instances they “are heard in which Hindi words are pronounced with loan phonemes, as though the items were foreign borrowings e.g. *fır* ‘then’ instead of *phir*.”

Urdu perspective is quite different from this. Arabic /q/, /x/ and /ɣ/ may originally be loans. Nevertheless, they are part of the Urdu phonetic inventory, whether or not they are present in Hindi. This is evident in some words, e.g. *pətaaxa* ‘firecracker’ (7). The example shows that two contrasting sounds i.e. the native retroflex stop /t/ and the loan velar fricative /x/ create a new lexical item. However, the creation is not on a large scale. It is even less by /x/ and /t/, but more by the velar fricative /ɣ/ in association with the native retroflex stops /t/, /d/ and /ʈ/:

Word	Origin	Use in Urdu
1a. <i>ɣətɣət</i>	(Urdu)	<i>ɣətɣət</i> ‘successive gulps’ (N)
b. <i>ɣorraħət</i>	(Urdu)	<i>ɣorraħət</i> ‘roar’ (N)
c. <i>ɣətəp</i>	(Urdu)	<i>ɣətəp</i> ‘a sound due to drowning/sinking’ (N)
d. <i>ɣondə</i>	(Sanskrit ???) ³	<i>ɣondə</i> ‘scoundrel’ (N)

³. This is according to CRULP’s spelling. I assume, /ɣ / must be either /g/ or /k/ here, as /ɣ / is not a Sanskrit sound. If this is the case, it must be a native Urdu word, I have pointed out this to CRULP. If the sound is really /ɣ /, the word must be a lexical creation within Urdu.

All creations by the combination are nouns. Although the number of creations by each retroflex individually may be very small, the loan fricative actively participates in the creation. It always appears word initially. Most formations are with /t/, but there are also examples with flap /ɾ/ e.g. *ɾəɾəp* ‘a sound made by drowning/sinking’ (1c). The formation by /ɣ/ and /d/ in *ɣonda* ‘scoundrel’ (1d) is doubtful, whether it is a creation or a substitution. The expression of a distinctive meaning in this creation is rare, but most creations contain similar semantics and refer to the names of a specific sound e.g. *ɾətɾət* ‘successive gulps’ or the factors producing the sounds e.g. *pəɾtaaxa* ‘cracker’.

The examples illustrate that some Arabic loan phonemes do exist and function like normal native phonemes in the Urdu phonetic inventory. However, the substitution of native phonemes is far more frequent than the creation of new words. In either case, the loan phonemes do exist.

Although Urdu and Hindi are considered to be the same language by linguists, they exhibit lexical, morphological and phonemic differences. Hindi is highly Sanskritised, and Arabic phonemes in a large number of loans are replaced by native Hindi phonemes. So, words like *ɣolaam* ‘slave’ and *xad̪im* ‘servant’ are used as *golaam* and *kʰad̪im*. Therefore, from Hindi perspective, Shapiro (2003, p. 261) may be right in his argument, as the loan phonemes are not used even in Arabic loans. But the phonemes are part of the Urdu phonetic inventory. They are commonly used. They not only substitute for native phonemes in native words but also create new lexical items. It is not merely hypercorrect pronunciation, but a higher function instead. It should be termed a diachronic renovation of Urdu lexicon.

However, in recent years, some surprising observations reveal that there is a reversal of the loan phonemes, although on a very small scale. Arabic loan sounds i.e. /q/, /x/ and /ɣ/ are substituted by the native sounds /k/, /kʰ/ and /g/ even in Arabic loanwords. The loans, e.g. *xaali* ‘empty’ are pronounced as *kʰali*. This is interesting and does require attention, because this is in sharp contrast to what we have noted, namely, that Arabic sounds entered the Urdu phonetic inventory as a result of diachronic process.

Reversal of Arabic Phonemes: q/k, x/kʰ and ɣ/g

Generally, Urdu tends to accommodate loanwords, following some adaptation rules like other recipient languages. The heavy influx of some loan types has caused the Arabic phonemes, e.g. /q/, /x/ and /ɣ/, to enter the Urdu phonetic inventory. However, as noted in

recent years, people not much literate are confused when using /k/, /k^h/ and /g/ for /q/, /x/ and /ɣ/ respectively and cannot differentiate between them. There may be some other factors, but they are particularly influenced by a flood of Indian movies and TV serials. People's confusion between uvular and velar stops /q/ and /k/ seems very easy. Although different from each other, both the sounds are very close in their place of articulation. There is also a reversal of the velar fricatives /x/ and /ɣ/. They seem to not only be substituted by the native velar stops /k/, /k^h/ and /g/ in the native words they entered initially but also in the Arabic loans they originally belong to. Consider the table illustrating some examples:

Table 2. Reversal of Arabic Loan Phonemes

Sound Change	Word Origin	Urdu Adaptation	Glossary
1. q → k	qaat̪ɪl (N) (Arabic)	kaat̪ɪl	killer
2. q → k	məqsəd̪ (N) (Arabic)	məksəd̪	aim
3. q → k	rɪzq (N) (Arabic)	rɪzk	subsistence
4. x → k ^h	tʃəʔəx (V) (Native)	tʃəʔək ^h	crackle
5. x → k ^h	xali (A) (Arabic)	k ^h ali	empty
6. ɣ → g	ɣəʔɣəʔ (N) (Native)	gəʔgəʔ	gulps
7. ɣ → g	ɣolaam (N) (Arabic)	golaam	servant

Note the three nouns (1-3) showing /q/ → /k/. There is no difference in the appearance of /q/ whether word initially, medially or finally. Although their place of articulation is different, the two sounds are close to each other, and so some people are confused by them. The words, e.g. *qaat̪ɪl* 'killer', are pronounced with /k/ as *kaat̪ɪl*.

The case of /ɣ/ and /x/ is important, as they previously substituted for native phonemes and on a certain scale are also used along with native Urdu phoneme in newly created lexical items. Unlike the case of their entrance, there is no difference in their appearance in any position, for the reversal. Voiceless velar fricative /x/ is particularly notable. It diachronically substituted for the native velar stop /k/ in some native words, as in *tʃəʔəx* 'crackle' (9) in Table 2. In some words, it also replaced /k^h/ and /ʃ/. However, in

the reverse process, it is now exchanged with the native aspirated voiceless stop /k^h/ only, as in (4) Table 5. Moreover, /x/ is replaced by /k^h/ even in the Arabic loans e.g. (5), which is however a natural process. The voiced velar fricative /ɣ/ is a little different. It diachronically created some words e.g. *ɣə tɣə t* ‘successive gulps’, as in (10). However, the same words are now pronounced with voiced velar stop /g/ as in *gə t gə t*. Moreover, Arabic loans are also used with /g/ as *golaam* ‘servant’ (7) in Table 2.

It is often observed in the conversation of some people on TV street shows. It is also noted in the communication between my wife and daughter of 14. There is nevertheless no evidence available in literature, as the reversal is not on a large scale. Note that the Arabic phonemes are confused with the native ones, and their reversal from Urdu is noteworthy.

Wohlin (2010, p. 38) notes a similar reversal of sounds in the Indo-European and Germanic languages, e.g. from plosives to fricatives to plosives again. He states that a difference of phonemes for the same words between neighbouring ethnic groups could be interpreted as a manifestation of a polarizing force, whose counter force is the reciprocal loans. He terms counter force “the self-preservation” of a language and sees a historical correlation between the development of phonemes and the social divergence-convergence. The geographical spread of humans happens together with the spread of phonemes from plosives to fricatives, voiceless or front phonemes, which then turn to the original phonemes, when some groups turn back towards the areas of their language. Citing Grimm’s⁴ (1827) and Verner’s⁵ (1875) laws, he states that linguists talk about the circular pathway in the displacement from plosives to fricatives to plosives again in the development of Indo-European → Germanic languages; perhaps this is just one example of how more original forms of words may reappear.

⁴. A sound law, first formulated by German philologist Jakob Grimm in 1827, relating German consonants in other Indo-European languages. It states a chain reaction: aspirated voiced stops become regular voiced stops, voiced stops in turn become voiceless stops, and voiceless stops become fricatives.

⁵. Karl Verner (1875), Danish philologist, explained a category of seeming exceptions to Grimm's Law and observed that voiceless fricatives in Germanic became voiced if the preceding syllable was unstressed.

Of the two possible causes, Wohlin (2010, p. 38) points out, i.e. the neighbouring communities and historical development, the former (via electronic media) seems to influence the reversal of the Arabic loan phonemes in Urdu. However, the extent of the sound shift that he sees in the Indo-European and Germanic language families cannot be observed here. It is limited to a few specific cases and the shifting back is also not the same, as shown below:

Loan	Example		Reversal Example	Glossary
2a. k → x (Substitution)	tʃətək / tʃətəx	x →	k ^h tʃətək ^h	crackle
b. → ɣ (Creation)	ɣətɣət	ɣ →	gətgət	successive gulps
c. k → q (Substitution)	qələbaaz	q → k	kələbaz	‘Juglar’

There is some difference in shifting back shown in (2a), although (2a-2b) seem the same. The loan voiceless velar fricative /x/ substituted for the native voiceless velar stop /k/ in the past generally but the shift back shows its substitution by the aspirated voiceless velar stop /k^h/. Therefore, there is an obvious divergence in the reversal process. Secondly, the voiced velar fricative /ɣ/ created some lexical items but is replaced by the native voiced velar stop /g/ in the same words, as in (2b) and in Table 2. But, this may be expected as a natural process. Similar to this, (2c) shows the loan uvular stop /q/ substituted by the native velar stop /k/.

Although there are some differences, the shifting back of the phonemes in Arabic loanwords is noteworthy. Therefore, to an extent, the data seem to support Wohlin’s (2010, p. 31) claim regarding Uralic languages that most sound shifts occur between phoneme types within the group with the same articulation site: Velar plosives ↔ velar fricatives, alveolar plosives ↔ alveolar fricatives; the sound shifts within a group of tongue sounds appear as natural process.

From the Urdu perspective, some differences are noted. There is a shifting back to native velar stops from loan velar fricatives, but it shows aspiration in the stop i.e. x → k^h. Moreover, there is a difference in groups of sounds shifting /q/ to /k/, the former is uvular and the latter is velar, in contrast to Wohlin’s observation ‘phoneme types within the group’.

A third difference is the cause of the rise and fall of Arabic loan sounds. Wohlin’s (2010, p. 38) hypothesis suggests that the geographical spread of humans is the major cause of the rise of loan phonemes in Germanic and Indo European languages; when some groups turn back towards the areas of their language, the shift back also occurs and the

loan sounds are substituted by the original sounds. Although he agrees that various examples may contradict this hypothesis, he emphasises that it could be valid even if it is only one out of 10 ratios. In contrast, it was the geographical spread of Arabs, instead, which caused the introduction of Arabic loan sounds in native Urdu phonetic inventory. In this context, the grounds of the shift back also differ from Wohlin's (2010, p. 38) hypothesis. It is not the return of native speakers of Urdu, but the strong influence of media instead.

The hypothesis suggests that the different social and geographic conditions involved in the reversals of the loan sounds in some languages could also be involved in the reversal within a word. Reversal within a word conveys that there is sometimes an alternation of two neighbouring consonants which swap with each other. He states that reversal of phonemes adjacent to or away from each other, called interversion or metathesis, is a sound change interpreted in terms of switching directions. A slip of the tongue in children's language e.g. Swedish *bräda* 'board' → *bärda* and correspondingly English *broad* → *board* could be good examples. Although not very frequent, some Arabic loans show similar metathesis i.e. the consonants swapping may be adjacent or a vowel may be in-between them, as shown below.

3a.	/f/	↔	/l/	
	qɒfli		qɒlfi	‘a jelly made of milk’
b.	/t/	↔	/z/	
	gʊrez ‘avoidance’	V	nagʊzɪr	‘unavoidable’

Example (3a) shows a simple metathesis. The fricative /f/ and the lateral /l/ have diachronically swapped positions within the Arabic loan. The word was actually pronounced as *qɒfli* initially but after the swapping of the two sounds the word is now pronounced as *qulfi*. Thus the word index has changed from $C_1V_1C_2C_3V_2$ to $C_1V_1C_3C_2V_2$.

Example (3b) is different and shows a morpho-phonemic process. The metathesis is the result of the affixation of the Persian negative marker *na*, and the consonants /z/ and /t/ are not swapped diachronically. Moreover, there is a vowel in-between, and it also changes from /e/ to /i/, although the position remains intact. This confirms Wohlin's (2010, p. 30) observation that the consonants swapping may be adjacent or distant from each other. The word index thus also shows extreme changes from $C_1V_1C_2V_2C_3$ to $C_1V_1C_2V_2C_4V_3C_3$. The reversal of the sounds and the change of the word index is however associated with morpho-phonology and the examples, following a negative, are rare.

The reversal is nevertheless not the dominant feature in standard Urdu. Arabic phonemes are an important part of the Urdu phonetic inventory and distinctive from Hindi

phonemes used in the same words. Like the substitution of the native phonemes and the creation of new words they undergo various other phonological processes e.g. assimilation, elision, gemination.

Assimilation, Elision and Gemination

A sound is assimilated by adopting some feature(s) of an adjacent sound. Elision is simply the deletion of sound due to a certain process, while gemination may occur as a result of elision. Although the three processes are frequent in Arabic loanwords, they are restricted to a few specific loans. Therefore, the discussion in this section is restricted to some major points.

The place assimilation rule for nasals (found in many languages like English, Spanish and Urdu with a little variation) states that a nasal has the same place of articulation as the following consonant (Shah, 2002). In Arabic loans in Urdu, assimilation is generally seen in the nasal /n/ and the lateral /l/ sounds. It is influenced by some following consonants. For example, when the nasal /n/ precedes bilabial voiced stop /b/, it gets labialised and becomes /m/ i.e. /n/ → [m]/ __ b e.g. *ambAR* ‘a rich perfume’ → *ambAR*. The alveolar nasal /n/ loses its phonetic value, as the place of its articulation is bilabial due to the following bilabial voiced stop. Therefore, the loan is pronounced differently.

In contrast, elision is the complete omission of a sound due to the effect of a following consonant. This is often seen in the Arabic loan definite article *al*, when the lateral /l/ disappears, while the following consonant is geminated e.g. *nurα(l)ddin* ‘the light of the religion’. The definite article is actually *ʔal/al* rather than *ul*. However, the glottal stop is left out in connected speech. The /u/ of *ul* simply indicates that the noun (*nur* in this case) is in the nominative case. The article generally occupies word initial and medial positions and functions in connection with some consonants divided into two groups based on whether or not /l/ is geminated with them. Although the Arabic distinction in terms of the ‘solar letters’ /t/, /θ/, /d/, /ð/, /r/, /z/, /s/, /ʃ/, /ʂ/, /ḍ/, /ṭ/, /ð̣/, /l/, /n/ and the ‘lunar letters’ /b/, /ǧ/, /h/, /ħ/, /ǧ/, /f/, /q/, /k/, /m/, /w/, /y/, /h/ is unknown and irrelevant in Urdu, the elision of /l/ follows the same rule to a certain extent, and so a brief explanation of these terms is necessary. Solar letters represent coronal consonants in the classical Arabic (the Quranic language), but the lunar letters do not. Since the article *al* ends in a coronal consonant, it loses phonetic value with these sounds. Following the Arabic rule, the lateral /l/ in Urdu also is totally assimilated in the following coronal segment, resulting in a geminate sequence, when followed by solar letters, e.g. *nurα(l)ddin* ‘the light of the religion’ and is not otherwise e.g. *nurαlk itaab* ‘the light of the book’. However, in many

other loanwords, the lateral /l/ in the Arabic definite article shows phonological differences with respect to the position of its appearance in the words and compounds. Unlike in Arabic, there is a restriction of position in Urdu and the elision and gemination occur only word medially. The process does not occur word initially, although the following consonant may be a solar letter. For example, the Arabic rule does not apply when any noun begins with the Arabic loan definite article. Consider the following:

- 4a. kɪʔaʔabʊ[l]nnur
- b. əlnur
- c. *ə[l]nnur

The application of the Arabic rule is possible only when the definite article appears word medially, as in (4a). The lateral /l/ is elided as it precedes a solar sound /n/ which is geminated, and thus the word is grammatical. But the elision does not occur if the loan Arabic definite article appears word initially as in (4b), although it is ungrammatical in Arabic. The elision the lateral /l/ and the gemination of the following nasal are in fact ungrammatical in this position, as shown in (4c). This is in sharp contrast to how it is used in the source language. Elision and gemination are not features of Urdu. Therefore, a rule may be applied in one case (4a), but it is not applicable in other case (4b-4c).

In short, in addition to the neutralisation and rise and fall of the loan sounds, Arabic loanwords show assimilation, elision and gemination of the sounds. Both assimilation and elision are caused by the effect of the following consonants but the two rules function in different environments and have different results. For example, the nasal /n/ is assimilated and becomes /m/ when followed by bilabial stop /b/. Elision is the deletion of a sound, e.g. lateral /l/ of the loan definite article əlʔəl, if it is followed by a solar letter. The elision rule in Urdu is functional only if əlʔəl appears word medially. As a result of the elision the following consonant is geminated i.e. doubled e.g. səlahʊ[l]dd̪īn (proper noun) and kɪʔaʔabʊ[l]nnur ‘book of light’. The process of gemination is not found in native Urdu.

However, the elision and consonantal doubling are specific with only the Arabic loan definite article, not in any native Urdu or Persian loan affixes. They are among the major aspects of the consonantal sound changes in the loanwords. Although the consonantal sounds show more important features the changes are less than those in the vocalic sounds. Sometimes, the deletion of a consonant results in vowel changes, e.g.

vowel lengthening or creation of diphthongs in the loanwords. Vowel changes may occur in various places.

Vowel Integration in Arabic Loans

Change of vowels in the loanwords is a general phenomenon and can be seen in the Arabic loanwords as well. This section discusses briefly some major aspects e.g. vowel lengthening, shortening caused by the deletion of pharyngeal fricative, by the pluralisation and by derivational phenomena.

Vowel Changes by the Deletion of Pharyngeal Fricative /ʕ/

As noted in the beginning of Section 3, many of the Arabic loan sounds are neutralised and lose their phonetic value. The neutralisation of pharyngeal fricative /ʕ/ causes a word to be pronounced with the following vowel, which may take one of three different forms. It may lengthen, become a diphthong or retain its original form. For example, when /ʕ/ is neutralised in between the same vowels, e.g. *fa(ʕ)al* ‘active’, the word is often spoken with a long vowel as *faal*, but when /ʕ/ is in between two different vowels e.g. *fa(ʕ)il* ‘subject/agent’ is deleted, there is the creation of a diphthong, as [aɪ] in *faɪl*. Languages differ in the length of diphthongs. In languages with phonemically short and long vowels, diphthongs typically behave like long vowels. Waqar and Waqar (2002, p. 20) agree that the deletion of some consonants i.e. glottal stop /ʔ/, palatal approximant /j/, labiodental /v/ and pharyngeal fricative /ʕ/ results in the formation of diphthongs whose most underlying vowels are long. This means that the deletion correlates with the lengthening of the vowels, which are sometimes diphthongs. **However**, there are certain cases in which the first vowel may be long while the second is generally short if taken individually. For example, the word **fail* is ungrammatical if both the vowels are long.

Moreover, neutralisation of /ʕ/ does not always result in the formation of a diphthong or the lengthening of a vowel. Sometimes, a vowel may remain unchanged.

5. (ʕ)ɪlm → ɪlm ‘knowledge’

There is neutralisation of /ʕ/ in the example, but there is no lengthening of the vowel or the formation of a diphthong as a result. The short vowel /ɪ/ remains intact, which means that the neutralisation may result in two different changes. There may be lengthening of the vowel, the formation of a diphthong which itself may function as long vowel, or a vowel

may remain unchanged. This exhibits complexities also in the phonological features in the Arabic loanwords. A close look reveals that pharyngeal fricative appears either word initially or medially. It is rare word finally. Therefore, the changes in the two positions depend on which vowel /ʕ/ appears with. Consider the following:

- 6a. (ʕ)alɪm ‘scholar’ → aalɪm
 b. (ʕ)ɪʃq ‘love’ → ɪʃq
 c. mə(ʕ)ɪjət ‘companionship’ → məɪjət ‘companionship/funeral’

The lengthening of the vowel only occurs when /ʕ/ appears with /a/ irrespective of the position, whether word initially as in (6a) or word medially as in *faal*, noted above. Otherwise, no vowel changes occur word initially, as in (6b), and there is a formation of a diphthong word medially, as in (6c). The last change shows an interesting element. After the neutralisation of /ʕ/, there is no difference left in the pronunciation of the word with that of another word having the meaning ‘funeral’.

Therefore, this sort of change sometimes causes confusion. Although the examples show certain regularity, the three results of the same consonantal disappearance confirm the complexities of phonological changes in the various patterns of the loanwords. These intricacies can be observed also in the shortening vowel, explained in the next section.

Shortening of Vowels

Vowel shortening in the Arabic loans is mainly the result of the pluralisation of feminine loan nouns with native Urdu plural markers and the formation of adjectives from nouns. If a loan noun ends in *-i*, it is affixed with the plural marker *-jã*. But at the same time *-i* has to be substituted by the short front vowel *-ɪ-*. Consider the following examples:

- | Nouns | Plurals |
|----------------------------|----------------------|
| 7a. <i>korsi</i> ‘chair’ | (f) → <i>korsɪjã</i> |
| b. <i>hazri</i> ‘presence’ | (f) → <i>hazrɪjã</i> |

The noun in (7a) takes the feminine plural marker *-jã* while at the same time the long vowel *-i* is also substituted by the short vowel *-ɪ-*. The morphology here is in

conformity with phonology because it is not possible for long *-i* to precede *-jã*, a suffix with a glide on onset position. The noun *hazri* in (7b) is the natively derived feminine noun from the loan noun/adjective *hazir* ‘(someone) present’. The feminine marker *-i* fulfils the requirements of the pluralisation, which ultimately shows the substitution by *-i-*. Naim (1999) states that Urdu long vowels are inherently long, similar to the vowels in *tall* and *lord* respectively and all long vowels are pure, as they are not pronounced with a following glide. The feminine plural marker *-jã* starts with a glide and for this reason the process of pluralisation requires the short vowel *-i-* which substitutes for the feminine marker *-i*.

The same rule is applied in the formation of nouns from other nouns or adjectives, both of which end in a long *-i*. The adjectives are themselves nativised forms and originally derived from the Arabic loan nouns, e.g. *ilm* ‘knowledge/information’ → *ilmi*. After the suffixation of *-jãt*, the adjectives become nouns, but there is also a vowel change from long to short, as in *ilmijãt* in this case. The derivational suffix *-jãt* begins with a glide and therefore the rule remains the same. The formation of a noun requires the long *-i* to change into a short *-i-*.

The suffix *-i* also derives nouns from base adjectives e.g. *mehrum* ‘deprived’ → *mehrumi* ‘deprivation’, which in turn can be transformed into another noun *mehrumijãt*. The process of vowel shortening is the same. This shows that there is some regulation in the shortening of vowel, although it may not be seen in other sound changes.

Conclusion

The discussion on loanword phonology can be summarised as follows; many Arabic loan phonemes are neutralised but some others retain their phonetic value. Some of these latter ones, e.g. /x/, /ɣ/ and /q/ not only substituted for some native phonemes diachronically but also created new lexical items in correlation with them. It cannot simply be termed hypercorrect pronunciation, as Shapiro claims about Hindi. The two processes, substitution and creation, in Urdu show that the three phonemes are part of the Urdu phonetic inventory. However, as observed recently, the loan phonemes shift back not only from the native words they previously entered but are also substituted by native counterparts in the loanwords, which is not unnatural. The reversal of sounds shows some features different from those noted by Wohlin (2010, p. 31) in Uralic languages, although data in Urdu supports his observation. There is a shifting back to native velar stops from loan velar fricatives e.g. /x/ → /k^h/, but it also shows aspiration in a voiceless stop. Moreover, the reversal of phonemes occurs in different groups of sounds, i.e. in /k/ and /q/, the former is a velar stop and the latter is a uvular stop. There is also a difference of the rise and fall of the sounds from what Wohlin notes. However, as for the reversal within a word, the data from Arabic loan phonology confirm his claim that two sounds within a word can swap even if they are distant.

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Use of Translation in Foreign Language Teaching Classroom

Nighet shakoor

Introduction

Translation was a significant part of ELT (English Language Teaching) in British India and Non-Pakistan till 1950's in English Language classes for a long time, but then it disappeared from the classrooms. With the introduction and acceptance of communicative methodologies in 1960's, translation was consigned to the past, along with other 'traditional' tools such as dictation, reading aloud and drills. However, these and other abolished and discarded activities are now again a feature of many communicative classrooms and useful aids to learning, although they are practiced and tackled in a different fashion. But, translation as a part of communicative ELT classroom approach is still a controversial area and evokes strong debates. Some believe that translation could be utilized as a means of developing language competency within learners, others have some suspicion about this.

The present paper has two main aims: to provide justifications based on sound linguistic and extra linguistic reasons for introducing translation in Language class room. Second it attempts to stake out some sort of middle ground where translations can be used as a language learning exercise in EFL settings by underlining the rationale and nature of translation tasks and activities to be introduced in the language classroom. It will have two fold benefits: translation activity in language class will develop textual awareness among learners. Secondly by giving an equal degree of textual awareness, learner's linguistic proficiency, grammatical, lexical & syntactic appropriacy, will be enhanced and would be able to make huge number of tiny decisions that the process of translation and language use represents.

“.....Translation into students L1 as well as L2 has been used to consolidate L2 constructions for active use and monitor and improve comprehension of L2. The use of translation activity in language class rooms continues to attract students”.(Swell, 1996: 139).

Objections to Using Translation

Arguments against the use of translation hold that translation should not be used in foreign language teaching because it causes language interferences and dependence on L1 that inhibits habit formation in L2. Translation can inhibit thinking in the foreign language and can produce compound bilingualism rather than coordinate bilingualism. It also makes the learner assume that there is one-to-one-correspondence of meaning between native language and foreign language and directs learner's attention to the formal properties of foreign language items rather than their communicative functions. It is entirely worthless exercise without any pragmatic and practical application. It is de-motivating exercise in that students can never attain level of accuracy or stylistic polish of the version presented to them.

Research shows that these are trite traditional assumptions which are both biased and subjective. The actual success of the method depends on its creative-innovative-imaginative use, and the main objective of foreign language learning--whether pragmatic-instrumental-communicative, or creative: to think and write creatively in a foreign language, as internalized by the learner-user. This latter creative use is confined to a miniscule minority of creative researchers and writers. It is a function of Language Learning-Teaching at the advanced tertiary level of Education to implement it.

Justifications For Using Translations in EFI Teaching

Certain justifications are therefore provided for the use of Translation in EFL settings and many of these will provide the rationale and may answer to some objections and criticism against it.

Code mixing and code switching is a very common phenomenon in Pakistani Linguistic situation and has an enormous impact on second language learning situation. It is better to recognize that second language is likely to be learnt better through semantic filters of the first, and to use the first language to help shed light on areas of similarity and differences in the second, and to treat rigorously and informatively linguistic and other differences such as cultural diversity in both texts. There is also evidence from research that the use of mother tongue in EFL settings is not detrimental to the development of the second language.

The use of translation also offers support for the psycholinguistic feasibility of enhancing what C. Baker (1993) terms 'additive bilingualism'; where there is no pressure to replace the first culture, as opposed to 'subtractive bilingualism'; which entails the loss of cultural identity of the mother tongue.

The effectiveness of translation in EFL classrooms is also found in the role assigned to it in effective-humanistic approaches in TEFL, which emphasize the need to reduce anxiety in

the early stages of language learning by allowing some use of mother tongue. A spontaneous remark in Urdu during an English lesson can be a useful and low-stressing technique.

Students would develop the power of decision while making choices, whether to preserve the source text(ST), or to change for the new audience, the individual style of the author, the convention, format and tradition of the genre, culturally specific items and the referential facts given in the text. The proper awareness of the problem and the examination of the techniques are valuable assets to the learners.

Use of translation activity in Language class room develops the process oriented approach among the learners. The learners benefit positively from merely working towards solutions, understanding the factors which determine the decisions and finally evaluating these decisions.

Translation positively promotes learner-centered approach. The researchers and practitioners need to explore the ways that could assist the learners to attain their objectives in the best possible way. Analytically oriented learners would thus greatly benefit from Translation as a useful aid to learning .

Designed well, translation activities in the classroom can help practice the four skills and the four systems. In terms of communicative competence, they require accuracy, clarity and flexibility. As Duff(1989) holds: it 'trains the reader to search (flexibility) for the most appropriate words (accuracy) to convey what is meant (clarity)'.

Translation is by its nature a highly communicative activity; the challenge is to make sure that the content being communicated is relevant and all possibilities for communication are being exploited to the maximum during the activity.

Semantization of foreign language meanings is known to be the oldest uses of translation. Through semantics students become acquainted with the relations connecting between sentences compared with equivalent sentences in their native language. Translation in groups can provide an ample opportunity to the learners to discuss the meaning and use of language at the deepest possible levels as they work through the process of understanding and then finding equivalents in another language (Lado,1957).

Translation enhances writing skills in specific, especially at lower levels since they are encouraged to explore their strategies and interact in drafting and revision. Research has shown that learners are able to access more information in their own L1, which they can then translate.

Translation has been used for teaching the lexis of a foreign language, which are conventional syntagms at advanced level, bound in collocation relationships. In foreign language, there are fixed expressions which are different from expressions in native language, because their meanings are conclusive from their counter parts. For example English collocant *Fish and Chips* cannot collocate in Urdu. Such collocations can be put in focus through translation.

One of the most important techniques of comparing and contrasting between two languages is translation, leading to the development of Contrastive Linguistics, which now

has become an established science and necessary component in learning and teaching foreign language. The discussion of analyzing differences and identifying similarities during the translation process helps learners understand the interaction process of two languages and the problems caused by their L1. It also helps learners recognize the strengths and weaknesses of the L1 and L2, for example in the comparison of idiomatic language such as metaphors (D.Pietro, 1971).

Translation can contribute in 'control sharing between two sets of language categories'-L1 & L2 (Hamers and Blanc, 1992) since it improves the organization of semantic fields in mental lexicon (based on sense-relations-synonymy, antonymy, hyponymy) and integrating formal lexical information, e.g. connotations, stylistic variation, collocation restriction. Translation activities thus can focus on highly specific learning and linguistic aims. It also lends itself well to work with other tools such as e-mail and class web pages. Translation can clearly show equivalent and non-equivalent structures of both languages.

Translation is a real-life, natural activity and increasingly important in a multilingual, multicultural and multi civilizational global environment. Many learners living in either their own countries or a new one need to translate language on a daily basis, both informally and formally. The necessity of online information has further increased the importance of Translation in everyday use .

Finally, for many learners developing skills in translation is a natural and logical part of reaching higher levels of language learning, and being able to do this well is highly motivating.

Selection of Texts in EFI Classes

The selection of text types is useful in two ways:

1. They are text illustrative, at a simple level, of very common differences in style between Urdu and English.
2. They provide extensive language practice in areas which cause considerable difficulties to students working from Urdu to English and would give them contextualized practice .

Therefore, following criteria for the selection of the text may be useful in Language classes:

- Realistic texts should be used which will provide a good motivation for teaching and learning e.g, recipes/instructions for use etc.
- The texts should be arranged in a sequence; a grading from fewer to more complex tasks (with macro strategies being dealt with before micro strategies).

- The texts should be of appropriate degree of difficulty for the specific stage of the students learning.
(Wilss,1996, Kussmaul,1995,Vienna,1994)

Nature and Purpose of Translation Tasks

The use of Translation in the language classroom serves as a means to an end not an end to be achieved, because the purpose is not to prepare the professional translators, but to develop English Language competence among the learners . However, some learners may become translators one day, and the basic knowledge of translation that they acquired in the classroom will surely serve as a solid ground for building translation skills later.

Translation tasks in EFL classes have a very complex goal structure, because it is embedded in number of contexts; inter linguistic (L1 & L2 knowledge), intercultural (L1 &L2 cultures) and communicative(ST writer-translator-TT readership).In addition, the translation task complexity with in ESL syllabus has to be minimized and goal structure simplified in order to take into account the inter language system of L2 learners. The benefits from such an approach will be manifested in the following gains:

- a. Highly analyzed knowledge at lexical, grammatical and discourse levels.
- b. Improved control of processing at these level.
- c. Development of learners translation processing strategies.(Anderson,1994)

Concrete suggestions as to how to design and implement in-class activities are still few and far between. As González Davies(2004:6) points out: *“although much has been written about the translation process and product, there is very little about class dynamics”*. In such situation the task-based approach appears to be the most valid and practical approach for the use of translation in language teaching(Nunan 2004, Ellis 2003). Here are some of the reasons why:

1. The focus is on pragmatic use of language, appropriate to a certain situation or for communicative purposes. Translation pedagogy theories also emphasize the need to present translation as a communicative activity.
2. The task can be formulated in such as way as expose the learner to practice certain linguistic forms. This will be particularly the case at the focus-on-form end of the continuum, especially in the initial stages of learning.
3. The task is designed to resemble the way language is used in the real world. In the case of translation work, it would bring classroom work closer to the professional practice.

4. A task may engage a variety of language skills and cognitive processes. According to HurtadoAlbir, (1999: 56) the task-based approach addresses some of the problems present in traditional translation pedagogy: first, it bridges the gap between theory and practice, offering a truly active methodology; second, it is process- rather than product oriented; third, the learner learns by doing: s/he acquires certain notions, but also and more crucially acquires problem-solving strategies.

5 Declarative knowledge about the formal (paradigmatic and syntagmatic) aspects of L2 lexical units and its interaction with context during comprehension and production can be taught most successfully to the learners through the well designed translation tasks. Such knowledge will support students in formulating declarative rules of lexical usage which could replace their 'semantic intuitions'(Krings,1986).

Designing and using in-class innovative activities are a challenge and chance in Pakistan to return to its education roots in terms of Translation Studies. During the British Raj, even English classics like Shakespeare were translated successfully for communicative purposes. The literacy rate was hundred percent in Mughal India when the British imposed English on the natives, who, till then, were literate in their own indigenous languages. It was the pragmatic Bilingualism of great educators like Sir Syed Ahmad Khan, which restored the balance, futuristically, in their visionary foresight.

Integrating Translation in Language Classroom

Translation activities in Language classroom can help practice the four skills and the four systems in the following way:

In Listening and Speaking classes Riddell(1985) proposes an activity, in which one student reads aloud in the foreign language and the other student summarizes it in first language and vice versa.

In reading and writing classes a short story or a piece of information can be presented in the class in the first language and the students work in group to produce summary in foreign language or vice-versa.

Zehrevandi(1992) proposes number of useful activities, designed to exploit conscious learning strategies, such as exploring grammar through contrast between first and foreign language features and using back translations to bring about these contrasts.

The comprehension and interpretation of lexical diversity poses great difficulty. Finding the equivalent lexicon in Foreign language requires enriched vocabulary

system. Students can be provided texts to find the appropriate meanings for difficult words and furnish their individual bilingual dictionaries.

This integrative approach according to Delisle (1992) will develop diverse competence among learners; Linguistic, translational, disciplinary, methodological and technical. The process of translation serves as means to achieve desired end; language proficiency.

Translation Tasks/Activities: Putting Principle into Practice

Translation activities need not to be pursued in isolation, but should rather be included in existing courses as mentioned earlier. The paper argues for a multi-directional, or multi-skill integration, as the most effective both in pedagogical and organizational terms. Thus, preparatory activities, or pre-translation activities, should simultaneously be prewriting, or post-reading, or grammar or vocabulary practical tasks. In addition, translation activities can occasionally be employed for consolidation, while post translation activities may be focused on rewording, rewriting, revision and evaluation.

Varied activities/ can be designed to use translation in EFL classes. Some of the examples can be suggested though these do not provide comprehensive coverage as under. The focus needs to be, first on the meaning and message, and then on their linguistic expression. (Ikram Azam; 2011)..

Pre-translation activity

Aim: To integrate Translation and Reading skills in order to activate schemata

Step 1: The teacher initiates a discussion on the topic to be dealt with in the class (Appendix

B,Text 1). She elicits key words in L2 from the students. She writes the words the students don't know (but which appears in the text) in L1.

Step 2: The students read the text and in pairs or small groups try to find L2 equivalents of the words written on the board.

Step 3: Students will then suggest an L2 equivalent translation. When ready, they compare notes with others who have worked on the same set.

Aim: To integrate Translation, Reading skills& Grammar

Step 1: In polyglot Text 2 & 3 (Appendix B), the grammatical aspects of Voice and Tense & aspect elements dominate. When translating into L2, think first of the meaning. Then decide what wording would be most suitable in L2 and the types of passives and tense in L2. Try not to be too influenced by the (Urdu) use of the passive.

Step 2: Divide the class in four groups A, B, C and D, and give each student in each group the corresponding task sheet to suggest an equivalent passives and tenses in L2— Each group should then divide into pairs and write full translation of the given passages keeping in mind the grammatical structures of L2 and then discuss their set of examples.

Step 3: Students are asked to evaluate the parallel English translations and provide a better versions by translating in L2.

Aim: Vocabulary practice & Writing

Step 1: Read through the letter (Appendix A) and then translate it in writing in L1 using the alternative a, b, c or d, you think best fits the context

1. a) Sir/madam b) Resident c) neighbor
2. a) which you can see b) due to be seen c) to be shown d) schedule for presentation
3. a) hope to be through b) except to leave c) should be finished
4. a) we must advise you b) I m afraid as you can imagine
5. a) a degree of inconvenience b) some disturbance c) a fair amount of activity
6. a) in advance b) before you read this c) prior to the recording date
7. a) please refrain from parking b) kindly not park c) assist by not parking
8. a) don't want to b) would not like to c) do not wish to d) would hate to
9. a) in full consultation with b) with the kind assistance of c) with the official approval of
10. a) I suggest you b) please do not hesitate to c) kindly d) feel free to
11. a) Yours faithfully b) yours sincerely c) yours truly

Step 2: Students are required to find the specimen of Urdu Letter and then write the comparison and contrast on format, Style and Register of the given letter and the searched specimen.

Step 3: Students are asked to translate the same Urdu letter into English keeping in mind the

context, content, register and style of L2.

Aim: Raising Linguistic Awareness Through Translation

- Learners bring in examples of L1 language (in their own country) or L2 (in another country) for discussion and translation. Signs can be particularly interesting. This can also be done by sharing material via group e-mails.
- Learners bring in short texts/proverbs/poems and present them to the class, explaining why they like them. These are then used for translation.
- Learners develop a webpage or blog with their own translated work.
- Learners participate in live online forums such as Word Reference.
- Learners research and then present their findings on the translations of a particular group of words, such as those of their own professional field.
- Learners evaluate translation software/web pages and then report back to the group.

Danchev(1983) compares the teaching of translation with in ESL syllabus to a medicine which will have beneficial effect only when properly administered and in the right dose. Finding a right dose in designing a translation course requires a fine balance between what is practically possible and theoretically advisable, based on understanding of the nature of the translation task and its processing requirement on one hand, and the assessment of linguistic competence and motivation of the learner on the other.

Conclusion

This paper has suggested that translation, when applied adequately and systematically, can be used as an important technique in learning or teaching a foreign language. Despite the controversy of the adequacy or inadequacy of using translation, the paper unveils Translation as a universally useful activity, and it can be included as an ongoing element in EFL teaching programme as a fifth skill, alongside the four other skills; Reading, Writing, Listening and Speaking. Translation activities provide a wide range of linguistic functions and serves as an efficient classroom management tool, as a valuable study aid and as a way to promote thoughtful communication and at the same time be developed into a useful

skill, relevant to learner's everyday lives. Thus by using translation, teachers do not invite interference indeed, but is done in order to overcome it and to create, using medical parlance, anti interference immunity and resistance.

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Appendix: A

Pre-translation activity

Aim: To integrate vocabulary practice and writing with translation(L1-L2).



TO THE RESIDENTS OF WINDSOR TERRACE AND WINDSOR PLACE
Dear (1) _____

I am writing to give you advance information that we will be in your area recording a sequence for the new series of 'Casualty' (2) _____ on BBC 1 this Autumn.

The scenes are set in no.3 Windsor Terrace. The recording will take place on Thursday 27th August from 0830 until 1830 hours. Our recording unit will arrive at 0700 hours and we (3) _____ by 1930 hours. In the process we hope to cause as little disruption as possible, but, (4) _____, there will inevitably be (5) _____ for the brief time we are with you, for which we apologise in advance.

I hope that I shall have had the opportunity to meet you (6) _____ to explain that in order to keep the disturbance to a minimum we would be most grateful if car owners would (7) _____ in Windsor Place on Wednesday night. This is where we would need to park our large vehicles and we (8) _____ block in the cars of those hoping to leave for work! This will help speed up the operation enormously.

The series is based on the night shift of a Casualty unit and, naturally, all our recordings are done (9) _____ the Police and City Council.

We look forward to a successful recording, and if you have any queries, (10) _____ contact me on Bristol 556188.

(11) _____

A handwritten signature in black ink, appearing to read "Tony Rowe".

Tony Rowe
Location Manager
Casualty

(Adapted from Duff, 1989)

Appendix: B

TEXT: 1

(ST p42) کیا نکھا۔ کیوں آیا؟ گورا آنکھیں نکال کر نکھا۔

جواب میں کسان ہی طرح سادگی سے ہنسا میں نیچے بیٹھ جانا ہوا گلے ٹیشن پر ہتر جاؤں گا میری بوری گاڑی میں ہے۔

نیچے جانا نکھا۔ آستنا پاؤں سے اسے نیچے چکھنے لگا۔

آں؟ نامیں جاؤں آں؟ اس نے میری ٹھوکرے کسان کی گھڑی باہر اچھال دی جو اڑتی ہوئی زمین پر گری اور لوگوں نے اس میں باہر اہر گڑ ٹکھرتے ہوئے دیکھا 'جاؤ'۔ انگریز نے اس کی لاشی جھین کر نیچے پھینک دی اور بڑے بڑے بوٹوں والے پاؤں اندھا دھند اس کے چہرے اور چھاتی پر مارنے لگا۔

لوسٹ ایک بوٹ بڑی تک اگھڑ کیا۔ کسان کا سر ٹک گیا اور آنکھیں بند ہو گئیں۔ لیکن اس کا بازو ابھی تک ہسٹل کے گرد کسا ہوا تھا اور اسے چلنے سے چہرے پر خون کی دھاریاں بہ رہی تھیں اور اس کی داڑھی خون بہتی ہوئی اور وال سے تھڑکتی تھی۔

(Hussain, 2003)

TEXT: 2

(ST.p.492)

مجھے فسوس کہ ساتھ کہتا پڑتا ہے کہ تم ابھی تک جو انتم پیشہ ہوا چنی بربادی کا انتقام تم معاشرے سے لو تم مجھ سے اس کا بدلہ نہیں لے سکتے ہرگز تمیں تم سزیا نہ ہو، جیب کتر سے وہ اٹھائی گیرو۔ میں تم کو اس بات کا ہرگز حق نہیں دے سکتا کہ تم میری بیٹی سے طرٹ کر تم باہر مل کر نکل کائی نہیں بن سکتے وہ خط مستقیم ہے اور تم خطا تھی۔ دو مہر سادگی تمہاری تم مسلا کتاب سمجھتے ہو۔

(Siddiqui, 2001)

TT.p: 213

‘I am most sorry to see that you have not departed from your low, criminal ways. You will have to suffer the revenge of society. It will not be from me. You are nothing but a common pickpocket, and once a thief always a thief. I will not have you giving your attentions to my daughter. How dare you presume to do so! Who do you think you are compared to her. Remember your station, boy!(Matthews,1991)

TEXT:3

(ST.p,386)

کارنٹارٹ ہوئی اور سڑک پر دوڑنے لگی مسلمان با سے دور تک ٹھٹھا ک ٹھکروں سے دیکھا رہا اس نے آگے بڑھتے ہوئے سوچا! مسلمان! مسلمان! اب بہت دور جا چکی ہے اور تم طہل میں گر پڑے ہو اور اس طہل میں گرنا تم نے خوشی سے منگھور کیا ہے اس لئے کہ تم معاشرے سے غلامت صاف کرونا چاہتے ہو تمہیں حسین چیزوں کے بارے میں نہیں سوچنا چاہیے خود وہ مسلمان ہو یا چودھویر کا چاند تم تو خوبصورتی کے حصول کے بجائے خوبصورتی کو حسن میں ڈھالنے کے لئے جیودھد کر رہے ہو۔

(Siddiqui,2001)

TT.p:191

He was bitter and tried to reason with himself. ‘They’ve done all right for themselves he thought. *‘He’s smart; She’s beautiful, and you wallow in mud and poverty. But you have the privilege of turning ugliness with beauty, and no one can rob you of that’.*(Matthews,1991)

Functions of Code mixing: The Adaptation of Borrowed Words for Creating Humour in Urdu Poetry

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Abstract:

English as a global and multicultural phenomenon manifests itself through code switching and code mixing in various artistic expressions such as poetry, fiction, music etc. There is utter paucity of research carried out on the functions of code mixing as a stylistic device in creating humour as well as causing language variation in Urdu poetic creativity. This sociolinguistic and analytical study aims at finding out the poetic, aesthetic, stylistic, semantic and pragmatic functions and effects of code mixing in the context of Urdu comic poetry in which English is specifically one partner and influence. An analysis of the poems written by three renowned Urdu poets Syed Salman Gillani, Khalid Masood Khan and Zahid Fakhri has been made to highlight the psycholinguistic and stylistic implications of this sort of code mixing and the data have been analyzed qualitatively. The analysis shows that multilingual code mixing enhances the playfulness of verses, effectiveness of meaning and hybridity of language etc. It not only contributes semantically and stylistically to poetry for the sake of creating humour, joins code with context and gives rise to linguistic diversity and variety; but may also lead to language death.

Key words: code mixing, multilingualism, humour, diversity, style

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Introduction

English language due to its global acceptance and multicultural value has gained the status of a donor language because it is not only adding to the repertoire of various languages through code switching and code mixing but also enhancing their communicative value through semantic and lexical contribution. Its employment in different genres such as poetry, music and fiction has led to the enrichment of Urdu; because, borrowing, code switching and code mixing are not limited only to speech in Urdu but are also being exploited in written discourse as well. Talat (2002), in investigating the ways in which Pakistani English has diverged from the Standard English states, “the convergence has taken place through translation and code mixing. And these are the social functions of English in Pakistan.” She is of the view that the process of convergence is “bi-directional” because both English and Urdu are borrowing words from each other. (p.13)

Though linguists, at times, use code switching and code mixing interchangeably, yet difference can be maintained between them. According to Humaira (2012), “Code mixing is the intra-sentential switching; whereas, code switching is the inter-sentential switching.” (p. 2) The term code switching emphasizes a multilingual speakers’ movement from one system of grammar to another; while, code-mixing refers to creating hybrid forms of language by picking and choosing from distinct grammars.

It has been endeavored to reflect through this study that code mixing is not merely a textual phenomenon; rather, it has not only become a semantic device to contribute to meaning making for a multi-literate audience but also a tool to create humour, criticize current norms and problems in sugar-coated words and augment linguistic and stylistic diversity through lexical borrowing from English.

According to Rihane (2009), “Lexical borrowing is the result of lack of lexical terms in the speakers’ repertoire while ... a speaker who code-switches has a wider variety of lexical terms and phrases that enables them to shift codes freely in different circumstances and for different reasons”. The present paper discusses whether the adaptation of borrowed words is caused by lacking in words or it has some other objective i.e., to create humour or to play with language.

Code-mixing occurs when a speaker is momentarily unable to remember a term, but is able to recall it in a different language.

The focus of the study is to find out how humour is being created through exploitation of linguistic devices. One of the basic reasons for the linguistics based humour is that language is a rule governed system and humour is generated through the violation of rules on different levels: semantics, phonology, pragmatics and syntax. Therefore, the research paper basically explores and discusses the role of a few phonological, sociolinguistic, semantic and morphological elements in the exploitation of English loan words and code mixing for generating playfulness and amusement.

Though the humorous effects of code mixing and borrowing from English in Hindi poetry and music have been investigated, yet no significant strides have been taken to carry out

research on Urdu comic poetry with particular reference to code mixing. Therefore, there is dearth of literature related to the role of creating humour in poetry. In the words of Kachru (2006) “One salient motivation for mixing English with Hindi popular songs is to have fun with the language, to create humor and parody Westernized youth, similar to mixing with Sanskrit to create humor and parody the Traditional life style.” (p. 1)

Sebba (2011) states, “In fact, it is clear that many monolingual and bilingual written texts cannot be satisfactorily analyzed without paying attention to aspects other than the strictly textual.” (p. 10). Therefore this study doesn’t restrict itself to purely textual cues. Code mixing in written language has cultural and sociolinguistic implications as well because the cultures are merging and this hybridity is resulting into diverse meanings and this diversity of meaning and cultural effects is also being communicated through code mixing in written discourse.

The morphological and sociolinguistic aspects of code mixing with particular reference to English have been tried to sort out in this article. For example, the choice of loan words, their relationship with a particular context and the consequent variation in language have been tried to sort out.

According to Kastor (2008) “Functionally, however, written mixing often has wider aims...A full appreciation of such texts requires an understanding not just of the languages involved, but also of their functions in the cultural environment and the historical, political, and cultural associations with the other languages.” (p. 29) This is why the contextual implications of the words are important to be known so that their role in creating humour can be judged.

Furthermore, it has been tried to observe as to how certain linguistic devices such as parallelism, repetition and semantic opposition have been used while code mixing. According to Davies & Bentahila (2008), it may be exploited to allow the use of the specific diction associated with the genre, to separate out different components of the text or to link elements together and finally to highlight aspects of meaning through its interaction with devices such as parallelism, opposition and repetition.

It has also been endeavored to observe whether it magnifies linguistic variety and variation; and what are the consequential outcomes of this variation. Hussain et al (2012), while finding out the route of borrowed English words in Punjabi state,

“There is a close relationship between language contact and language change as the former leads to the later. It is language contact which gives rise to language change and that can be in the form of sound change, semantic change, and phonological or morphological change.” (p. 1)

The term linguistic variety has been taken in the sense of diversity i.e. the mixing of different languages to create diversity and enhance the effect of discourse; while, linguistic variation has been taken in the sense of positive or negative change in language caused by the amalgamation of different languages. It has been tried to analyze how the mixture of three languages is creating language variety and leading to positive or negative

linguistic variation. The linguistic variety is seen as a mode of creating remarkably ornamental, appealing and hilarious impact which gives life to the discourse. Stress is not only laid on playfulness but also the semantic, stylistic and sociolinguistic functions of code mixing in this entertaining bang.

This is a new study in its own way because though code mixing has been analyzed in colloquial speech and classroom etc; yet its role in creating humour in Urdu poetry has not been analyzed so far. The study is important both from the points of view of linguistics as well as literature.

Research question:

Main Question:

What are a few functions and effects of code mixing on phonological, morphological and semantic grounds in creating humour in Urdu poetry?

Sub Questions:

1. Are words being borrowed merely for creating playful effect or they have any sociolinguistic function to perform?
2. Does code-mixing contribute to linguistic variety and diversity which consequently contribute to the playful effect?

Methods:

Syed Salman Gillani, Zahid Fakhri and Khalid Masood Khan are renowned poets of Urdu and Punjabi. Twenty poems have been analyzed for this particular study; out of which, Ten comic poems entitled: *Slowly Slowly*, *Nokri*, *Kiyon Liya Tha Mera Dil*, *Note*, *English Urdu Nikah*, *Maulvi Sahib*, *Gazal*, *Sugar*, *Welcome Hey and Cricketer* written by Syed Salman Gillani; five entitled *Baby aur Babay*, *Namkeen Ghazal*, *Namkeen Ghazal*, *Election Nama*, *Do Tarfa* by zahid fakhri; and five entitled *Chhoti c Khwahish*, *Chance mila to Chori Chori ker Chhadi*, *Luch Lafang Elect hua ha Anhay Wah*, *Husn ke Top ka Gola Mara tera Kakh na Rahay*, *Is k Dil k Andar Saadi Yaad ka Roda Radka ho ga* by Khalid Masood have been taken for analysis. The common thing among these poets is that all three of them are creators of funny poetry. The choice of codes in the poetry of all three of them is varied because, besides employing English words, Syed Salman mostly relies both on Urdu and Punjabi; Zahid Fakhri on Urdu; and Khalid Masood on Punjabi. The poems written by Kahid Fakhri and Khalid Masood have been searched through www.google.com, whereas the poems of Syed Salman have been taken from his book entitled "Slowly Slowly". The reason behind selecting these poems is that words from English have been employed in all of them. In other words they represent poems in which code mixing has been employed. The analysis will be made on the basis of the features/criteria such as: (1) functions of code mixing in titles, (2) semantic similarities or

oppositions, (3) semantic fields, (4) phonological co-occurrence of words in end rhyming, (5) phonological correspondence of words (6) repetition, (7) parallelism, (8) commonly used English words and their contextual relevance, (9) direct employment of content words, (10) morphological changes in certain words, (11) substitution or interchangeability of terms and (12) playful tone and attitude towards English language in creating humour. The analysis based on the above-mentioned features/ criteria will be made qualitatively.

Results and Discussion:

Fun and humour need inevitably indelible creativity to be showcased in the poetic activity because it is not an easier task to make people laugh through wordplay. It requires ingenuity, imaginative power, command on language and ability to manipulate words and exploit the poetic devices. Poets achieve aesthetic, poetic and playful effects through utilizing code mixing as a stylistic device. Its rhetorical, humorous and musical effects can also be observed in the poetry through a close analysis.

It is found through the analysis of the poems that code mixing in the **titles** has been employed as a forceful instrument to create humour as well as to bring variety to the text and meaning. Titles such as *Election Nama*, *Chance Mila to Chori Chori kar Chhaddi*, *Luch Lafang Elect hua ha Anhay Wah* etc reflect the use of code mixing in the poems and stamp a playful impress on reader's mind from the very beginning. Moreover, titles such as *Slowly Slowly*, *Cricketer*, and *Sugar* etc are fully in English and at times show the poet's inability to choose some other term as a title.

Words belonging to the same **semantic fields**, fabricated or interlinking in the relationships of **semantic opposition or similarities** have been found in the poems. Moreover, words that evoke the same theme or meaning have been used in the same stanzas. For example, the following verses from "*Q Liya tha Mera Di*"

- (1) *achhi miss ha koi misscall na message koi
apni sim lay lay mobile mujhay wapis ker day*

Terms such as mobile, missed call, message, sim belong to the same semantic field. Miss and miss call stand in a relationship of semantic opposition. Similar is the case with the following lines of "baby and babay":

- (2) *Fifty kg baby the one fifty banti jati ha
har mehbooba bilkul apni babay banti jati ha.*

Baby and the Punjabi word babay, fifty and one fifty, mehbooba and babay have been used in a relationship of semantic opposition to create humorous effect.

In the following poem *cricketer*, words such as *bukiyon*, *dealing*, *bowling*, *tempering*, *matchon*, *fixing*, *fielding*, and *cricket* belong to the same semantic field. They are found either in the relationship of semantic similarity or opposition.

- (3) *Bukkiyon say ke ha me ne dealing teray liay*
Bowling me ke ha me ne tempering teray liay
Matchon me ke ha me ne fixing teray liay
Drugs me ke ha me ne smuggling teray liay
Ke me ne gandi gandi fielding teray liay
Cricket badnam hui darling teray liay.

Semantic opposition is found between enter and exit in the following stanza from *Maulvi Sahib*, in which the words used belong to the same semantic field and this particular quality adds to the effectiveness of the message:

- (4) *Surgeon say banwa lia two door ka system,*
Ik gate say enter hoon ab ik gate say exit
us nay kaha who are you, me ne kaha salman
Me ne kaha may I go, us nay kaha no, sit

On the one hand, semantic opposition has been used to create humour; while on the other hand, **parallelism** has been employed to serve the same purpose in the stanza mentioned above. Parallelism is leaving a strikingly cumulative effect on the rhythmic patterns as well as the lighter effect of the verses. The interesting thing is that semantic opposition and parallelism is not taking effect from the same language but it is being done with the help of code mixing which consequently creates comic effect.

Poems mostly follow a regular rhyming scheme and Urdu, Punjabi and English have been given alternate importance in end switching. In addition to that, words from all three languages have been used to rhyme with one another **phonologically**. Words of all three languages have been used so subtly in end rhyming that they appear to be words of a single language.

The following verses from the poems *Do tarfa*, *namkeen ghazal* and *welcome hi* respectively are subtle examples of code mixing while end rhyming:

- (5) *Tujhay England samjha tha magar tharparkar nikla (/θərpɑ:rkər/)*
Na aunty teri English ha na uncle foreigner nikla (/f^lforɪnə(r)/)
- (6) *Ik aur bhi bla ha teray ghar me in dino*
Qaidoo sa aik chacha tera door par ka (/pɑ:r/)
Ooper say dhaarti hui amman teri ka moonh
Jaisay khula hua koi bonut ho car ka. (/ca:(r)/)
- (7) *Shaair ko welcome is tarha jab aaey kijiay (/a:ɑɪ/)*
Angraizi me jo hi ha wo hi kijiay (/hɑɪ/)
Kernay lagay wo bore agar audience ko
Phir urdu wali haai ko apply kijiay (/ə^lplɑɪ/)

Similarly, *biscuit* (/ˈbɪskɪt/), *gitmit* (/ˈdɪtmɪt/), *bitbit* (/ˈbɪtbɪt/), *misfit* (/ˈmɪsfɪt/), *rit* (/ˈrɪt/), *exit* (/ˈeksɪt/), *sit* (/ˈsɪt/) in the poem maulvi sahib; and *saas* (/sa:s/), *cross* (/krɒs/), *udaas* (/ʊda:s/), *class* (/klɑ:s/), *satyanaas* (/sətɪənɑ:s/) in ghazal by salman gillani also rhyme together; no matter they belong to three different languages. Phonologically corresponding words borrowed from English have been used in rhyme scheme to create playfulness. Moreover words such as bonut, car, audience, bore, apply, biscuit, class, rit and exit etc also show the poets' inability to employ words from their native languages to give the same playful effect or communicate their purpose.

(8) *Meri female nay bhaji mujhay email aakhir*
Haay kab tak karain gillani guzara chhup ker

The major function of code mixing is to create playfulness and humour by generating a musical effect through similar sounding words or **phonological correspondence**. For example the phonological correspondence of female (/ˈfi:meɪl/) and email (/ˈi:meɪl/) in the 8th example.

According to Kachru (2006) “it stretches the meaning potential of Inner Circle English items by blending them with partially homophonous indigenous items and fusing their meanings, and it is used as a device for completing rhyme schemes with Hindi words in popular songs.” (p. 224)

Repetition in end rhyming is also found in most of the poems. Repetition of the Urdu word *kijay* with *aay*, *hi*, *apply* in (6) is a mode of creating fun. Repetition is for the most part phonological in nature; whereas stanzas are reiterated during the recitation of these poems to reinforce and emphasize certain points as well as to gain applause for the humorous verses.

Convergence of English culture and language into the native culture and languages and the consequent nativization of English language in Pakistan have led to **linguistic diversity** not only in speech but also in the written discourse. English mixed with native languages helps depict certain situations as well as make a satirical and **humorous commentary** or critique on social figures, norms and trends. Kachru (2006) describes this phenomenon in the following words:

“Mixing with English serves various purposes, such as portrayal of characters and situations, offering social commentary, achieving satirical and humorous effects, etc.” (p. 226)

Multiculturalism as a global strain is also playing vital role in the mixing of codes and the reference to the cultural norms and issues is being made through code mixing in Urdu comic poetry. It helps blur the boundaries between English and native languages, create new and hybrid meanings and aggrandize linguistic diversity, variety and enrichment of the repertoire of Urdu extensively.

Kachru (2006) states,

“in the local domain, the sense of identity is secure; in the domain of modernity, there may be a split between the traditional and the modern; in the domain of the global, hybridity becomes inevitable....Mixing with English, one manifestation of Englishization, is utilized to express certain meanings that have emerged as a result of the interplay between the traditional, the modern and the global.” (p. 225)

In all the poems selected for analysis, commentary on various social, political, religious issues is being made in a playful manner with the help of the mixing of three languages. Poems deal with the prevalent issues such as match fixing, nature of relationship between husband and wife, love making, extensive use of mobile and internet, political exploitation, character of politicians, flirting, overpopulation, energy crisis, price-hike, fashion and code switching in speech etc. The words used for this purpose have contextual relevance as well because words such as *mobile*, *internet*, *load shedding* etc are deeply rooted in the context due to their pertinence to the social problems. Their connotations due to their usage for satirical commentary, creates humour. Code mixing helps lighten the effect and seriousness of the topic and makes it interesting and comic to read or listen. For example, the poem *Urdu English Nikah* unveils various social and personal flaws and norms such as material-mindedness, overpopulation etc. in a very playful manner.

(9) *Nooran ka rishta is liay reject ho gya*
Jaiday ka ik haseena say contact ho gya
Saat aath saal me huay bachay jo saat aath
Sab husn wusn ishq wishq eject ho gya
Kiyon maal aur husn pe marta ha nonsense
Shayad k kuch brain me defect ho gya

Another poem entitled *Luch lafang elect hua ha anhay waah* also highlights the serious matters such as flaws in the systems of election of political parties and selections for jobs in a very light tone due to code mixing. The light tone eventually makes the poems comic.

(10) *Luch lafang elect hua ha anhay waah*
Beeba fair reject hua ha anhay waah
Sooi me dhaga daalnay wali nokri par
Anha aik select hua ha anhay waah

Choosing freely from a variety of languages and amalgamating them in the same poem enhances the communicative and rhythmic effect of the verses, rejuvenates the spirit of fun and shapes the discourse in a new manner. Furthermore, it is **reflective of the trends of code switching and code mixing** in colloquial speech where speakers switch from one

language to another due to different reasons such as to show their proficiency in various languages, to conform to the needs of a multi-literate listener, to give a personal or distant effect to speech or for ease or convenience. Since speakers and writers have been using words of English so, certain words seem to be part and parcel of Urdu language because they have been embedded so aptly in Urdu that they have started appearing as the words of Urdu. A large number of easy to use words employed in these poems are actually in common use in Urdu speech.

For example, *select, reject, female, email, bedroom, audience, sandal, landline, bill, sim, message, apply, enter, class, line, attract, subject, correct, dish, voter, lottery, member, gang, chance, number, shopping, tailor, jeweler, birthday, valentine day, drugs, smuggling, darling, uncle, baby, oven, poster, plaza, income tax, mobile, beauty parlour, fifty kg, I love you, etc. sugar, uncle, aunty, foreigner, note, slowly, quickly, foot, shoe, consistent, actor, poem, defect, nonsense, tension, subject, insect etc.* are commonly used in Urdu.

Lopes (2002) states, "the term code mixing is used to describe languages within word boundaries, as a result of which new vocabulary is born." (p. 7)

Borrowing of words and using them in written discourse expands the Urdu lexicon through borrowing the content words used as verbs, nouns and adjectives. An important point worth mentioning here is that only content words are being borrowed from English; while function words have been taken from Urdu and Punjabi. So far as the **morphological aspect** of these borrowed words is concerned, they are either being borrowed directly as such or rarely undergo lexical change in accordance with the rules of Urdu. For instance, *machinain (machine+ain), limousinain (limousine+ain), jeanain (jeans+ain)* used in the poem *Do tarfa* are plural forms of machine, limousine, jeans and have been pluralized according to the rules of Urdu in the poem. The Urdu plural marker "ain" has been added to them to adjust to the verses to give the desired playful effect. In example (3), words such as *bookiyon (booki), matchon (matches)* have been treated in the same way. Similar is the case with *plazon (plazas)* and *ploton (plots)* in the poem *Choti se khawahish*. The Urdu plural marker "on" has been added to the borrowed English words. According to Islam (2012) "the pluralisation of the loan nouns is based on the alternation of vowels at the suffix position, and the loan stems are affixed with the native plural morphemes." (p. 11)

This same rule identified by Islam is being followed in these poems as well but all this is done in an effort to avoid deteriorating the musical and comic effects of the poems and to adjust the words to the verses.

Another important aspect of code mixing in these poems and the consequent language variation is that some of these borrowed words have **substitutes** in Urdu; while others **lack in substitutes**. An important feature of these loan words is that they cannot be used interchangeably with their Urdu substitutes or counterparts; the reason being that the substitutes either diminish the effectiveness of the verses or cannot be incorporated in them due to their length. English words are precise and their Urdu or Punjabi substitutes at times

need translation which cannot fit into the verses due to their increased length and the consequent inability to create the desired poetic effect.

So some English words have been deliberately used while others have been used due to incapacity to find words from Urdu. The words that do not have substitutes are either technologically introduced or refer to English cultural norms and trends, such as *mobile*, *load shedding*, *valentine's day* etc.

Borrowing of terms for the sake of enhancing the fun element in poetry is also obsoleting the terms of native language. It reflects the general behavior of speakers and writers towards language that is, in a way, causing language death. For instance, Urdu substitutes for English words used in these poems like *chun'na* for select, *sinf-e nazuk* for female, *kamra* for bedroom, *saam'een* for audience, *jamaa'at* for class, *mazmoon* for subject, *khareedaari* for shopping, *mauqa* for chance, *darzi* for tailor, *rukkan* for member, *tashtary* for dish, *saalgira* for birthday are losing grounds in ordinary speech as well and are incessantly being replaced by these English words; which will on the one hand lead to linguistic enrichment; while, on the other hand to language death. The trend of English words being in vogue is being demonstrated through their usage in these poems; and it appears at times, as if the poets are making fun of or satirizing this phenomenon of code mixing. As other words such as *mobile*, *SIM*, *smuggling* and *landline* etc have no substitutes in Urdu; so obviously, they could only be used as such.

Conclusion:

As it is exceedingly incumbent on a funny poet to use poetry as a source to entertain the audience and make it particularly hilarious; so blending of words from a variety of languages is employed as an irrevocably compelling source to enhance the playful effect of the poetry. It not only increases playfulness and humour, but also adds to variety in language and causes language variation through linguistic enrichment or deterioration. The semantic and stylistic functions of code mixing help attain natural and colloquial style, poetic, aesthetic and humorous effects and a fascinating interplay of a variety of languages within the same text. Through a multilevel analysis of code mixing in Urdu comic poetry, it is manifested that it is basically being used as a technique to generate humour and light effect. It is working on semantic, phonological, morphological and sociolinguistic grounds; because, it supplements poetry with an ornamental adornment, ease of expression and excessive capacity to convey meaning and create humour efficiently through exploiting semantic opposition and similarity, phonological co-occurrence in end rhyming, phonological repetition, parallelism, morphological derivation and inflection and employing codes specifically pertinent to the description of a particular situation. It has an iconoclastic and captivating spirit in that it adds novelty through appearing as an additional feature in the poetry for creating fun and humour. Turning things upside down, violating the conventional rules and exploiting the poetic devices is essentially important for creating humour. The borrowed words are not only adding to the comic effect but also

serve sociolinguistic function because they have become part of Urdu language due to their extensive usage. They, at times, show the poets' inability to find suitable expression in their native languages to achieve the desired playful or amusing effect. Therefore, in contrast to the preset tradition of writing poetry in the same language, it makes the funny poetry more interesting and attention-grabbing for the audience who can easily relate to it because they themselves use code switching and mixing in their daily life speech on a large scale.

Due to English being part of the curriculum, influence of media and many other social factors people are bilingual as well as multilingual. They actively employ words from English and it is a peculiar feature of their style. As switching and mixing between different languages and dialects – specially English language - is in vogue and considered to be a distinctive marker of being fashionable, educated and socially superior; so, in a way it is a reflection of the social norms and trends as well as a commentary or critique on them. It helps satirize and make fun of the prevailing serious social issues, problems and flaws in a light manner; which as a result, generates humour.

Words belonging to the same semantic field or liable to be used in the same context appear together in the poems to create an amusing effect through semantic similarities in general and semantic oppositions in particular. Words connoting opposite meanings, when put together in the same verses or titles of the poems, create humour and English has been found to play a major role in this creativity. English words have either been used directly as such or undergo some lexical and morphological change. Moreover, code mixing, when employed in the end rhyming of the verses through using Urdu, Punjabi and English words to rhyme together, generates colossal fun and playfulness through these similar sounding words. Parallelism and repetition also play ineffably vital role in this regard.

English content words, either having substitutes in Urdu or not, are an irrevocably meaningful source to play and make fun with words in Urdu comic poetry.

Most of the English words are commonly used in Urdu and they have been employed so well, as they appear to be a part of Urdu repertoire. The use of English words having substitutes or lacking in substitutes in Urdu leads to nativization of English because English has proved to be a donor language with very strong influence in shaping the lexicon of different languages. Though it has been very helpful in enriching Urdu language as well as creating humour in funny poetry; yet it also poses a serious threat to Urdu and other native languages because if the poets and authors start incorporating words from English, then a mixed language will automatically be documented which will lead to language death through obsolescence of words. For this reason, Language enrichment preferably acceptable, but it should not be done at the expense of language death.

In a nutshell, it can be claimed that on the one hand code mixing or the adaptation of borrowed English words is definitely being used to create humour, playfulness and amusement due to its semantic, phonological and morphological functions; while on the other hand, it is simultaneously adding to the effectiveness of the comic poetry by

promoting a new style. Moreover, it is enriching the lexicon of Urdu by providing words which have no substitutes in Urdu.

Suggestions and Recommendations:

Though it is really commendable to develop the lexicon of Urdu by employing words from the corpora of English yet, it is of enormous significance to save Urdu from endangerment and language death. For this purpose, conscious effort should be put to employ the words without substitutes; whereas, the use of English words having substitutes in Urdu should be avoided.

Funny Urdu poetry can be used as a means to teach code mixing in poetry and the resulting effects to the students of language as well as literature.

There is scope for further research on the semantic, stylistic, pragmatic, poetic, syntactic implications and functions of code mixing or similar devices in the poetry of Urdu or other native languages so as to analyze and promote them. Larger corpus can be analyzed with the same approach.

Role of semantic fields, semantic opposition and similarities, code mixing in rhyming or role of code mixing in making social commentary can also be the possible areas for future research.

Linguistic enrichment or deterioration due to code mixing needs further research in Pakistani context.

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Translation and Culture: A Comparative Analysis of English Idioms and Proverbs with their Urdu Translations

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Abstract:

The goal of the present study is to analyze the procedures applied by the translator(s) in translating such culture bound terms as idioms and proverbs from English to Urdu. The present study also investigates cultural equivalence between English proverbs and idioms having animal connotations and their Urdu translations. Theories of translation, equivalence and cultural translation provided the theoretical background. A mixture of qualitative and quantitative methods was adopted. The results of the study revealed that the Urdu translators have mostly adopted one of these three strategies: a) finding an equivalent proverb or idiom similar in form and content, b) finding one with similar content but dissimilar in form and c) paraphrasing or using non-idiomatic language. Regarding animal connotations three types of cultural equivalence were observed: full, partial and no equivalence. The textual analysis of the translated works demonstrated that the translators mostly adopted communicative, semantic and domesticating approaches of translation. In short, in spite of linguistic inadequacies and social nature of meaning, the strategies used by the translators, except for a few cases, accounted well for the transfer of the cultural expressions.

Abbreviations: SL (Source Language); TL (Target Language); SC (Source Culture); TL (Target Culture); TT (Target Text)

Introduction:

In the modern world the vast geographical distances have significantly decreased through communication facilities. Being aware of other people's knowledge, experiences, cultural and technical achievements assists man in improving his life. This kind of communication is visibly promising by means of language. Language cannot survive unless it is steeped in the perspective of culture. So language should not be seen as a secluded fact suspended in a void but as a fundamental part of culture. Since language is taken as the manifestation of culture, the culture-bound expressions have always been taken as one of the most significant parts in translation studies. Among such culture-bound expressions, idioms, proverbs and animal connotations play noteworthy roles. Translation is an art which has become increasingly important in today's world.

Thus, inter-lingual translation cannot be completed effectively without acquaintance of the two cultures. According to Nida (1964), in order to translate, one must not only know a language but also must be well-known with the culture of native speakers.

Every culture gives vent to its idiosyncrasies and individualities in ways that are culture-bound: cultural words, proverbs and of course idiomatic expressions, whose source and utilization are essentially and exclusively bound to the culture involved. The translator requires to be essentially bicultural not bilingual only. Many words appear like equivalents but in applications they are not. They have particular connotations, or have dissimilar focuses in diverse cultures.

The present paper lays its focus on English idioms and proverbs and how they are translated into Urdu and the cultural equivalence of animal connotations in English idioms and proverbs and their Urdu translations.

Research Questions

1. How are cultural differences dealt with in the Urdu translations of English idioms and proverbs?
2. What procedures are adopted by translators while translating English idioms and proverbs into Urdu?
3. What are the types of cultural equivalence between English and its Urdu translation of animal specific idioms and proverbs?

Literature review

Theories of translation

The judgment of texts in diverse languages unavoidably involves a theory of correspondence and equivalence. Equivalence can be said to be the fundamental issue in translation although its explanation, significance, and applicability within the field of translation theory have caused intense disagreement, and many different theories of the concept of equivalence have been elaborated within this field in the past fifty years.

These theories can be largely divided into three major groups. In the first there are those translation scholars who are in favor of a linguistic approach to translation and who appear to overlook that translation in itself is not merely an issue of linguistics. In fact, when a message is transferred from the SL to TL, the translator is also dealing with two diverse cultures at the same time. This meticulous feature seems to have been taken into concern by the second group of theorists who view translation correspondence as being basically a transfer of the message from the SC to the TC and a practical/semantic or functionally oriented approach to translation. Finally, there are other translation scholars who seem to stand in the center, such as Baker for instance, who proposes that equivalence is utilized 'for the sake of ease—because most of the translators are used to it rather than because it has any theoretical position (quoted in Kenny, 1998:77).

Vinay and Darbelnet (1995) view equivalence-oriented translation as a process which 'replicates the identical situation as in the original, whilst using totally different wording' (ibid. p.342). They also propose that, if this process is applied during the translation course, it can preserve the stylistic impact of the SL text in the TL text. According to them, equivalence is therefore the perfect technique when the translator has to pact with proverbs, idioms, nominal or adjectival phrases clichés and the animal sounds. They say that 'the want for creating equivalences arises from the state of affairs, and it is in the context of the SL text that translators have to consult for a solution' (ibid., p. 255). Indeed, they argue that even if the semantic equivalent of an expression in the SL text is quoted in a glossary or a dictionary, it is not sufficient, and it does not promise a booming translation.

Jakobson's (1959:232) study of equivalence provided a new momentum to the analysis of translation since he introduced the idea of correspondence in difference. He suggests three kinds of translation:

- Intralingual (within one language, i.e. paraphrase or rewording)
- Interlingual (between two languages)
- Intersemiotic (between sign systems)

Jakobson claims that, in the case of Interlingual translation, the translator makes use of synonyms in order to get the ST message across. This means that in Interlingual translations there is no full equivalence between code units. According to his theory, 'translation involves two equivalent messages in two different codes' (ibid, p.233). Jakobson goes on to say that from a grammatical point of view languages may be different

from one another to a larger or smaller degree, but this does not denote that a translation is not possible. He agrees that 'whenever there is shortage, vocabulary may be qualified and improved by loanwords or loan-translations, neologisms or semantic shifts, and finally, by circumlocutions' (ibid, p.234).

Nida argued that there are two different types of equivalence, namely *formal equivalence*—and *dynamic equivalence*. Formal correspondence 'focuses on the message itself, in both form and content', unlike dynamic equivalence which is based upon 'the principle of equivalent effect' (1964:159).

Formal correspondence consists of a TL item which represents the closest equivalent of an SL word or phrase. Nida and Taber make it obvious that there are not forever formal equivalents between language pairs. They therefore propose that these formal equivalents should be employed wherever possible if the translation aims at achieving formal equivalence. The use of formal equivalents might at times have grave implications in the TT since the translation will not be effortlessly comprehended by the target addressees (Fawcett, 1997).

Dynamic equivalence is explained as a translation theory according to which a translator attempts to translate the sense of the original in such a way that the TL wording will activate the identical impact on the TC addressees as the original wording did upon the ST addressees. They squabble that 'Frequently, the form of the original text is changed; but as long as the change follows the rules of back transformation in the source language, of contextual consistency in the transfer, and of transformation in the receptor language, the message is conserved and the translation is faithful' (Nida and Taber, 1982: 200).

Nida's (1969: 164) basic requirements of a translation are as follows:

1. Building sense;
2. Transmitting the spirit and manner of the original;
3. Having the accepted and simple form of expression;
4. Producing an analogous response.

House (1977) is in favor of pragmatic and semantic equivalence and argues that ST and TT should go with one another in function. House proposes that it is probable to typify the purpose of a text by deciding the *situational dimensions* of the ST. After the ST analysis, House is in a position to assess a translation; if the ST and the TT vary considerably on situational features, then they are not functionally correspondent, and the translation is not of a high class. In fact, she agrees that a translated text should not only match its source text in role, but utilize equivalent situational-dimensional way to attain that role. (ibid. 49)

Central to House's (1977) debate is the idea of *covert and overt* translations. In an overt translation the TT addressee is not straightforwardly addressed and there is therefore no requirement at all to try to reconstruct a 'second original' since an overt translation 'must overtly be a translation' (ibid. 189). By covert translation, on the other hand, is intended the

construction of a text which is purposefully equivalent to the ST. House (1977: 194) also asserts that in this kind of translation the ST 'is not purposely addressed to a TC audience'. An interesting debate of the concept of equivalence can be established in Baker (1992) who seems to present a more thorough list of circumstances upon which the concept of equivalence can be explained. She explores the idea of equivalence at diverse levels, in relation to the translation procedure, including all singular aspects of translation and hence putting jointly the communicative and the linguistic approach.

Equivalence can appear at word level and above word level. Baker asserts that, in a bottom-up approach to translation, equivalence at word level is the first ingredient to be taken into reflection by the translator. In fact, when the translator starts analyzing the ST s/he looks at the words as distinct units in order to discover a straight 'equivalent' term in the TL. Baker gives a definition of the term *word* since it should be remembered that a single word can sometimes be assigned dissimilar meanings in different languages and might be considered as being a more intricate unit or *morpheme*. This means that the translator should pay attention to a number of factors when bearing in mind a single word, such as gender, number and tense (ibid.:11-12).

Grammatical equivalence refers to the diversity of grammatical categories across languages. In fact she claims that different grammatical structures in the SL and TL may cause remarkable changes in the way the information is carried across. These changes may encourage the translator either to insert or to leave out information in the TT because of the lack of exacting grammatical devices in the TL itself. Amongst these grammatical devices which might cause problems in translation, Baker focuses on tense, number and aspects, person, voice and gender. (ibid., p. 21)

Textual equivalence refers to the equivalence between a SL text and a TL text in terms of information and cohesion. Texture can help the translator in his or her effort to create a coherent and cohesive text for the TC addressees in a particular framework. It is up to the translator to choose whether or not to uphold the unified ties as well as the consistency of the SL text. His or her verdict will be guided by three major factors, that is, the text type, the target audience, and the function of the translation. (ibid., p. 34)

Pragmatic equivalence refers to implicatures and procedures of avoidance during the translation procedure. Implicature is not about what is indirect. Therefore, the translator wants to work out oblique meanings in translation in order to get the ST message across. The responsibility of the translator is to reconstruct the author's objective in another culture in such a way that enables the TC reader to appreciate it obviously. (ibid., p. 36)

Cultural and translation

According to Taylor (1871), culture is the combination of beliefs, knowledge, art, customs, morals laws, and many other capabilities and ways of life in a society. Indeed, a large fraction of cultures is affected by nature and natural phenomena. Of the broadest culture bound expressions which obtain association are certain natural phenomena like plants, colors and animals which eternal idioms, proverbs and sayings stem from.

Newmark (1988) defined culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression". He also introduced 'Cultural word' which the reader is unlikely to comprehend and the translation strategies for this type of concept depend on the specific text-type, needs of the readership and client and importance of the cultural word in the text.

Newmark (1988) categorized cultural words into Ecology (flora, fauna, winds, hills, plains); material culture (food, houses, clothes, towns, and transport); social culture (leisure and work); customs, organizations, activities, concepts and procedures (administrative, political, religious and artistic); habits and gestures.

It can be said that the first concept in cultural translation studies was *cultural turn* that in 1978 was presaged by the work on Poly systems and translation norms by Even-Zohar and in 1980 by Toury. They send away the linguistic kinds of theories of translation and refer to them as having stirred from word to text as a unit but not afar. They themselves go further than language and focus on the communication between translation and culture, on the way culture affects and constraints translation and on the larger issues of history, context and convention. Therefore, the move from translation as a text to translation as culture and politics is what they call it a Cultural Turn in translation studies and became the position for a symbol adopted by Bassnett and Lefevere in 1990. It refers to the study of translation in its political, cultural and ideological context.

Vermeer (1996) introduced *skopos theory* which is a Greek word for 'purpose'. It is entered into translation theory as a scientific term for the function of translation and the action of translating. *Skopos theory* focuses above all on the purpose of translation, which fixes the translation approaches that are to be involved in order to generate a functionally appropriate result. Vermeer calls this resulted TT as *translatum*.

Translation methods and strategies:

Translators distinguish between global translation strategies and local translation strategies:

a) Global Translation Strategy (aka. Translation Method):

The overall strategy which is applied to a text as a whole – the primary choice one has to make here is how close to the source text one wants the target text to be. The translator has to make the choice between 'imitative translation' and 'functional translation' – the first striving to retain as much of the purely formal aspects of the source text, and the latter aims at getting the message of the source text across, even if it takes drastic changes in the formal aspects of the text.

b) Local Translation Strategy (aka. Translation Procedure):

Strategies which are applied in the translation of individual expressions in the source text, such as words, grammatical constructions, idioms etc. are known as Local Translation strategies.

Newmark (1988) lists the following translation procedures, which essentially fall along a cline of focus, one extreme being total focused on the source text/language and the other extreme being total focused on the target text/language:

- a) **Word-for-word translation:** preservation of word order and as literal translation as possible of individual words, including cultural words
- b) **Literal translation:** apart from as literal as possible translation of individual words, grammatical structures are converted into the nearest target language equivalents
- c) **Faithful translation:** stays, if possible, within the constraints of the grammatical structures of the TL, but draws on certain contextual factors of SL
- d) **Semantic translation:** more emphasis on naturalness than in faithful translation, and translation of certain cultural words into neutral equivalents in the TL
- e) **Communicative translation:** aims at reproducing the exact message of the source text content-wise and context-wise but with emphasis on naturalness and acceptability/comprehensiveness to the target text readership.
- f) **Transliteration:** this procedure refers to the transcription of the SL characters or sounds in the TL. It is used when TL equivalent is not available. It is especially concerned with the proper names.
- g) **Idiomatic translation:** makes use of idioms and colloquialisms that are not present in the source text.
- h) **Free translation:** focuses on the content of the TT rather than the form, which means that the same content is expressed in the TT but with very different grammatical structures if need be
- i) **Adaptation:** the freest form of translation and more of a TL/TC based explanation of the ST than a translation as such, this is sometimes named as 'document design'
- j) **Transference / loan:** transference of a word or expression from the SL directly into the TT without translating it at all
- k) **Naturalization:** basically transference in which you apply target language spelling and morphology (and pronunciation) to the expression or word in question
- l) **Cultural equivalent:** translating a culturally rooted word in the source text/language with a roughly equivalent culturally rooted word of the target language/text.
- m) **Functional equivalent:** translating a word in the source language/text with a functionally equivalent target language word (i.e. a word which has the same meaning)

- n) **Reduction/expansion:** adding or removing elements in translation (essentially a type of shift)
- o) **Paraphrase:** amplification or explanation of meaning in target text
- p) **Compensation:** making up for the loss of something in the source text, by adding something else in the target text
- q) **Transposition or shifts:** translation of a source language/text expression into a target language expression which involves change in grammatical structure or in word class for instance, (i) change from singular to plural, (ii) change of an SL verb to a TL noun and so forth
- r) **Modulation:** change of viewpoint or substantial conceptual concept in the translation, for instance, using the name of a category for a specific member of the category, using a part for the whole (and vice versa), active for passive, changing polarity etc.
- s) **Componential analysis:** splitting up a lexical unit into meaning items and translating those items
- t) **Recognized translation:** using a well-known accepted target language translation for a specific source language institutional term
- u) **Translation label:** provisional target language translation of a source language term that does not have any conventional translation in the target language
- v) **Omission:** it occurs when no equivalent is available in TT especially culturally bound expressions. For this purpose one word, a phrase or an expression might be dropped from the ST. (Zakhir, 2008)
- w) **Couplets:** mixing two procedures of translation
- x) **Notes, additions, and glosses:** These procedures are employed for adding information about culture-specific expressions and terms. They can be utilized anywhere in the text; they can be placed in square or round brackets. They might be specified at the foot of the page or at the culmination of the chapter. For additional elucidation, the supplementary information can be stated in the conclusion of the book. (Zakhir, 2008)
- y) **Foreignizing:** Venuti (1998) is strong advocator of foreignizing in practice and theory. Foreignizing outcomes in a SL culture-oriented translation. It is the translator's duty to familiarize other cultures to TL public. Translator targets at conserving the linguistic and cultural variances of the ST and a maximum number of SL's cultural constructions and words are generally hired and familiarized into TL culture. For Venuti (ibid), 'a translated text should be the place where a diverse culture appears, where a reader acquires a sight of the other culture, and 'resistency' a translation approach, based on the aesthetic of disjointedness can best reserve that variance, that otherness'
- z) **Domesticating:** On the other hand, Nida (1969) sponsors **domesticating**. In it the resolution of translator is to bring back cultural others as the alike, the identifiable,

even the accustomed. A text must not be professed as foreign; the outcome is a degree of “normalization”. Culture specific characters are made to vanish.

Baker (1992) provides certain strategies that can be smeared during process of translation. These strategies are employed by different translators when there is an absence of direct conceptual correspondent between the two languages at word, sentence and textual level. These strategies are explained as thus:

- a) Using a more general word (super ordinate)
- b) Using a more neutral/less expressive word
- c) Using a cultural substitution
- d) Using loan words and their explanation
- e) Paraphrasing using related words, expansions, reductions and additions
- f) Paraphrasing using unrelated words
- g) Omitting
- h) Using illustrations.

According to Hervey & Higgins (2002) cultural substitution has a scale of degrees which are toward the choice of features native to TL and TC rather than features which are rooted in SC. The result here is alien features reduced in TT and is to some extent acclimatized. The scale here is from an extreme which is mostly based on SC (exoticism) to the other extreme which is mostly based on TC (cultural transplantation):

- a) **Exoticism** The degree of adaptation is very low here. The translation carries the cultural features and grammar of SL to TL. It is very close to transference.
- b) **Calque** Calque includes TL words but in SL structure therefore while it is unidiomatic to target reader but it is familiar to a large extent.
- c) **Cultural Borrowing** It is to transfer the ST expression verbatim into the TT. No adaptation of SL expression into TL forms. After a time they usually become a standard in TL terms. Cultural borrowing is very frequent in history, legal, social, political texts; for example, “La langue” and “La parole” in linguistics.
- d) **Communicative Translation** Communicative translation is usually adopted for culture specific clichés such as idioms, proverbs, fixed expression, etc. In such cases the translator substitutes SL word with an existing concept in target culture. In cultural substitution the propositional meaning is not the same but it has similar impact on target reader. The literal translation here may sound comic. The degree of using this strategy sometimes depends on the license which is given to the translator by commissioners and also the purpose of translation.
- e) **Cultural Transplantation** The whole text is rewritten in target culture. The TL word is not a literal equivalent but has similar cultural connotations to some extent. It is

another type of extreme but toward target culture and the whole concept is transplanted in TL. A normal translation should avoid both exoticism and cultural transplantation.

When considering the translation of cultural words and notions, Newmark (1988) proposed two opposing methods: ‘transference’ and ‘componential analyses’. According to him, transference gives "local color," keeping cultural names and concepts. Although placing the emphasis on culture, meaningful to initiated readers, he claimed this method may cause problems for the general readership and limit the comprehension of certain aspects. The importance of the translation process in communication led Newmark to propose componential analysis which he described as being "the most accurate translation procedure, which excludes the culture and highlights the message". Newmark also stated the relevance of componential analysis in translation as a flexible but orderly method of bridging the numerous lexical gaps, both linguistic and cultural, between one language and another.

Proverbs and idioms

Idioms and especially proverbs are the signs of a nation's behaviors, manners, traditions, culture and customs which designate the life style of those specific people during years. They mirror the way that a specific group of people imagine, think, believe or act as one of the traits of their culture which is unlike other nations and they face them every day.

In other words, "differences between different cultures are symbolized by the elements of language such as idioms and proverbs, and studying these languages and comparative analysis of idioms and proverbs between languages lead to realization of differences and similarities which exist between cultures" (Wardhaugh, 1986).

Idioms are linguistic terms or lexical pieces demonstrating concepts, objects or phenomena of physical life specific to a given culture. They are essential to any language in order to retain the native and cultural color of that language. In a definition given by Larson an idiom is “a string of words whose meaning is different from the meaning conveyed by the individual words” (1984, p. 20). In another place he shapes that an idiom “carries certain emotive connotations not expressed in the other lexical items” (ibid., p. 142).

Mieder (1994, p.24) defines proverbs as: “A proverb is a short, generally known sentence of the folk which contains wisdom, truth, morals, and traditional views in a metaphorical, fixed and memorable form and which is handed down from generation to generation”.

A proverb is defined as a pithy and popular expression that presents an idea of experience, knowledge, advice, morality, truth, virtue, genius, irony, etc. The wit and

wisdom of a nation can be discovered in its proverbs. Proverbs are structurally, pragmatically, conceptually, culturally and contextually sensitive.

According to Hatim and Mason (1990, p.45), in translation of metaphorical expressions (e.g., idioms and proverbs) “the theory of one-to-one correspondence or literal translation failed because the meanings of idioms and proverbs in SL and TL are indirect, idiomatic, connotative and non-iconic”.

According to Baker (1992) idioms are frozen patterns of language which allow little or no variation in form and carry meanings which cannot be deduced from their individual components. A speaker/writer cannot do any of the following:

- a) Change of order of words
- b) Delete a word
- c) Add a word
- d) Replace a word
- e) Change grammatical structure

Unlike idioms, proverbs and fixed expressions are transparent but the meaning of a proverb is somewhat more than the sum meanings of its words. The expression has to be taken as one unit to establish meaning. They encapsulate all the stereotyped aspects of experience and therefore perform a stabilizing function in communication. (ibid)

Baker(1992) has identified two main problems while dealing with idioms and proverbs

- a) the ability to recognize and interpret an idiom or proverb correctly
- b) the difficulty involved while rendering the various aspects of meaning that an idiom or proverb conveys to the target readers.

In two cases idioms can be easily misinterpreted:

- a) Some idioms are ‘misleading’; they seem transparent because they offer a reasonable literal interpretation and their idiomatic meanings are not necessarily signalled in the surrounding text. Such idioms lend themselves easily to manipulation by speakers and writers who will sometimes play on their both literal and idiomatic meanings.
- b) An idiom in the SL may have a very close counterpart in the TL which looks similar on the surface level but has a totally or partially different meaning.

Baker (1992) has identified certain difficulties in the translation of idioms and proverbs:

- a. An idiom or proverbial expression may have no equivalent in the TL. Its not the specific items an expression contains but rather the meaning it conveys and its association with culture-specific contexts which can make it untranslatable or difficult to translate.

- b. An idiom or proverb may have a similar counterpart in the TL, but its context of use may be different; the two expressions may have different connotations, for instance, or they may not be pragmatically transferable.
- c. An idiom or proverb may be used in the ST in both in its literal and idiomatic senses at the same time. Unless the TL idiom corresponds to the SL idiom both in form and in meaning, the play on idiom or proverb cannot be successfully reproduced in the TT.
- d. The very convention of using idioms in written discourse, the contexts in which they can be used, and their frequency of use may be different in the SL and TL. As using idioms and proverbs in English is very much a matter of style, languages such as Arabic and Chinese tend, on the whole, to avoid using idioms in written texts.
- e. The significance of the specific lexical items which constitute the idiom or proverb, i.e. whether they are manipulated elsewhere in the ST, as well as appropriateness or inappropriateness of using idiomatic language in the given foreign register in the TL

The translation of idioms and proverbs: strategies (Baker, 1992)

a) Using an idiom of similar meaning and form

This strategy involves using an idiom in the target language which conveys roughly the same meaning as that of the source-language idiom and, in addition, consists of equivalent lexical items. This kind of match can only occasionally be achieved. For example, step by step /*qadam ba qadam*/, break some one's heart /*kisi ka dil torna*/, face to face /*roobru*/ etc. (Hussain 2012: 736-795)

b) Using an idiom of similar meaning but dissimilar form

It is often possible to find an idiom or fixed expression in the target language which has a meaning similar to that of the source idiom or expression, but which consists of different lexical items. For example, 'He did not turn a hair' /*kaan per joon na reengna*/; 'Jack of all trades' /*her fan mola*/; 'A dark horse' /*chupa rustam*/ etc. (ibid.)

c) Translation by paraphrase

This is by far the most common way of translating idioms when a match cannot be found in the target language or when it seems inappropriate to use idiomatic language in the target text because of differences in stylistic preferences of the source and target languages. For example, 'prepare the ground'; create a good/suitable situation for something to take place. /*muwafiq halaat peda karna*/; 'for the best'; unpleasant now but will turn out well in

the future */jiska nateerja acha ho/*. In English we have some expressions like ‘A cock and bull story’, which is translated by paraphrase as */man gharrat be sar o pa kahani/*. (ibid.)

d) Translation by omission

As with single words, an idiom may sometimes be omitted altogether in the target text. This may be because it has no close match in the target language, its meaning cannot be easily paraphrased, or for stylistic reasons.

e) Strategy of compensation

One strategy which cannot be adequately illustrated, simply because it would take up a considerable amount of space, is the strategy of compensation. Briefly, this means that one may either omit or play down a feature such as idiomaticity at the point where it occurs in the source text and introduce it elsewhere in the target text. This strategy is not restricted to idiomaticity or fixed expressions and may be used to make up for any loss of meaning, emotional force, or stylistic effect which may not be possible to reproduce directly at a given point in the target text.

Beekman and Callow (1974: 139) suggested three ways to translate a proverb as follows:

- a) The words following the proverb could be introduced as the meaning of the proverb;
- b) It can be replaced with an equivalent local proverb; and
- c) Its non-figurative meaning could be stated straight forwardly.

Mollanazar (2001: 54) emphasized that proverbs cannot be translated literally (word-for-word) and they may sometimes have no natural figurative equivalents in TL. Thus, he proposed two strategies in translating proverbs:

- a) Some similar proverbs can be found in the two languages with more or less similar form, vocabulary and meaning (e.g. add fuel to fire.). It is corresponding with its exact equivalent in Urdu. Which is transcribed as: */ jalti per tail dalna/* (Hussain 2012: 736)
- b) Many proverbs may be found in the two languages which have similar meanings and can be applied in the same contexts, but they have different form and vocabulary (e.g., Add insult to injury). It is translated in Urdu and transcribed as: */zakhmon per namak chirrakna/* (ibid.)

Duff (1989: 11) cited that "idiomatic expressions are notoriously untranslatable. These include similes, metaphors, proverbs and sayings (as good as jargon, slang, and colloquialisms)." Duff also noted that if these expressions have no equivalents in TL, the translator may approach to TL equivalents as follows:

- a) Literal translation,

- b) Original word in inverted commas,
- c) Close equivalents, and
- d) Non- idiomatic translation.

Finally, Duff (1989) emphasized that if there is not an appropriate equivalent in TL, the translator should not force it into the translation.

Nord (1991: 9) held a functional approach to translation of proverbs and cultural elements of SL which is pragmatically motivated by the "purpose of the intercultural communication." In other words, the meaning of the proverbs can be determined by the situation in which sender and receiver interact, concerned with their background knowledge and shared concepts. In addition to this, proverbial expressions are communicatively motivated and can affect differently in various settings.

The translator faces figurative language (Gorjian, 1996) which makes him arrive at the meaning through inferential strategies to match the proverb in SL and TL by means of: (1) exact equivalence, (2) near equivalence, and (3) literal meaning. An exact equivalent refers to linguistic and discourse similarities in SL/TL. A near equivalent refers to linguistic differences but discourse similarities. Literal translation of proverbs refers to the literal meaning of translation in TL which is rendered to a non-proverbial simple sentence in TL. The third strategy can be manipulated for the last resort and it should not be applied before trying the earlier translation strategies.

Research Methodology

Though the study aimed at analyzing procedures adopted by different translators while translating English idioms and proverbs into Urdu yet the study was limited to a collection of 563 English idioms and their Urdu translations from "Sunshine English Grammar and Composition" by Hussain (2012) and another collection of 720 English Proverbs and their Urdu translations from "A-One Golden English Grammar and Composition" by Yousaf (2008). Theories of Equivalence and Cultural translation provided the theoretical framework for the present study. Exploratory, explanatory and descriptive research methodologies were adopted. A mixture of qualitative and quantitative methods of data analysis to evaluate Urdu translations of English idioms and proverb was used. To meet the goals of the study, the following steps were taken; firstly, cultural equivalence between the cultures was investigated through comparative analysis of English idioms and proverbs and their Urdu translations, secondly, the strategies identified by Baker (1992) were examined in the translation of these culture bound terms and thirdly, the most frequently used procedures were identified by determining frequencies of procedures used.

Data analysis

a. Cultural Equivalence

The cultural correspondence of animal words between the English and Urdu proverbs and idioms can be divided into the following categorizations:

a) Proximal equivalence of animal connotations in English to Urdu translation

In some instances, the identical animal words used in the proverbs, idioms, and adages of English are found in that of Urdu no matter how much different the cultures are. The source of this resemblance can be the matter of cultural universality, the **degree to** which the people around the world share their knowledge of the world. To put it in another way, both English and Urdu use a single animal concept in a particular proverb, idiom, and adage. That animal word has the similar connotative meanings in both cultures. The examples are as follows:

The proverb ‘the wolf in sheep's clothing’ / *bherr k roop mein bherriya*/ (Yousaf, 2008) comes from the similar ideas of both cultures. It refers to a person who hides wicked intentions under the guise of gentleness. There is a precise one-to-one correspondence of the proverbs in SL/TL. This proverb refers to people who hide their violent character and try to cheat others with their exterior and present themselves as nice and cooperative people in both languages. The connotation of wolf in both cultures is negative and that of sheep is positive.

‘Crocodile tears’ / *magarmush k ansool* (Hussain 2012: 742) is common to many cultures as well as Pakistani and English. This idiom was formed on the manner in which crocodiles act while hunting. It refers to the hypocritical show of sadness or false tears in both the cultures. The animal used for this hypocrisy is "crocodile" in both English and Urdu.

Another example of absolute correspondence can be found in the proverb ‘A dog is a lion in his lane’ / *apni gali mein kutta bhi sher hota hy*/ (Yousaf, 2008) which means even a nervous and weak person will feel strong and self-confident in his own area. The animals used in both languages are "dog" and "lion" as dog is thought to be a cowardly animal as compared to lion. The same proverb with similar meanings and the same animal words is used in both cultures.

Other examples of finding full equivalence of animal-specific English idioms and proverbs in their Urdu translations are: (Yousaf 2008, Hussain 2012)

- ‘Where there is honey, there are bees’ / *jahan gurr wahan makhian*/ (It means bees are attracted towards sweets where ever they are) (ibid.)
- ‘The moon does not heed the barking dogs’ / *kutta bhonkey to chand kokya?/* (Barking dogs does not affect the brightness or grace of the moon) (ibid.)
- ‘The cart before the horse’ / *ghorry ki dum mein lagam*/ (To put things in the reverse position than the allocated and required one as to put the cart before the horse or to put on bridle in its tail) (ibid.)

- ‘Honest is the cat when meat is upon the hook’ / *lachar billi japay mala*/ (A helpless cat will pose to be very honest and obedient) (ibid.)
- ‘A cat always dreams of mice’ /*billi ko cheechron k khuab*/ (A cat is always dreaming of rats and meat) (ibid.)
- ‘A dead bee maketh no honey’ /*mari makhi sy shehad nhi banta*/ (Even a hard worker and efficient worker will be of no use after his death or being out of his power) (ibid.)
- ‘A hired horse never tires’ /*bharry ka tattoo thakta nhi*/
- (A hired pony does not get tired. It refers towards the attitude of people who use hired horse/pony carelessly.) (ibid.)
- ‘A lazy sheep thinks its wool heavy’ /*kahil bherr ko oon bhari*/ (A lazy sheep feels burden even of its own wool.) (ibid.)
- ‘Hunger would tame a lion’ /*bhook sher ko bhi geedar bna deti hy*/ (The demand of hunger makes even a lion to behave like a jackal) (ibid.)
- ‘Tigers beget tigers’ /*sheron k ghar sher hi janam lete hen*/ (Lions give birth to lions) (ibid.)

b) Partial equivalence of animal connotations in English to Urdu translation

In some instances, the animal word used in the SL is different from the animal word used in the TL although they have the same connotative meaning.

‘A black sheep spoils the whole flock’ /*ek gandhi machli sary jal ko ganda krti hy*/ (A rotten fish pollutes the whole river) (Hussain 2012). ‘Sheep’ in English and ‘fish’ in Urdu describes a bad or dishonest person whose company affects all the persons around him/her. Both fish and sheep carry positive connotations in both the languages, but they have been given negative meanings here.

‘To eat like a horse’ is an idiom used for gluttony in the English culture. Horse is the animal word used to refer to eating a lot. The reason for the choice of the animal may be the fact that a horse is a big animal with a big appetite. The corresponding idiom in Urdu is /*gae ki trah khana*/ (to eat like a cow) (Hussain 2012). The herd animals including horses and cows are considered to carry positive connotation, but in the above idiom they portray the addressees in a negative light. However, eating like a cow/ox is also found in the English culture, but the more acceptable and frequent saying when it comes to the act of eating a lot is to eat like a horse.

‘To throw pearls before a swine’ /*bander kya janey adrak ka swad*/ (A monkey does not know the value of garlic) and /*bhens k agay been bajana*/ (To blow a flute before a buffalo). (Yousaf 2008)

These proverbs have used animals ‘swine’, ‘bander’ (monkey) and ‘bhens’ (buffalo) to describe the concept of presenting something noble to a senseless person who is not able to appreciate its worth and value.

‘Cat got your tongue’ in English and */kya tumhari zuban chooha ly gya?/* (Have rat taken your tongue?) (Yousaf 2008) in Urdu are other instances of partial correspondence which are used when somebody is unwilling to speak for different reasons including fear. Based on historical stories, the animal word used for such saying is "cat" in the English culture. On the contrary, the animal word used in the Pakistani culture is 'mouse' since when it is used in a proverb, idiom or saying, the image of fear of the person is established in the mind of the addressee. Thus, when the Urdu speaker wants to use such an idiom for a person, they use mouse, "the mouse had your tongue". Both idioms in English and Urdu have the same connotative meanings when used although their animal words are different in the two cultures.

Other examples of finding partial equivalence of animal specific English idioms and proverbs in Urdu are: (Yousaf 2008, Hussain 2012):

- When the sky falls, we shall catch larks’ */jub dada maren gy, to beil batengy/*
Back translation “When the grandfather will die, we will divide the ox’
- ‘Neither fish nor fowl’ */adha teetar adha bter/*
Back translation ‘having similarities with two different groups’
- ‘What should a cow do with a nutme’ */Bandar kya jany adrak ka swad/*
Back translation ‘A monkey can’t access the taste of ginger’
- ‘To teach an eagle how to fly’ */machli k jae ko terna kon sikhae?/*
Back translation: ‘Fish doesn’t need a trainer to learn swimming’
- ‘A goose-quill is more dangerous than a lion’s claw’ */seeh ka kanta sher k panjay sy ziada khatarnak hota hy/*
Explanation: ‘A seemingly small thing can be more dangerous than an explicit one’
- ‘An old dog will learn no tricks’ */buddhy toty nhi parha krty/*
Explanation: ‘Old people are difficult to teach’
- ‘As the crow as the eggs be’ */jesi murgi wese anday/*
Explanation: ‘Children resemble their mothers/parents in features as well as in habits’
- ‘Every cock is proud of his own den’ */apni gali mein kutta bi sher hota hy/*
Explanation: ‘Even a timid person feels strong in his own street’
- ‘Every dog has his day’ */bara sal baad ghory k bhi din phirjaty hen/*
Explanation: ‘Every bad time has an end’
- ‘He is always the cat that did it’ */bander ki bala twele k sar/*
Explanation: ‘to accuse a person who is not responsible’
- ‘Wasps haunt the honey pot’ */bhaat hoga to kawway to aengy/*
Explanation: ‘Things are bound to happen if arrangements are there’

c) No equivalence of cultural connotations

Sometimes, the dissimilarity between the cultures leads to the nonexistence of one concept of SL in the TL and vice versa. In many cases, the same animal words used may have dissimilar connotative implications in the two languages. This variance arises from the diverse cultural atmosphere and different impressions English and Pakistani people get from animals in each culture. That is, the cultural implication of one animal in one language might be entirely changed from the identical animal in another language.

‘Scapegoat’ is an idiom used for a person who is accused or penalized for the faults or evils of others in the English culture. Being of a biblical origin, Scapegoat’s cultural connotation is the blame recognition by an individual or group for the sake of others. Such maxim with the animal word doesn’t occur in the Pakistani culture.

The idiom ‘Dark horse’ has no animal specific correspondent in Urdu but is translated as */chup arustam/* (Hussain 2012) which denotes a person who has hidden talent.

The idiom */oont ka keenal* (Yousaf 2008) is one of the most common maxims in the Pakistani culture for a person who is unforgiving and annoyed with another person for a long time. The literal translation of it is "to have camel’s animosity and anger" in English. The cultural connotation of such idiom is founded on the historical grounds, i.e. the annoyed camel’s pursuing for vengeance for a long time. Such saying is not comprehensible by the English speakers unless they have cultural consciousness of the Pakistani culture. To mention, what is noteworthy about Urdu language and Pakistani culture is its use of an extensive variety of animals in its proverbs, idioms, and sayings. This flexibility is absent in many cultures.

‘Hen party’ and ‘stag party’ are two well-known axioms of English culture which are lacking in the Pakistani culture. These are special parties held afore the wedding ceremonies of the bride and bride-groom. The cultural connotative meaning of ‘hen’ lies in its state of girlishness and ‘stag’ in its ‘maleness’. These two cultural events along with their animal words and connotative meanings do not occur in the Pakistani culture and are not accustomed to the Pakistani speakers.

Although the translators may find numerous examples of lexical resemblances in SL/TL proverbial expressions, these resemblances connotes inversely in the Pakistani culture. For example, the proverb “He/She is a rabbit.” Rabbit in English culture is the symbol of obliviousness but in Urdu culture it connotes the reverse meaning and displays quickness and witness. Therefore, Rabbit is essentially iconic. Yet it is not interchangeably used in Urdu language. (Yousaf 2008)

The word ‘owl’ in the proverb ‘He/She is an owl.’ implies differently in English and Urdu languages. In Urdu culture it is the icon of ‘evil omen’, ‘bereavement’ and ‘debauched fortune’ while in English culture it is conventionally thought to be ‘sagacious’ and the symbol of ‘noble fortune’. (Ibid. 765)

The next example shows that even the similar concepts are conveyed differently. The English proverb "He/She is a rabbit." means that "He/She is an ass." in Urdu. In interpreting into Urdu language, the translator has changed the word "rabbit" into "ass" to

offer the Urdu readers with suitable equivalent. In Urdu culture an "ass" is the symbol of foolishness and witlessness.

b. Strategies Used by translators:

Procedures adopted by translators to translate English idioms and proverbs into English

	N	Similar in form and content		Similar in content only		Paraphrase or Non-idiomatic translation	
Idioms	563	27	4.8%	45	9.7%	481	85.5%
Proverbs	720	39	5.4%	647	89.8%	34	4.8%

d) Using an idiom/proverb of similar meaning and form

This strategy implicates using an idiom or proverb in Urdu which conveys roughly the same meaning as that of English idiom or proverb and, in addition, comprises of equivalent lexical items. This kind of match can only rarely be attained. As only 4.8 % idioms and 5.4% proverbs are translated by adopting this strategy. For example,

- ‘Step by step’ /*qadam ba qadam*/,
- ‘Break some one’s heart’ /*kisi ka dil torna*/,
- ‘Face to face’ /*roobaru*/,
- ‘Alladin’s lamp’ /*Aladin ka chirag*/,
- ‘Bell the cat’ /*billi k galy main ghanti bandhna*/
- ‘A hard pill to swallow’ /*karrwi goli nigalna*/
- ‘Split hairs’ /*bal ki khal utarna*/
- ‘As long there is life, there is hope’ /*jub tk saans tb tak aas*/ (As long there is breath, there is hope)
- ‘All is well that ends well’ /*unt bhala, sub bhala*/ (If end is good, all is good)
- ‘A king’s palace and scarcity of pearls’ /*raja k ghar mein motiyon ka qaal*/ (Scarcity of pearls in the house of a king)
- ‘As many mouths, so many opinions’ /*jitney moon utni baten*/ (As many mouths, as many talks)
- ‘A mountain in labour and mouse the result’ /*khoda paharr nikla chooha*/ (To find a rat after digging a mountain)

(Yousaf 2008 & Hussain 2012)

e) Using an idiom/proverb of similar meaning but dissimilar form

It is often possible to find an idiom or stable expression in the TL which has a connotation similar to that of the source idiom or proverb but which consists of different lexical items. It is found out that only 9.7% of idioms are matched with their counterparts in Urdu language while 89.8% of proverbs have found similar concepts in Urdu language. This great number shows the similar patterns of thinking and looking at the world are present between both cultures. For example:

- ‘He did not turn a hair’ /*kaan per joon na reengna*/ (to have no effect)
- ‘Jack of all trades’ /*her fan mola*/ (To be expert in every field)
- ‘A dark horse’ /*chupa rustam*/ (Who has hidden potentials)
- ‘A prophet is seldom honored in his own country’ / *ghar ka jogi jogna, bahar ka jogi soodh*/ (Worthy people are often not valued at their own places)
- ‘A fair face may hide a foul heart’ /*haathi k daant khany k aur dikhany k aur*/ (Appearances are always deceptive)
- ‘A little purse is a heavy curse’ /*Gareeb ki joro sub ki bhabhi*/ (Poverty is a curse)
- ‘After meat mustard’ /*kheer k baad khand*/ (to reverse the order of arrangements than the accepted one)
- ‘Come what may’ /*jo ho so ho*/ (to be fearless of the future happenings)
- ‘Evil to him that evil thinks’ /*bud gooman ko badi derpesh*/ (He who thinks negative, will have negative).
- ‘Forgiveness is the noblest revenge’ /*muafi behtreen intiqam hy*/ (To forgive is the best revenge)

(Yousaf 2008; Hussain 2012)

c. Translation by paraphrase or non-idiomatic translation

This is by far the most public way of translating idioms when a counterpart cannot be found in the TL or when it seems incorrect to use idiomatic language in the TT because of differences in formal preferences of the SL and TL. For example, *prepare the ground*; to create a good/suitable situation for something to take place. Or: *for the best*; unpleasant now but will turn out well in the future. In English we have some expressions like ‘A cock and bull story’, which needs to be paraphrased. This strategy has been applied most frequently in the case of idioms i.e., 85.5% and least frequently in the case of proverbs i.e., 4.8%. Here are some examples from Yousaf, 2008 & Hussain 2012:

- ‘To beat about the bush’ /*asal nukta sy huttt kr be natija baten krna*/ (To talk about something irrelevant or useless)
- ‘Cry wolf’ /*bila zaroorat logon ko madad k liye bulana*/ (to call for help when it is not needed)
- ‘Have a bee in your bonnet’ /*ek hi baat ky bary mein sochna*/ (to think constantly about one thing)
- ‘A wild goose chase’ /*bey sood koshish*/ (to effort for something impossible)
- ‘Great talkers are great liars’ /*batooni log jhooty hoty hen*/ (Loquacious people are liars)
- ‘Wonder is the daughter of ignorance’ /*herat jahalat ki beti hy*/ (Astonishment is the outcome of ignorance)
- ‘The subjects’ love is king’s life guard’ /*riaaya ka khuloos badshahki jaan ka zamin hy*/ (A king loved by his masses will be safe)
- ‘They that are bound must obey’ /*majboor matii hoty hen*/ (A helpless person is obedient)
- ‘Strike while the iron is hot’ /*Moqa per kaam Karen*/ (To take the advantage of the right moment to complete some task)

Discussion

Region and environment, for having diverse components, may have different impacts on idioms and proverbs of the region in which they are smeared. It means that each area uses the familiar concepts to convey a meaning in the form of idiomatic expressions; therefore concepts which are used in idioms and proverbs to express a meaning may vary from one region to another. For example when a region uses the name of an animal in a proverb, the other area with different regional or ecological topographies may use the name of a plant to transfer the similar meaning. It exhibits that in the first area, that particular animal and in the other place, that particular plant is more acquainted for the inhabitants, and this leads individuals to use what is more concrete for them in their daily talk.

It has become evident that the resemblances come up from the issue of the universality of concepts among languages and the link between the two cultures, and the differences are entrenched in the religious, historical, and ecological diversities. Semantic translation procedure as proposed by Newmark (1998) is applied in which more emphasis is put on spontaneity than in faithful translation, and translation of certain cultural words as English idioms and proverbs into neutral equivalents in Urdu. Communicative translation procedure (ibid) is also applied by both the translators which aimed at reproducing the particular message of the English context-wise and content-wise but with emphasis on artlessness and tolerability/inclusiveness to the Urdu readership.

Newmark (ibid) proposed componential analysis as being "the most accurate translation procedure, which excludes the culture and highlights the message". The significance of componential analysis is recognized as a malleable but arranged method of associating the various lexical gaps, both linguistic and cultural, between English and Urdu.

Cultural equivalents are sought for while translating a culturally rooted expression of English as idioms and proverbs with a roughly equivalent culturally rooted word of Urdu. Functional equivalents are supplied while translating an idiom or proverb with a functionally equivalent target Urdu idiom or proverb (i.e. an expression which has the same meaning). That substitution is made not on the basis of the linguistic element in the phrase, nor on the basis of an equivalent image in the idiom or proverb, but on the function of the idiom or proverb. The English idiom or proverb is replaced by an Urdu idiom or proverb that serves the same function in Pakistani culture.

In the field of the translation of such idioms, based on Baker's strategies, it was clarified that the most applicable strategy was the third, i.e. to paraphrase the meaning of the English idioms in unidiomatic expressions. The second mostly applied strategy was using an idiom of similar meaning but dissimilar form. While on the other hand the most frequently used strategy was to find a proverb of similar meaning but dissimilar form. The least frequently used strategy is to paraphrase as translators were successful in finding Urdu equivalents for English proverbs most of the time. The first activity that a translator does when s/he faces with each kind of idiom or proverb in the text is to refer a bilingual dictionary to find an equivalent. Sometimes but rarely, s/he can find a single form in both source and target languages for a single meaning; therefore, the second strategy is preferred. And when the translator couldn't find any equivalent, s/he simply tried to convey the meaning by paraphrasing.

However, what is significant is the motive that a translator selects a strategy among all the prevailing strategies, and it seems that it is governed by directly the type of contexts in which these kinds of idioms and proverbs are used. In this respect, texts may be categorized into different classifications such as historical texts, journalistic texts, literary texts, scientific texts and so on. For example, in some journalistic articles that have nothing to do with a local idiom/proverb or if there is any, it is for support or completion of other materials within the text, their translation based on whatever strategy does not differ in understanding of the text for the target reader or it may even be omitted in translation; therefore the translator can easily choose the best strategy s/he thinks to translate it.

Thus, the problem is when the text is mainly about that specific region and it needs to familiarize the reader with that region. For example, in historical, literary or cultural texts in which such kinds of idioms or proverbs are used as a part of the text to introduce the characteristics of that specific region to readers, the translator needs to transfer the regional aspect to target language to make the text understandable as it has been in source language. Now what and to what extent, a translator should do to transfer this influence to target readers.

Although the author has tried to choose the nearest equivalent to source text, based on lexical patterns, among several equivalents that each idiom/proverb had, but it can be observed that the influence of region, environment and nature is not reflected in second strategy, and if the translator only tries to translate those specific idioms/proverbs by these two strategies, s/he will fail in this intention to transfer the flavor of source regional characteristics to Pakistani readers in particular texts such as historical, literary or cultural texts. Therefore it seems that a further strategy other than the above mentioned strategies is needed.

To do with this problem, first it may be recommended that depending on the value of the idiom/proverb within the text, the translator tries to offer a combination of both literal translation and paraphrase in order to transfer the meaning. However, sometimes it may not be enough, and further explanation is needed. In this case, the translator may provide the extra information in the footnote.

Conclusion:

The results of the study revealed that the similarities arise from the issue of the universality of concepts among languages and the linkage between the two cultures, and the differences rooted in the historical, religious, and environmental diversities. The findings also indicate that there is no evidence to show a consistent effort on the part of translators to use any particular translation approach in the process of achieving adequate translations. The textual analyses of the translated works demonstrate that the translators have mostly adopted communicative and semantic approaches of translation. Most of the strategies applied by translators have served the purpose of ‘domesticating’. ‘Domesticating’ as favored by Nida (1985) is very much in practice in the translation of English proverbs into Urdu to achieve ‘dynamic equivalence’. ‘Transference’ suggested by Newmark (1988) is avoided and ‘componential analysis’ is applied to reach communicative goal. In brief, regardless of some inevitable differences between English and Urdu cultures, linguistic inadequacies and social nature of meaning, the strategies used by the translators, except for a few cases, accounted well for the transfer of these cultural expressions. It can be claimed that a combination of these strategies would result in a more accurate understanding of these culture-specific expressions.

Style, register and rhetoric need to be taken into account. Fernando and Flavell’s (1981) warning “against the strong unconscious urge in most translators to search hard for an idiom in the receptor-language, however inappropriate it may be” seems to hold ground. Using the typical phraseology of the TL— its natural collocations, its own fixed and semi-fixed expressions, the right level of idiomaticity, and so on— will greatly enhance the readability of translations.

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“I am a bad Mother”: Discomforts of Powerless M(othering) in Mohsin Hamid’s *Moth Smoke*

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Abstract

*This article will probe deep into the experience of being a powerless mother in a male-chauvinist society and challenge the gendered definition of motherhood with reference to Mohsin Hamid’s *Moth Smoke*. Mumtaz is often perceived as a bad mother who is incapable of loving her son. Mostly criticism on her is blind to the patriarchal pressure she experiences as a mother. Patriarchal discourse defines motherhood as a self-sacrificing and self-annihilating experience and by doing so patriarchy places unreasonable demands on mothers and denies them liberating space. Undue pressure on mothers often results in stifling their creativity and hampering their emotional and intellectual growth, and such mothers view mothering as a deeply oppressive experience. This research will investigate patriarchal definition of motherhood and define mothering from feminist perspective. From the feminist angle, Mumtaz is more of a powerless victim, a helpless mother whom patriarchy denies the power to mother her child under the circumstances she desires. According to the feminist concept of mothering, she is often judged from stereotypical masculine paradigms and quickly labeled as a bad mother. She has been denied the power to nurture and mother her children under the conditions she likes. For her mothering becomes a suffocating experience. Mumtaz hardly enjoys its creative and liberating side. Mumtaz’s narrative challenges the common stereotypes of self-sacrificing, ever-loving, and self-less mothers who nourish their children at the expense of their individuality. Hamid in *Moth Smoke* defines the experience of motherhood from a unique angle and challenges and subverts narrow patriarchal discourse of motherhood which only defines mothers in terms of good and bad.*

Key Terms: mothers, motherhood, stereotypes, feminist discourse, mothering.

Moth Smoke deals with the experience of powerless mothering. Feminist theory defines mothering as more of a political act than an individual activity; it also rejects the concept

of powerless mothering. According to it, powerless mothers are those who cannot bring up their children under the circumstances they desire. Such mothers are bound to feel helpless and they barely enjoy the experience of motherhood. Dissatisfied mothers feel uncomfortable with their roles. Those mothers who cannot mould themselves to gendered stereotypes and also those who refuse to conform to the demands of patriarchy are labeled as 'bad mothers'. The society is very judgmental towards such mothers and some of them also internalize patriarchal gaze and view themselves as bad mothers. They are entrapped by their circumstances and find it hard to fight against the pervasive politics and finally accept patriarchal pressures and eventually embrace the so-called label of bad mothers. The stereotype of self-sacrificing mother is viewed as a universal one; a good mother is always the one who must nourish her children at the expense of her individuality. Mothers are socially conditioned to behave selflessly and are never encouraged to question its political dimension. Victimized mothers behave aggressively and their children become the target of their rage. This article will explore the destructive consequence of patriarchal mothering where motherhood just becomes an exhausting and counterproductive duty that mothers unwillingly perform.

Adrienne Rich in her book '*Of Woman Born*' criticizes that experience of motherhood which is "defined and restricted by patriarchy" (p.2) She presents a concept of 'gynocentric or feminist mothering' that focuses on female defined concept of Motherhood. According to it mother is an individual and she must be given the right to decide when she wants to become a mother or under which circumstances she wants to mother her baby. The experience of Motherhood is the most misunderstood one in patriarchal societal structure. Thus patriarchy pressurizes mothers by focusing on just two dimensions of Motherhood: the experience of becoming mother is "natural to women" and "childrearing is the sole responsibility of the biological mother." (p.5) Mothers find this sort of mothering as terribly exhausting ; society assigns this duty to them but deny them the power to determine the conditions under which they could mother their children. Diana Ginn also elaborates on this idea, "mother is a form of social control exercised over women as they bear and rear children; mothers are made solely responsible for the well being of their children .Women are either idolized or despised, and finally there is need for new ways to describe the nature of their pregnancy." (p.7)

This article will discuss the theme of powerless/unwanted mothering with reference to *Moth Smoke*. Mumtaz is generally viewed as a bad mother who ignores her only child and is insensitive and indifferent towards them. A good mother should be self-sacrificing and must love her children unconditionally and Mumtaz is also judged in the light of these images. Thus she is quickly labeled as a bad mother. No attention is being paid to the circumstances that have played a major role in determining her behavior and the way she is enforced to play the role of an unwanted mother. Mumtaz does not sustain the pressure and surrenders herself to a new phase of life for which she is least prepared and becomes a victim of her circumstances. *Moth Smoke* gives a sensitive impression of the hardships and difficulties experienced by mothers in patriarchal societies. Feminist

discourses define Mothers as ‘others’ of any society because a lot is demanded from them and promised little in return. *Moth Smoke* deals with the experience of mothering from a unique feminist angle. Mumtaz describes her true feelings, and boldly expresses what she feels for her baby. She is more of an angry mother who is forced to have the baby she does not want. She feels disgusted with herself because she became mother against her will. She became pregnant at the time when she least wanted the baby. As she confesses, “ I told Ozi about it sadly , because I’d decided to have an abortion .But he was ecstatic... he asked me to wait another week, which I did , and he used the time to do everything he could to convince me to have that baby.”(p.150)

Ozi emotionally blackmails her to have that baby and she decides to keep him against her will. Thus she becomes mother when she is hardly ready for it and only does it to please her husband. She puts it like this,

“But I could see how much he wanted to have this baby, and it moved me. I decided to take another o think about it. Then another week. And the more I thought about it, the less power I seemed to have to end it. I felt guilty, more than that, I felt selfish.” (*Moth Smoke*, p.150)

She feels guilty because society lays all the blame on her for not wanting the baby and puts undue pressure on her in order to make her accept that role. Thus the role is being superimposed upon her. She neither celebrates nor cherishes this experience. Her social conditioning does not let her think otherwise and she ends up as considering herself selfish.

I felt selfish. I tried to convince myself that I wanted the child as well, that child birth was an expression of female power, that it would make our bond even stronger. So the week turned into weeks. Eventually we had a sonogram done, and after that, the idea was a little person growing, and it was too late to turn back. (p.150)

The experience of motherhood is glorified by her husband and she is being enforced to give up her dreams and aspirations just to become a mother and even at the time she least wanted it. She realizes as if she is incomplete without a baby. She experiences a sense of guilt for not feeling the way patriarchy wants her to feel. Eventually, she submits to patriarchal pressure. As she says, “I resigned myself to it. Or maybe saw it as a kind of martyrdom. Sacrificing myself for something noble, for love, my man, and the species.” (p.151) Pregnancy appears to her more like a trial, a nightmarish unwanted experience, as she expresses, “I don’t think I realized how frightened I was under the third trimester, when the nightmare started. Nightmares inspired by the discovery channel. Visions of being eaten alive by larvae, like some poor animal stung by an insect and made into a host for its eggs. Ozi, my friends, even people at work asked me why I looked so upset. But I could hardly tell them most mothers glow when they’re pregnant I sweated.” (p.151)

The experience of being a powerless mother makes her see motherhood as a trap and a compromise on her individuality: something which hampers her intellectual growth. The more she prepares herself for the role, the more frustrating she becomes. She appears before us as a dependent and powerless mother who finds herself caught up in a web of anger and frustration. Her words reflect her insightful experiences. She is an angry mother who transfers her rage towards her child and is unable to love her child.

I started to get bored .And then I started to get frighten. Because when I looked at a little mass of flesh I 'd produced , I did not feel anything .My son, my baby ,my little Janoo, my one and only .I felt nothing for him. No wonder, no joy, no happiness .Nothing my head was full of a crazy silence, the kind that makes you think you 're hearing whispers and wonder whether you are going insane. (p.151)

Ozi enjoys his new role as a father, as text elaborates on it, “He loved his son. He would come home exhausted, much too exhausted for sex or a quiet conversation over a glass of wine, but not too exhausted to play with Muazzam until he went to bed.” (p.152) Mumtaz considers it unjust: “I felt neglected, resentful at being the one left at home when I hadn’t wanted to have a baby in the first place.”(p.153) Mumtaz protests and feels uneasy with her present state, she yearns for a new life which she wants to live according to her will. She appears to be a vulnerable and powerless mother who hardly enjoys the experience of mothering. O’Reilly argues that “actual mothers in their everyday experiences of motherhood are coerced to conform to an unnatural and unwanted idea of motherhood and chastised when they do not accept the dominant perspective.” (p.7) Mothering as a powerless responsibility gives rise to “mother’s suffering and often results in violence against children.”(p.8) Violence manifests itself in many forms like child’s neglect and abuse. Victimized mothers are very much capable of violence. She also criticizes that idea of motherhood that “ghettoized and degraded female potential.”(p.30) Patriarchal motherhood is a socially constructed concept which promotes a dangerous form of social control. According to it child bearing and raising is the only true destiny for all women. It devalues childless women and often place unrealistic demands on mothers. Rich’s critique proves that such mothers are in “a double bind, lacking control over their own lives, yet responsible for the lives of others. This absolute dependency of children on their mother is a burden created by a patriarchal society.”(p.34) When Mumtaz wants to take a break from her duties, Ozi does not let her do so and seems to be more in control of her life. She wants to go on work when Muazzam is six months old but Ozi rejects the idea, “He said Muazzam was too young. I said if he felt so strongly he could ask for paternity leave. But he won the argument. He won it with a low blow. He looked at me like I was a stranger and asked if I love my son at all. The Question destroys me. I started sobbing and I couldn’t stop.” (p.152) The patriarchal concept of mothering can be well elaborated in the words of Pamela Courtenancy Hall, who consider that women are “naturally mothers”. “they are born with built-in–set of capacities , dispositions , and desires to nurture children [...and that this] engagement of love and instinct is utterly

distant from the world of paid work.” (337) As Ozi objects when Mumtaz wants to do her work. Sharon Hayes calls it “intensive mothering”. It demands that mother should be “the central caregiver”, second mothering requires “lavishing capious amount of time, energy, and material resources” and finally mother should regard mothering as “ more important than her paid work.”(8) These practices are highly oppressive and inhibit mother’s creativity. Hayes calls it as “child-centric” that prove to be quite labor-intensive and oppressive on the part of the mother.

Patriarchy perceives mothers as sacred vessels that bring human fetus to life. Their bodies are objectified. Mumtaz becomes the target of prejudiced social paradigms. She fulfills the expectations and hardly enjoys it as an intellectual and creative process. Motherhood becomes a social duty that a mother has to obey at any cost. She does whatever is demanded of her but nothing pleases her; “I’d done everything I was supposed to. I’d played with Muazzam and read to him, even though he could not understand a word, and brought his clothes and fed him with my own body and cleaned his shit with my own hands.” (p.153) These duties are performed out of guilt. Mothering bcomes a solitary experience for her, no one understands her perspective and she blames herself for this.

I felt so guilty .I knew there was something wrong with me. And even though I needed him to, it felt empty .Ozi had found my weak spot. He may not have understood why, but he knew he could make me do things I didn’t want to do. And that’s an awful power to give one person in a relationship .It killed our marriage and I think it would kill anyone’s. (p.153)

Her frustration ends in violence and she nourishes a self-destructive behavior. In order to get rid of her pain, “I started drinking Scotch, neat, during the day.” (p.153) Social pressures deny her the space to be herself but she discovers her own secret world of pleasures. She expresses herself through her writings. For her writing becomes a symbol of self-expression. As she secretly confesses,

I didn’t tell anyone how I really felt. Not my best friends. Not my mothers. And certainly not my husband. It was a new experience for me. I’d never been ashamed of anything I’d done in my life. But this wasn’t something I’d done. This was not an act but an identity .I disappointed me, shamed me. So I hid my secrets as well as I could. (p.154)

Mumtaz’s narrative challenges the patriarchal definition of motherhood that renders mothers powerless. It also challenges stereotypical concept of mother’s love that mothers should love their children unconditionally. She dares to be herself in a gendered society and finds an outlet for her creativity. The patriarchal discourse cherishes certain stereotypes of good and selfless mothers; mothers are often judged by those stereotypes. They depict mothering from one-dimensional perspective that is considered universal and absolute. Mumtaz finds it hard to be boxed into the category of a good mother and looks

for another option. But in the absence of any alternative definition, she judges herself as a bad mother. As Rich argues that women are “either idolized or despised, rarely viewed as individuals.” Patriarchy views female body as “impure [and] corrupt” as mother women are idolized “beneficent, sacred, pure, asexual, nourishing.” (p.36) Masculine imagination has divided mothers into two categories, good and bad. Male dominating society promotes two stereotypes; the loving, selfless “good mother and self-obsessed bad mother.” The image of a good mother is a social construct and has serious limitation. Feminist research critiques the practice of exerting undue pressure on mothers to conform to an “unnatural and unattainable idea of motherhood.” The idea is not “beneficial to either mother or child.” (p.40)

Mumtaz shares ambivalent feeling toward her baby and sometimes calls herself a bad mother because she finds it hard to love her son at the expense of her individuality. As she expresses her anger in the following words, “I still wanted to believe that I loved my son .That I was a good mother.”

She shares love-hate relationship with her son and blames herself for not being a ‘good mother’. Daru is aware of that aspect of Mumtaz’s personality that she shares a troubled relationship with her son. Mumtaz often used to cry, “not just shed tears but with furious gasps and shouts of pain”, began to consider herself a bad mother, “I am a bad mother...Muazzam told me I don’t love him...He wanted me to read him a story and I came here instead.” Sometimes he feels surprised, “I don’t understand Mumtaz’s relationship with her son. Sometimes she does so much for him, too much, everything he asks, from the time he wakes until the time he goes to bed. But she never seems to do it because she wants to do it, only because it upsets her when he gets angry with her. (173) When Daru wants to hurt her, he time and again consciously refers to her Son and blames her for being a bad mother, as he singles it out,

“You don’t love him. Stop pretending...Do you think it’s good for him that you stay? He’s going to grow up wondering why his mother never really talks to him. Why she’s always so distant. And do you what that’s going to do to him? He ‘ll be miserable.” (210)

But eventually she learns to come in peace with herself when she refuses to become just a dead shadow of her son. Thus she learns to cultivate an independent identity and discards her self-pitying attitude. Her writing expresses her anger; it helps her to heal. She learns to nourish her secret identity as a writer, as she says, “Zulfiqar Manto received death threats and awards. And the more I wrote ,the more I loved him.I was back I was finding myself again, and I was being honest about things I cared for passionately... childbirth had hurt me inside, and I was finally starting to heal.” (p.158)

She discovers her inner self and refuses to carry the burden of guilt for not loving her son. First times he accepts her role as a mother , “I think about Muazzam more than anything else. I remember his long eyes, eyes that are neither mine nor Ozi’s but his own un inherited, original.” (243)

Being a hurt mother she decides to leave her son behind by confessing to herself,

I don't think I will ever be able to explain to him that why his mother could not stay" and she finds the truth that why she " was desperate to prove[herself] that I wasn't a bad person, that I was not selfish and uncaring, that I could be forgiving and good. That it wasn't my fauly I didn't love my son." (224)

Thus Mumtaz seeks a more liberating space for her self by questioning the dominant definition. Mothers are usually treated as others and their lives are controlled by certain stereotypical images. She learns to grow out of the conventional role of being a helpless mother and cherishes her independent identity. She knows that it would be difficult to convince her son regarding the decision she has made; she also knows that this is the only best thing she could do at the moment. Thus she decides to leave him instead of mothering him under powerless circumstances. The novel sensitively captures the experience of motherhood from feminist angle and defines mothers as individuals' rather self-sacrificing stereotypes who must conform to confined social roles. Through the character of Mumtaz, Hamid gives an alternative and more positive and liberating definition of motherhood.

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Infiltration of Comic Elements in the Depiction of Tragic Concerns

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Abstract

*This paper delves into Anton Chekhov's *The Seagull* and George Bernard Shaw's *The Apple Cart* to extensively analyze their infusion of certain comical elements in depicting ostensibly tragic concerns. The paper aims at exploring the use of the comic elements that is not without purpose. Instead through this incorporation of farce, linguistic humour, witty repartee and exaggeration, the holistic vision of life is obtained which was earlier compartmentalized by the Greeks and Roman Playwrights. Comic elements including slapstick humour, the singing of songs, and certain character portrayal are discussed as techniques employed at the hands of the playwrights to reflect over the real historical milieu of their respective times, yet giving a boost to realism as a theory and a practice. This is a qualitative study based upon hermeneutic theory of textual analysis. The paper establishes the similarities in Bernard Shaw's and Anton Chekhov's employment of comical elements as well as the difference between their essential purposes in generic transgression. Although the two writers have their roots in different countries, their humorous portrayal of various issues is seen to be similar. From the microanalysis of these plays, the same comic strains can be traced out in modern drama at macro level that will enhance the implication of this research paper. This paper therefore concludes that comic and tragic elements are not antagonistic rather complimentary to each other.*

Key words: tragicomedy, realism, modern drama, farce, slapstick humour, generic transgression

Introduction

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No plays have often filled the eyes with tears and the breast with palpitation than those which are variegated with the interludes of mirth (Foster,2004, p.117).

Tragedy underwent a process of evolution and transformation from the Greek times to the modern age. Every era in literature added some aspect to it or modified the older ones. Comedy like tragedy has a long history. Over time, tragedy and comedy, which were initially considered as two extremes, started coexisting by passing traits to each other and importing a radical varied attitude towards life and its conflicts. Initially, tragedy was created according to rules of poetry prescribed by Aristotle. With the advent of realism as a movement to represent reality without betraying it through fabrication, dramaturgical contents and structure took a new and fresh attire. The new genre combined tragic elements with tempered laughter to bring purgation through the scenes provoking pity and sorrow juxtaposed with comic situations or lightened by touches of humor. The dawn of realism in art and literature and its emphasis on the ills and tribulations of society gave a tragic intensity to the ordinary, mundane and melodramatic reality. While relating human melancholy, writers of tragicomedies commenced elements and techniques of comedy, poetic images and symbolism into serious realistic action and thus heightened its tragic impact. Thus, the modern drama tends to be real at one level and metaphoric and symbolic at another level. Since life is a complex amalgamation of tears and laughter, the dramatic genre in which tragedy and comedy coexist give a holistic vision of life by producing mixed tragic-comic responses from audience. There came a time when these two genres were mingled into each other to form a hybrid that resulted in the form of Tragicomedy. However the infiltration of comic elements in tragedy from the Greek to the Modern playwrights was critically viewed by many critics. Possibly, we need not go so far as Schopenhauer and conclude that every individual life is a tragedy when seen from the point of view of the whole and a comedy if examined in its details. Philip Sidney called the incorporation of comedy into the tragedy as 'mongrel'. He wrote in his *Apology for Poetry*:

But besides these gross absurdities, how all their plays be neither right tragedies nor right comedies, mingling kings and crowns...with neither decency nor discretion; so as neither the admiration and commiseration, nor the right sportfulness, is by their mongrel tragic-comedy obtained (Sidney, 1985,p.82).

The concept of tragicomedy was alien to the Greek and Roman critics. Aristotle and Horace both defined tragedy and comedy as two different genres disapproving their mingling as well. Cicero (1986) in his *On the best Style of Orators*, said: "In tragedy anything comic is a defeat and in comedy anything tragedy is unseemly" (p. 16). In the background of such divisions and criticism the permeation of comic elements in serious drama was rejected by many. However Guarini in *Il Compendiodella Poesia Tragicomica* advocated the genre of Tragicomedy (a term that

was coined by the Roman playwright Plautus in the prologue to his play *Amphytrion* as an excuse for mixing in it slaves and gods, since according to the tenets of classical drama gods and kings belonged to tragedy and ordinary people to comedy) and wrote:

He who composes tragicomedy takes from tragedy its great personages...art observes that tragedy and comedy are composed of heterogeneous parts, and therefore if an entire tragedy and an entire comedy should be mixed...because they do not have an intrinsic natural mixture...they may be able to exist together and, though mixed, produce a single form (ibid; 1986, p.21).

Where this supports that tragicomedy mingles to produce a new hybrid product, its stance varies from that of the modern playwrights. Renaissance period witnessed the development of tragicomedy as a departure from the Greek classical tragedy and the term came to label the plays in which events move towards a climax through a tragic rising action and then takes an unanticipated twist to embark upon a happy ending. The 18th and the 19th century witnessed the expansion of number of mixed dramatic genres blurring the distinction between tragedy and comedy, such as serious drama, romantic drama, the problem play and melodrama. Melodrama provided a viaduct to modern tragicomedy. Raymond Williams in his book *Modern Tragedy* states that there is no tragedy possible in the modern society because tragedy in some of its older senses is rejected. Tragedy has its special nature and a condition, as in classical tragedy suffering arises out of certain unavoidable action of the character. Another condition for tragedy is the belief in the metaphysical part of human life, in respect of certain representative character in the society. Schopenhauer also believed in the inevitable suffering of the individual, caused by the crime of existence. In the modern tragedy the characters do suffer but it is suffering that can be avoided, but is not avoided thus there is nothing inevitable or ennobling about this tragic sense. Schopenhauer remarks:

No mere suffering or misfortune, no suffering that does not spring from human agency, and in some degree from the agency of the sufferer, is tragic, however pitiful or dreadful it maybe (William, 1996, p. 21).

Modern era began with the realism, where the playwrights and novelists combined both tragedy and comedy because life was amalgamation of both. Henrik Ibsen, Anton Chekhov and O'Casey pioneers of modern dramas combined the comic elements to the serious and tragic concerns. Since modern Literature of the late nineteenth century brought about a new flavour in literature with the rise of new perspectives and issues that were brought to the attention of its readers and audience yet the question that arises is:

- 1- How does generic transgression in Anton Chekhov's *The Seagull* and George Bernard Shaw's *The Apple Cart* provide a site for realism to reflect over the respective historical milieu of these playwrights?

This question of generic transgression of tragedy and comedy is addressed extensively in this research paper with reference to two modern playwrights: Anton Chekhov and George Bernard Shaw. Their experimentation in *The Seagull* and *The Apple Cart* respectively stepped away from the social norms and traditional conventions and presented for the purpose of illuminating the audience and for provoking them to critically contemplate and evaluate the various issues of life. It is during this time period that writers like, Anton Chekhov and George Bernard Shaw humorously depicted the social and political issues. Their plays, while dealing with tragic concerns, are not without a hint of a comic element. Although the two writers have their roots in different countries, their humorous portrayal of various issues is seen to be similar. A deeper analysis can be made with reference to some of their works in doing close textual analysis under the umbrella of hermeneutic theory. In this terrain of radical innovation in style and contents, this paper interrogates the rationale behind the infiltration of comic and tragic elements as one genre. Thus the second research question is:

- 2- What is the purpose of the infiltration of comic elements in these tragedies and how does this comic-tragic infusion complement each other?

This fusion of two traditionally distinct genres was not to evoke laughter indeed but to emphasize the shortcoming around which man's life revolved through these comic elements. Moreover they were used to enhance the impact of tragic concerns around which man's life revolved. To dwell upon these seemingly simple questions, the research paper analyses the sample texts critically to resolve intricacies implied in these two research questions.

Research Methodology

This academic research is a qualitative-exploratory study based upon hermeneutic theory of textual analysis. The primary source and the sample of study comprises of two plays including Anton Chekhov's *The Seagull* and George Bernard Shaw's *The Apple Cart*. Close textual analysis of these plays is done to revive the spirit of hermeneutic school of thought that emphasizes on the in-depth interpretation, understanding and exploration of focused strains within one's sample of study. Taking farce, linguistic humour, witty repartee, exaggeration, slapstick humour, the singing of songs, and certain character portrayal as writing mechanics and technical tools at the hands of playwrights, the irony and misery of mankind are observed in these texts. It employs the American Psychological Association style of formatting which is an internationally approved format, generally followed in the field of social sciences.

The critical material for the research was collected from relevant avenues of literature, mainly, theoretical concepts and critics including Arthur Schopenhauer, Plautus, Guarini, Aristotle and Raymond William. In addition, numerous academic journals, online interviews available on writers' blogs and even video sources also made up the secondary sources of the research paper. Many solicited internet sites were referred too and online articles were read and quoted in order to enhance the validity of the arguments being presented and to enrich the quality of the research. In the course of this research, diverse perceptions and critical views were encountered regarding this infiltration of comic elements in depicting tragic concerns. While certain critics praised this art, other severely criticized it. This diversity of opinion enabled one to study these primary plays with an open perspective. Moreover, inter-textual and intra-textual references and inferences are developed to substantiate the arguments presented in order to promote an incisive understanding and to make it a plausible study.

Data Analysis

What is tragic in human experience is has found its aesthetic home in tragicomedy where it is simultaneously subverted, protected and rendered more painful by its peculiar with the comic (Foster, 2004, p. 117).

Anton Chekhov, a Russian playwright, did not derive the subject of his plays from any large political concern. Rather his plays were the depiction of everyday life and thus Chekhov introduced both comedy and tragedy within these everyday life situations. He stated himself that in his plays he would "describe life to you truthfully, that is artistically, and you will see in it what you have not seen before, what you never noticed before: its divergence from the norms, its contradictions" (Quoted by Latham, March 1958, p. 21). He therefore awakens his audience to the everyday tragedy of life, but not without a comic element. As K. M. Newton writes in his book, "Modern Literature and the Tragic" that 'what appear to be tragic elements in (Chekhov's) writing interact with comedy, farce and social realism. The tragic is unable to dominate the others and may even be undermined by them" (2008). Such strains of comedy farce and social realism can be seen in *The Seagull*.

In *The Seagull* Chekhov denounces the magnitude of the tragic situation through infusion of comic elements. *The Seagull* brings to the audience's notice the failure of Konstantin's creative endeavours. His desire is to revolutionize the theatre, to introduce new techniques and concepts rather than to carry on the prevalent, traditional form of theatre. However, Konstantin is unable to communicate with the audience through his work. The impact he desires to attain remains thwarted, mostly at the hands of his mother who openly criticizes him. The play within the play that is staged by Konstantin in the first act is continuously criticized by his mother who does not refrain from adding her critical

comments. After Nina's long speech at the very beginning, she states, "What decadent rubbish is this?" (Chekhov, 1997, p.18) thereby alienating and distracting the audience from any meaning they might have derived from it. Her constant intrusions do not allow the audience to see any meaning in his play, for they too become caught in her humorous critiques. She denounces the play as 'decadent rubbish' jests the use of sulphur as an attempt to create an impact and then also mocks Nina's long speech where she states: 'The bodies of all living creatures have dropped to dust and eternal matter has transformed them into stones and water and clouds' (Chekhov, 1997, p. 18). She connects this idea with Dorn taking off his hat, and states: "The doctor has taken off his hat to Satan father of eternal matter" (Chekhov, 1997, p. 19). It is only Dorn who later states that 'there was something in it' (Chekhov, 1997, p. 20) that stirred him and desired him to view it till the end. However, by the time this statement is passed, it is too late for the characters or the audience to show any interest.

The mother who denounces all that Konstantin desires to deliver becomes a humorous character introduced by Chekhov in the midst of his tragic concerns. He shows Madame Arkadina as a self-obsessed woman who is not even able to empathize with her son and is lost in the fulfillment of her personal desires. While her brother tries to convince her to give some money to her son so that he could go abroad, she refuses on the account that she has little money which she must use on herself. 'I have some money, but I am an actress and my expenses for dress alone are enough to bankrupt me' (Chekhov, 1997, p. 38). Her obsession with herself thus invokes laughter from the audience yet it also detaches her from the tragedy of her son's situation. Her indifferent attitude towards Konstantin is contrasted with his desire to be cherished and nursed. Her egotism is in fact talked about by K.M Newton who says: 'In Chekhov, human beings tend to be irretrievably egotistical and seldom achieve a sense of tragic insight that transcends their ingrained egotism' (2008, p. 115). Thus, while her self-obsessive character appeals as comical to the audience; her extreme detachment to the glaring tragic concerns within her household is at the same time tragic.

Furthermore, the character of Masha can be seen as a parallel of Varya of *The Cherry Orchard* in her unfulfilled desires. Masha is seen to dwell in her misfortunes, always wearing black to 'match (her) life' (Chekhov, 1997, p. 5). Her unrequited love for Konstantin becomes comical when she still tries to gain some attention from him despite her marriage and her son. This concept of unrequited love is dealt with irony on the part of Chekhov. With reference to *The Seagull* Konstantin and Masha fail to win over the love they constantly pine for. Yet Nina, who marries Trigorin by choice, is soon seen to be over her infatuation for him and leading a miserable life. Thus, Chekhov shows that while unrequited love increases the intensity of the love, but requited love soon declines in its intensity after the ultimate fulfillment. This perpetual feeling of unfulfillment, treated ironically by Chekhov once again, arouses a sense of tragic empathy within the audience. Alluded to it is the reference to Ibsen's *Peer Gynt* that is also a poignant example of tragicomedy. But here the humour is created at the expense of tragic character *Peer Gynt*.

His comedy lies in the fact that he is a day dreamer and tragedy lies in the point that he cannot get out of this. Thus, his daydreaming is tragic because it is perishing, comic because it goes on. By incorporating Kierkegaard's idea of comic, Ibsen uses comedy that has more philosophical stance.

In *The Seagull* exaggeration of characters' dispositions becomes pivotal for creating comedy out of a tragedy. Chekhov uses Masha's character as a tool for generating humour. Her character abounds in exaggeration. She is introduced to us wearing black and when Medvedenko asks her why she's dressed up in black, she says, 'I'm in mourning for my life. I'm unhappy' (Chekhov, 1997, p. 5). Chekhov through these 'high-strung' people is trying to mock the over exaggeration of their plight which makes them humorous characters. Not only Masha is complaining but Sorin also gives overstatement of his health.

Another important technique employed by Chekhov in *The Seagull* is the parallel that he draws of Konstantin with Hamlet. While the two characters are seen to be familiar in many ways, yet through the death of Konstantin, Chekhov detaches the tragedy that one associates with Hamlet's demise. Konstantin's death is tragic but Arkadina's reaction to it undermines the gravity of the issue. Arkadina's majestic ways themselves are reflection on her insensitive character. For her playing cards is more important than her son. Oblivious to her son's sufferings, when she hears the shot she reacts.

Arkadina: (Alarmed) What's that?

Dorn: nothing I think something exploded in my First aid kit. Don't worry...That's what it is. A vial of ether exploded.

Arkadina: (Sitting at the table) Phew, I was terrified. It reminded me of the time...(Hides her face in her hands) Things even went black before my eyes.(Chekhov, 1997, p. 57).

Chekhov with great subtlety combines two strands of comic and tragic in this dialogue. Taking the shot as an explosion of ether bottle is humorous yet this juxtaposing of two elements ironically accentuates the tragic death of her son. This light-hearted treatment and trivial comparison thereby diminishes the tragedy of his death. It is this characteristic light-hearted treatment on the part of Chekhov that make him a writer who portrays tragedy but with a comic element. While, many critics regarded his plays as 'tragedies of frustration', few understood the relevance of the comic element within the tragedy. Dorothy Sayers however, clearly explained the relevance in a letter where she states: "...the whole tragedy of futility is that it never succeeds in achieving tragedy. In its blackest moments it is inevitably doomed to the comic gesture" (Quoted by Latham, 1958,

p. 14). Thus, the comic elements infused by Chekhov go hand in hand with a sense of pathos that is also experienced by the audience. The tragic portrayal of everyday life as depicted by him is realized by the audience in the midst of the humour and the infusion of comical elements.

George Bernard Shaw can be seen as another playwright who comically brings forward certain tragic situations into the lime light. Whereas Chekhov's plays brought forward domestic or social issues encountered within a household, Shaw's concerns step out from the domestic and familial surroundings and step into larger concerns. He addresses certain political issues as seen in *The Apple Cart* and even in *Arms and the Man* where he criticizes the ideal notions of war. Moreover, Shaw's portrayal of these tragic concerns through the infiltration of comic elements also differs from Chekhov in the sense that his plays are full of wit and humour. While Chekhov's comedy is encountered mostly through the foolish behaviour of the characters, and through physical/slapstick humour, Shaw's plays are full of ironical and witty comments.

Shaw's play, *The Apple Cart* is a humorous comment on the state of democracy in a capitalist state. This commentary on the political upheaval of his time makes his play stand in the spectrum of realism. The play's protagonist, King Magnus, is in fact the spokesperson of Bernard Shaw who humorously portrays his political criticisms through King Magnus's ironical and witty comments. In the course of the play he comments on the irrationality of certain institutions—the inheritance of kingship being one of them—and also sheds light on certain characteristics that contribute to the failure of a political party. In fact, the basic conflict in the play, between King Magnus and Proteus becomes the epitome of the absurd state of politics. The two conflict on the King's right of veto. While the King asserts this right over the political party, Proteus issues an ultimatum for the King to sign which would reduce him to a mere idol figure, with no rights or power to assert. He states: "If we are to carry on your government we cannot have you making speeches that express your own opinions and not ours" (Shaw, 1928, p. 49). He also goes on to elaborate upon this absurdity stating "I mean that when you disagree with us you are to keep your disagreements to yourself" (Shaw, 1928, p. 49).

His determination to reduce the King as a mere idol figure or a 'dumb king' (Shaw, 1928, p.57) echoes the power hungry politicians who rule the country, and fail to bring any order or progress in a political party. Proteus is largely caught up in securing power for himself rather than organizing his political party and contributing towards bringing a positive progression in the country. He is portrayed as a politician who satisfies his personal needs rather than the needs of the political party or even the people of the country. Lysistrata lays bare this fact when she states: "In this Cabinet there is no such thing as a policy. Every man plays for his own hand" (Shaw, 1928, p. 58). While his character is humorously portrayed by Shaw through the irrational and absurd propositions posed by Proteus himself, and also by the characters who comment on his laughable tactics that assure the fulfillment of his preferences, Shaw subtly lays bare the tragedy of the political state that is ruled by such characters. Proteus, undoubtedly reduces the audience to

laughter, but his character also impresses upon the tragedy of such a political state where no promise of progression is evident. Even the end of the play, where King Magnus convinces Proteus to tear the ultimatum by proposing to step down and ascend the throne through elections, depicts a tragic concern. While it resolves the current issue, yet the play ends exactly at the point from where it had begun. King Magnus has stood by his power of veto while Proteus convinced to tear the ultimatum proposing alternative propositions to assert his power over the King. Thus, Shaw depicts the circular movement of these political parties who try to find ways of increasing their power rather than bringing a positive change to the country.

Shaw, like Chekhov, also denounces the tragic moment of the play through the infusion of certain techniques. Whereas the tragic moments in Chekhov are suddenly denounced by the infusion of songs or slapstick humour, in *The Apple Cart* too, Amanda is seen too often begin singing a song. Where the political party is shown to be in total disarray, Amanda begins to sing a song, thereby reducing the seriousness of the situation. This technique used by Shaw, while reducing the seriousness of the situation, nevertheless impresses upon the audience a tragic feeling concerning the chaos depicted in the political party. While the sudden outbreak of song will evoke laughter, it nevertheless will also leave a lingering sense of tragedy among the audience.

Moreover, Shaw also uses minor characters in the play to unveil certain political hypocrisies. The two secretaries of the King, Pamphilius and Sempronius, begin the play and voice the entire political phenomenon as a play of appearances. Even the character of Boanerges deconstructs the entire idea of politics when he appears on stage in his ridiculous Russian blouse. Proud of his promotion in the political arena, he fails to make an impression on the audience or even the characters in the play, having no originality of his own and merely presenting the King's ideas in front of the party as his own. Thus, Shaw's use of wit, humour and farce combine to provide the audience with a humorous portrayal of the chaos and struggle of power within a political party. Gareth Griffith comments on *The Apple Cart* stating that 'it was a dialogue on the ritualistic world of politics, with its sham imagery and false scenes, the realm of appearances, set against the underlying realities' (1993, p. 258).

Like Shaw, Sean O'Casey brings forward an amalgamation of the tragic with the comic to highlight the prevalent political scenario of Ireland at that time when it had political upheavals like Irish Civil War. O'Casey's *Juno and the Paycock* is one example where comic elements like farce, music hall comedy and repetition are infiltrated, and humour is generated through the dialogues. The play begins on a very serious note where the Boyle's household, their poverty, trade Union and important issues like Johnny's betrayal of Tancred have been mentioned, the atmosphere is tense, but with the arrival of Captain Boyle and his friend Joxer, the music hall comedy element is introduced to reflect over domestic and national tragedy. Through this cross reference from another Irish playwright, O'Casey, Bernard Shaw's *The Apple Cart* can be established as reflection of

Ireland's political upheavals by making extensive use of humour, wit and farce with some underlying tragic concern.

The importance of comic elements in Anton Chekhov's *The Seagull* and George Bernard Shaw's *The Apple Cart* therefore serves a twofold purpose. This permeation evokes sympathy for the people inflicted with social conflicts and tragedies and also deals with them critically and satirically. Realism in these plays helped the audience to identify with the characters and feel their suffering, while their comic qualities, antics and foolishness elicit a complex emotional response of laughter, annoyance, sympathy and moral detachment. Hence, the infiltration of the comic in the depiction of the prevalent tragic concerns brought forward not only the irony and misery of mankind but also the shortcomings of humans as well.

Conclusion

Nothing is funnier than unhappiness; I grant you that...it's the most comical thing in the world. And we laugh...Yes, it's like a funny story we have heard so often, we still find it funny, but we don't laugh anymore(Beckett, 1958, p. 19).

Anton Chekhov's *The Seagull* and George Bernard Shaw's *The Apple Cart* did not develop dichotomies between tragic and comic, rather joined these two to make a complete whole. Chekhov created comedy of characters where he mocked their so called miserable plight. His every single character was shown to be suffering from the habit of exaggerating their problems. And Chekhov at the expense of these characters called *The Seagull* 'A Comedy in four acts'. While Chekhov's humour is comparatively subtle, Bernard Shaw's plays are full of ironical and witty comments. Anton Chekhov in his portrayal of tragic concerns, Chekhov deals with everyday issues of domestic and social life. However, Bernard Shaw expounds upon larger concerns and portrays them with sharp wit and humour. While his plays are purely comical, the audience is not made to leave the theatre without an understanding of the grave concerns that Shaw had brought to their attention. Therefore, the two playwrights can be established as Modern Dramatists who infiltrate the issues presented in their plays with comic elements and thereby contribute towards giving a new perspective and flavour to the theatre. The use of the comic elements was not without purpose instead through this incorporation of farce, linguistic humour, witty repartee and exaggeration the holistic vision of life was obtained which was earlier compartmentalized by the Greeks and roman Playwrights. The individual division of the Tragedy and comedy deprived life of its totality giving out the segregated vision. But George Bernard Shaw and Anton Chekhov gave tragedy a new form by introducing the farce and humour with the heart rending tragic situations. In short, they

in actuality portrayed the realistic aspect of life by not dividing the plays as tragedies and comedies but uniting them into tragicomedy.

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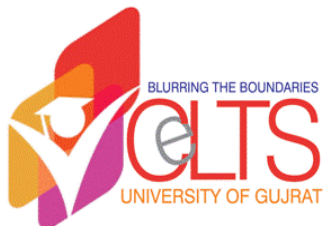
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