

The Impact Of Language And Culture In Ajj Akhan Waris Shah Nu

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Abstract

Translation Studies is a clear, vivid, creative, diverse and in a general sense interdisciplinary field. It has built up its level and standards to a great extent in the previous twenty years. The present study attempts to analyze the translation of Punjabi poem "AJJ AKHAN WARIS SHAH NU" into English by two translators of the same culture. The English translations have been done by Darshin Singh and Kumarditya Sarkar. As a rule, the idea of culture includes society's day by day way of life, creative works, dialect, religion, and conventions. From an anthropological point of view, culture is an arrangement of shared convictions, thoughts, values, customs, practices, and creative esteems. The translation is an old thing and through translation, cultures are analyzed easily. The translation is a skill but it has different modes. A little work has been done to investigate the translation of poetry from Punjabi to English comparatively. The present study fills the research gap. Susan Basnett and Andre Lefevere's manipulative theory has been exploited by the researcher to carry out the critical analysis of the poem. In order to find out the cultural turn the themes of omission, addition, explanatory note and rewriting have been considered by the researcher. In the analysis of the translation of the poem in the light of these themes, it has been found that these themes and techniques played an important role in the translation of the text and to point out the cultural turns and shifts. To achieve this aim two questions have been designed. The first question investigates whether translation presents the true spirits of language, culture and thought as the original language represents or not. And the second question investigates whether the original poem gives the true picture of the culture and thought or not. On the basis of this it has been observed that the translators are not able to translate original work due to the cultural restrictions. After analyzing the translation it has been seen that the same language, culture or thought has not been conveyed through translations. This thing indicates that the cultural turn is the fundamental point for the translation of the text.

KEY WORDS: translation studies, cultural turn, manipulative theory.

INTRODUCTION

Translation Studies is a distinctive, creative, independent and essentially interdisciplinary field. It has built up its extension to a great extent in the previous twenty years. Culture cannot be seen but something to be learned about. One of the oldest and most quoted definitions of culture was presented by the English anthropologist Edward Burnett Tylor (1871). He comments, "Culture is that complex whole which includes

knowledge, belief, art, morals, law, customs and any other capabilities and habits acquired by man as a member of society" (As quoted in Katan 1999, p. 16). The language used in poetry is different from that of prose. And poetic deviations make the translation more difficult. Poets have a special and specific cause in their poetry and for that purpose, they use personal lexical expressions. And this proves to be difficult for the translators because the simplicity of expression often seems to be deceptive. And

this makes the duty of the translator more hectic and difficult. But the dynamic proportionality was advanced by Nida (Nida, 1964), which denoted another progress in translation studies.

The present paper aims to analyze the Punjabi poem “AJJ AKHAN WARIS SHAH NU” into English by two translators of the same culture. As compared little work has been done to examine the translation from Punjabi to English. So the present paper fills the gap. These languages are different even in their choices of words, rhyming patterns and symbols. The concept and idea of the culture are considered as the backbone for translation. The translators try to bridge the gap between the cultures of the languages, either small or large.

This research describes the importance of culture in the translation of the original text. It analyzes the selected English translations of “AJJ AKHAN WARIS SHAH NU” by the translators of the same culture through descriptive methodology in the perspective of cultural turn. The main focus of the study is to analyze the importance of cultural turn in the translation of the text. The researcher will proceed onward to survey some manipulative strategies, for example, expansion, omission, explanatory note and rewriting in view of the cultural manipulative theory (Zhang, 2012) Harping on the thoughts of scholars like Mary Snell-Hornby (Snell-Hornby, 2006), Andre Lefevere (Lefevere, 2016), Gideon Toury (Toury, 2012), Itamar Even-Zohar (Even-Zohar, 1997), and Theo Hermans (Hermans, 2014), Translation Studies has entwined with different fields including writing, human sciences, humanism, culture, ethnomethodology, and different subjects. Along these lines, it has pronounced itself as a self-creating discipline and in addition an interdisciplinary field.

The cultural approach or 'cultural turn' is a hypothetical and methodological move in Translation Studies that picked up

acknowledgment in the mid-nineties and is essentially connected with the work of Susan Bassnett (Bassnett, 2013), André Lefevere (Lefevere, 2016) and, later, Lawrence Venuti (Venuti, 2017). Translation Studies has investigated and revived itself as a multidimensional field with the advantage of learning diverse methodologies. In the field of translation studies, interpretation is not just the way towards exchanging idea, kind and shape starting with one language to the next basic structure of the language. Translations present the knowledge, idea, theme, and culture of the source language in the target language.

Purpose Of The Study

The purpose of the study is to analyze the translation of the Punjabi poem into English by two translators who share the same cultural background. After analyzing the translation it has been seen that whether the translators can convey the original language, culture and thought of that culture or not. This will help to believe that is it impossible to translate the poetry or only some special poetry represents the specific culture is difficult to translate. Based on this it is observed that the translators are not able to present the real meaning and feels of that culture which is available in the original work. This helps to conclude whether poetry can be translated or not. This is helpful to decide that the poetry represents the special culture and thought is difficult to translate because often the translators fail to represent the original soul and culture in the translation. The translators mentioned in this paper are the representative of the same cultures and this fact affects their work.

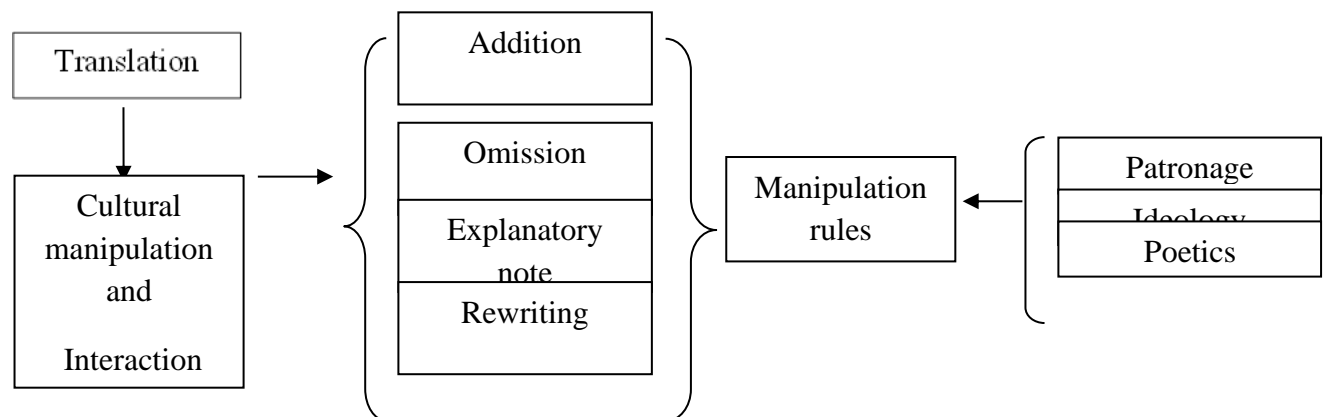
Significance Of The Study

Translating the poem into English sometimes destroys and distorts the meaning to rhyme the verses. While translating poetry it is often said that “something is lost”. Punjabi Literature is in a

dangerous place and situation because there are very few people who read and understand it. And the translation of the Punjabi poems in English may distort the original sense and culture of the Punjabi language and literature. The significance of this paper is to restore the original image of Punjabi literature and culture. Through the manipulative theory of Susan Bassnett and Andre Lefevere it is proved in this paper that it is not possible to give the same stance and content of a word in two different languages. And this work will bring the change in the thought of the people about the Punjabi language and literature. And people will realize the importance of the original literature as it is difficult to convey the exact meaning even if the translators have the same cultural background. Because each language has its own culture and views the world accordingly.

Research Questions

1. Does translation presents the true spirits of language, culture and thought as the original language represents?
2. Does the original poem give the true picture of the culture and thought?



Research Design of Manipulative Theory

Variables

- Translation of the poem by different translators having the same cultural background.
- Treatment of language, culture and thought in the given translations.

Research Design

For the analytical research, the framework that is based on the manipulation theory of Susan Bassnett and Lefevere is used in this research. The researcher has presented the school of Translation Studies and additionally the related contemplation and ideas, particularly Bassnett and Lefevere's creative reasoning on translation. Perhaps we can get an obvious guide of their theory from the following chart. This diagram is drawn in light of Lefevere and Bassnett's manipulation theory, and the researcher endeavoring to fortify the structure from without by getting some additionally assembling materials for utilize.

We can observe from the diagram that, in the theory of cultural manipulation, translation is a culturally diverse open act which empowers diverse cultures to cooperate. For the school of Translation Studies, translation ought not to be a duplicate of the first, and above all, notwithstanding making the made and translation of content justifiable to the objective readers, translators should try to exchange the cultural arranged data inventively. This implies, in deciphering, it is of imperative significance to exchange the cultural designed data and make the deciphered content important and practical in the objective culture frameworks.

In this way, to begin with, translators ought to have a sharp familiarity with the idea of translation and also of the expected significance and capacity of the first, trailed by changing or controlling the source message socially and culturally.

Further, the researcher will proceed onward to survey some manipulative strategies, for example, expansion, omission, explanatory note and rewriting in view of the cultural

manipulative theory (Zhang, 2012) and numerous esteemed scholars contemplate.

Mode of Data Analysis

The main theme of cultural analysis is divided into four sub-themes as cultural turn elements and their cultural impacts to make the study systematic and reliable. These categories are: addition, omission, explanatory note and rewriting. The main objective of the research is to investigate social and cultural impacts by observing the cultural turn in the poem of Amrita Pritam. For that cultural turn is enough to fulfill the requirements of research.

On the other hand, to carry out a cultural investigation, Basnett and Lefevere's four elements of the manipulative theory (Lefevere, 2016) are observed in this research. These elements are addition, omission, explanatory note and rewriting. It is observed how translators manipulate the elements of cultural turn control the minds of the fresh translators or the researchers to fulfill their hidden objective to show the importance and power of culture in the translation studies.

Codification of the original and translated poems

No	Codification	No of lines	Codification
1.Original poem	OP (T)	14	OP(T.1),(T.2),(T.3),(T.4),(T.5),(T.6),(T.7),(T.8),(T.9),(T.10),(T.11),(T.12),(T.13), (T.14)
2.Translated poem (Darshin Singh)	L1 (A)	14	L1(A.1),(A.2),(A.3),(A.4),(A.5),(A.6),(A.7),(A.8),(A.9),(A.10),(A.11), (A.12), (A.13), (A.14)
3.Translated poem (Darshin Singh)	L2(B)	14	L2(B.1),(B.2),(B.3),(B.4),(B.5),(B.6),(B.7),(B.8),(B.9),(B.10),(B.11), (B.12), (B.13), (B.14)

Data analysis, findings and discussion

This is a galvanic, intoxicating and arousing poem. In this poem, the poetess deals with the terrible but true picture of the partition of Punjab in 1947. This poem is the call to the famous Punjabi poet Waris Shah, the stalwart of Punjabi Literature to look at the violence against human beings in general and particularly on the women in Punjab during partition. The poem is a serious request for the help and support of the Waris Shah to arise from his grave and see the bad events that cause great sadness and tries to write the new pages in the history of Punjab. It is one of the most widely read poems in Indian Literature history of Punjab. It is one of the most widely read poems in Indian Literature.

OP(T.1) Ajj aakhan Waris Shah nu kithon kabraan vichon bol

Te aj kithab-e-ishq da koi agla varka phol

L1(A.1) I say to Waris Shah today , speak from your grave

And add a new page to your book of love

L2(B.1) I summon Waris Shah today, speak from thy grave, and find the next page in the Book of Love

The criterion of the researcher is to find out the wrong translation and the breach between the SL and TL, not to point out the deficiencies of translation. And while analyzing these translations is to find out the strong impact of the culture on poetry and the translation.

In the translation of both (L1) and (L2) 'I' word is used but there is no such word in the SL. In the same way 'aakhan Waris Shah nu' is translated as 'summon', as the literal meaning of summon is to appear in the court of law or to ask for 'kithon kabraan vichon bol' is translated as 'speak from your grave' and 'speak from thy grave'. Word 'vicho' is not translated in TL and singular word 'grave' is used for the plural word 'kabraan'. In translation (L2) 'thy' word is used

which is relating to thee or thyself is agent or the object of an action. And a preposition 'from' is used in both translations, which is an additional word in TL. 'te aj' is translated as 'and' and word aj is not translated. 'kithab-e-ishq da koi agla varka phol' in this line the word 'kithab-e-ishq' is translated as 'book of love' which is the very close translation and gives the exact meaning but the words 'koi agla varka' are translated as 'a new page' and 'find the next page'. Word 'koi' is not translated and for 'agla varka' in translation (L2) the word 'next page' is used which gives the very close meanings but in translation (L1) 'a new page' is used for the purpose of translation. In it an article 'a' is used as an additional word to fulfill the requirements of TL and the words 'new page' does not fulfill the requirements of SL. In the same way another additional word in translation (L1) 'your' an adjective is used. 'Phol' is translated as 'add' and 'find' which again cannot gives the exact meaning of the SL.

Darshin Singh used a very simple language in translation but Kartar Singh gives more importance to ornamentation and style. Strategy of addition is used in many places to fulfill the requirements of the TL. After the analyses it is observed that the translators are unable to maintain the standard of equivalence and entertainment in translation work that is there in original poem.

OP(T.2) Ik roi si dheer Punjab di, tun likh likh maare vain,

Aj lakhian dheeran rondian tenu Waris Shah nu kahan.

L1(A.2) once one daughter of Punjab wept, and you wrote your long saga;

today thousands weep, calling to you Waris Shah:

L2(B.2) Once a daughter of Punjab cried and you wrote long and long, today millions of Punjabi women are crying out to you, Waris Shah!

In translation (L1) 'once' is used and in original text no such word is used. This word is used in TL to fulfill the requirement of past tense as mentioned 'ik roi si' in SL. Similarly conjunction 'and' is used to complete the requirements of target language. An adjective 'your' is also used in the first line which is not used in the original text. In original text Amrita Pritam put more emphasis by repeating words like 'likh likh' which is translated as 'you wrote' and it is unable to give that sense and depth that a reader can feel in the original text. 'Vain' is translated as 'long saga'. The originally 'saga' itself is used as a 'long detailed account' here 'long' is used as an extra word which is not required here. But the word 'saga' is a very close translation of the word 'vain'. In second line the word 'dheean' is not translated and the words 'tenu' and 'nu' is translated with a single pronoun 'you'.

In translation (L2) again 'once' is used for the past tense. In this the translator also used the policy of repetition to put more emphasis by translating the word 'vain' with 'long and long'. In this translation the original word 'vain' lost its feel. And this repetition of words 'long and long' fails to give any feel. And the words 'likh likh' which are repeated in the SL are translated with single past form 'wrote'. 'dheean' is translated as 'Punjabi women' and here again an extra word 'Punjabi' is used which is not required here. In second line the translator used the words 'crying out' that originally gives the sense and meanings of wailing and to shed tears of pain or grief and here the translator is successful to some extent to give that depth in TL.

After the analysis on all level the researcher is of the view that the translations cannot give the sense and depth as present in the

original work. As the words 'tun likh likh maare vain' have more intense feelings than the words used in TL 'you wrote your long saga' and 'you wrote long and long'. 'dheean' again gives the taste of that culture which is not present in the words like 'Punjabi women'. The poem is extremely influential and can prick many hearts but the translations of this poem cannot give that far reaching thoughts and effects.

OP(T.3) Uth dardmandaan dia dardiaa, uth takk apna Punjab,

Ajj bele lashaan bichian te lahu di
bhari Chenab

L1(A.3) Arise, o friend of the afflicted; arise and see the state of Punjab,
Corpses strewn on fields, and the Chenaab flowing with much blood.

L2(B.3) Rise! O sympathiser of the victims, rise and look at your own Punjab. Fields are covered with corpses today, and the river Chenab is bloodstained

In translation (L1) the word 'uth' is translated as 'arise'. The meaning of the word arise is to get up from sleep or after lying down that to some extent gives the sense that someone is calling Waris Shah to get up from his eternal sleep. This is a very close translation. After that the translator used the word 'o friend' for 'dardiaa'. 'o' is word that is used to express emotions as surprise or desire and no such word is used in the original text. There is a intense feelings, desire and wish that is there in the original structure of the sentence 'uth dardmandaan dia dardiaa' and only to come up with that intensity the translator used the word 'o' that cannot give that intensity of emotions. And 'friend' is used for 'dardiaa'. The meaning of 'dardiaa' is a person who can feel the pain. The word 'friend' gives the meaning of affection and love but cannot fit in this sense of 'dardiaa'. For 'dardmandaan' the word 'afflicted' is used and

the meaning of the word is to cause pain or suffering by something and the translator try to make it particular word by using article 'the' with it. 'Afflicted' is the close translation of the word 'dardmandaan'. In the other part of that line 'uth takk apna Punjab' again 'arise' is used for 'uth' and for 'takk' the translator used the word 'see'. Here the poetess wants Waris Shah to particularly observe the situation of the Punjab but the word 'see' is used to notice something but not particularly and here again that word is fail to fulfill the requirements of the original meaning that is there in SL. For 'apna Punjab' the translator used the words 'the state of Punjab' here the translator used the policy of addition by using the word 'state' and the meaning of this word is the overall physical condition of something which is not there in SL. And word 'apna' is not translated in TL. In the second line the word 'ajj' is not translated and for 'lashaan bichian' the words 'corpses strewn' are used. The meaning of the word strewn is to spread or scatter things over or on the ground or some other surface which cannot fulfill the meaning of the word 'pichian'. And in the later part of the line conjunction 'and' is used. And the article 'the' is used with 'Chenaab' in order to make it a particular place which is the rule and culture of English language and here the translator used the culture of that language in TL. Another word 'flowing' is used in TL and its meaning is to move in a steady and continuous way and there is no such word in the original text that gives the sense of flowing or moving. 'lahi di bhari' is translated as 'much blood' and here again additional word much is used in TL.

In translation (L2) 'rise' is used for the word 'uth' and the meaning of the word is to move upward that word cannot give the sense that they are calling someone from his grave or eternal sleep that gives a very ordinary sense. Here the translator put the exclamation sign that is not used in the SL. And there is no need to put that sign of

exclamation. For 'dardia' he used the word 'sympathizer' that means to feel sorry for someone who is in a bad situation and to feel sympathy that is quite a close definition of the word 'dardia'. And then for 'dardmandaan' he used the word 'victim' that cannot give the original meaning of the word because the meaning of the word victim is a person who has been attacked but here the poetess is talking in the sense of an extreme pain. 'uth takk apna Punjab' is translated as 'and look at your Punjab'. The meaning of look is to direct your eyes in a particular direction gives the exact sense of the word 'takk' but additional word 'and' is used for the requirements of TL. 'ajj bele lashaan bichian' is translated with the words 'fields are covered with corpses' there is no rhyming scheme in it. It seems that the translator just explain the original text by using additional words 'are, with' for the sake of translation and fails to gives the depth and feel of these words. And in the last the translator used the word 'bloodstained' for 'lahu di bhari' which is the close translation of the word. But its literal meaning is covered with blood which again is unable to come up with the original word 'bhari'.

OP(T.4) Kise ne panjan panian vich ditti zahar rala

Te unhan panian dharat nun ditta pani la

L1(A.4) Someone filled the five rivers with poison,

And this same water now irrigates our soil.

L2(B.4) Someone must have poisoned the Five Rivers and the deadly water, when irrigated, is poisoning the land

In translation (L1) the word 'kise' is translated as 'someone' but the word 'ne' is not translated. The words 'panjan panian' is translated as 'the five rivers' here again article 'the' is used to make a specific reference of the rivers which the requirement of the TL. The word

'vich' is not translated. 'zahar rala' is translated as 'filled with poison' here the word filled is used for the word 'rala' which is not unable to give that meaning as the meaning of the word filled is to become full and that is not the translation of the word 'rala'. And in the second line the words 'unhan panian' is translated as 'this same water' and here 'this' is an extra word. And 'pani la' is translated as 'irrigates' which can give the thematic meaning here but it is not the translation of the original text. It is just the thematic meaning of that line. And in the TL the words 'our soil' are used but in SL no such words are used.

In translation (L2) 'someone must have poisoned the Five Rivers' the word must is an extra word to put emphasis on the words but there is no need of such words here. The word 'poisoned' means administer poison deliberately or accidentally which we can say a close translation of the words 'zahar rala'. But the translator here used the capital initials for five rivers which are not required and he has done only to put emphasis to these words or want to make them look more important. This is again not required here. In the second line 'unhan paniaan' is translates as 'the deadly water' and here the word deadly is an extra word as no such word is used in the original text. Article the is used deadly in order to give more intense feelings but again this translation is fails to give vent to that dire feelings that are there in SL. Then the other part of that line is translated as 'when irrigates is poisoning the land' is the thematic meaning of that line or the hidden meaning of that line. But such words are not used in the original text.

OP(T.5) Is zarheed zameen de lun lun futtian zaher

Gith gith chariaan lalian fut fut charhia kaher

L1(A.5) This fertile land is sprouting, venom from every pore

The sky is turning red from endless cries of gore

L2(B.5) Our fertile land is now producing venom from every pore. The sky seems to have turned red from the bloodstained cries.

In the translation (L1) the words 'is zarheed zameen' is closely translated by the words 'this fertile land'. But here an additional verb 'is' is used in order to complete the sentence. And for 'futtain' the word 'sprouting' is used but the literal meaning of the word is to grow or develop and that is totally giving the different meaning in TL. Then the translator used comma to separate the parts of the sentence and the arrangements of the words are also changed for the structure of English sentence. For 'zehir' the translator used the word 'venom' and the original meaning of the word venom is poison that produced by an animal and used to kill but in original text the poetess only used the word 'zehir' without using any extra word with it. But here the translator wants to make that word more intense by using the word venom for zehir. In the same line of the original text the poetess gives the intense feeling by using the policy of repetition of the word 'lun lun' and it is translated with the words 'every pore' and in English pore is always used for the minute opening in a surface and that again changes the whole feels and meaning of the sentence. In the second line of the poem here the translator just gives the thematic meaning and change the whole structure of SL in TL. In the second line the poetess repeat the words 'gith gith' and 'futt fut' which were not translated in TL and the translator only give the thematic meaning in order to maintain the cohesion and coherence ties. The translator translated the whole line as 'the sky is turning red from endless cries of gore' which to some extent gives us the hidden meaning and message of the poem but it is not the translation of the line. As in original text no word such word is used that is translated as sky and words like futt futt and gith gith that are used

in the extreme sense to intensify the meaning that is absent is the translation. And the word 'kaher' is translated as 'cries of gore' is again fails to give the exact meaning. The literal meaning of gore is clotted blood or to pierce or wound with something pointed that is not set in the meaning of 'kaher'. Moreover the translator used the verb 'is' for the formation of the sentence and used the preposition 'from' in the sentence. This preposition is used to indicate the starting point of a physical movement or action. The preposition is used for the sake of sentence formation here the translator adopted the policy of addition to meet the rules of the target language and fails to give the exact or the close translation of these lines.

In translation (L2) the first words 'is zarheez zameen' is translated as 'our fertile land' here the word 'our' is the additional word which changes the meaning of the sentence. And 'futtian' is translated as 'is now producing' in which now is used that is basically used at the present time or in the next moment very soon but no such time or situation is mentioned in the original text. And secondly 'producing' is used to make something again this is not mentioned in the SL. In this translation the translator like the other translator used the words like venom and every pore and the researcher have already explain it in the translation (L1). In the second line the translator used the words as 'the sky seems to have turned red from the bloodstained cries'. In it the word seems is used in the place of 'chariaan' but the literal meaning of the word seems is to appear to be something or to do something. That is not fit in the meaning of 'chariaan'. Here again the translator like other translator used preposition for the sake of the formation of the sentence and the word 'kaher' is translated as 'bloodstained cries'. The translator used the words that gives the image of blood to intensify the meaning but unable to do so. Because the taste of extreme pain and emotions that one can feel with words of 'gith gith, futt futt, lun lun' is

totally absent in both the translations. There is an immense use of additional words in these lines by the translator to give the feel of the original text but unable to do so.

OP(T.6) Veh vallisi wah pher, van van vaggi ja,
Ohne har eik vans di vanjhali ditti naag
banaa

L1(A.6) The toxic forest wind, screams from
inside its wake
Turning each flute's bamboo-shoot, into
a deadly snake

L2(B.6) The toxic forest wind is screaming. The
fluty sounds of the bamboos seems to have turned
into deadly snakes

In the translation (L1) the translator used the words 'toxic forest wind' for 'vallisi wah pher' which is the contextual meaning that is not the exact translation of the words but he used the theme and hidden meanings of the line for the sake of translation. The meaning of toxic is containing poisoning substances but this is not mentioned in the SL. In the second part of this sentence he translated 'van van vaggi ja' as 'screams from inside its wake' here again we only get the contextual meaning and readers are unable to get the taste of these words vallisi wah per and van van vaggi ja because the translator is unable to translate these words and for the formation of the sentence he used such words which are not there in the text. In this line he also used the word wake that stands for to become awake after sleeping as this thing is not mentioned in the original text. On the other hand the word scream is used for the sound of wind. Scream is a noticeable sound difficult to ignore very fast and powerful is to some extent gives the feeling of that wind but the use of other words with it from inside its wake completely change the meaning of this line in TL. In the second line first word 'ohne' is not translated. And 'har eik' is translated by an adjective 'each'. And 'vans di vanjhali' is

translated as 'flute's bamboo-shoot' as in reality the bamboo-shoot is an edible young shoots of bamboo. Then the words 'ditti naag banaa' is translated as 'into the deadly snake'. Here 'ditti' is translated with a preposition 'into' which is always used for direction. And the word 'naag' is translated as 'the deadly snake'. In all these words the translator used many additional words like article 'the' in order to form a sentence structure.

In translation (L2) the translator translates the whole line 'veh vallisi wah pher, van van vaggi ja' in a very ordinary and simple way by giving just the contextual meaning in these words; 'the toxic forest wind is screaming'. In the second line it seems that the translator just gives the explanation of the original text. He used the words 'the fluty sounds of the bamboos' for the words 'har eik vans di vanjhali'. This is the explanation of the words like vans and vanjhali because the sounds are not mentioned in SL. The translator used that word to form the structure in TL. And for the later part he provides the readers with detail in these words 'seems to have turned into deadly snakes' for the words that are there in SL 'ditti naag bana'. The preposition 'seems' is used here that is stands for to appear to be something or to do something. That is an additional word here. The words have turned are also the additional words.

OP(T.7) Pehla daang madarian, mantar gaye gawach, Dooje dang di lag gayi, jane khane nu lag

L1(A.7) With the first snake-bite; charmers lost their spell

The second bite turned all and sundry, into snakes, as well

L2(B.7) With the first snakebite, the mantras lost the charms. The second tuned all into snakes

In the translation (L1) the words 'pehla daang madarian' is translated as 'with the first snake bite'. The line starts with an additional

preposition 'with' that is the need for the TL as such word is not used in SL. As then daang is translated as the snake bite. Here the translator has to give the description for the word that daang stands for snake bite. The word 'madarian' is translated as charmers and the literal meaning of the word is something that is believed to have magic powers and specially to prevent bad luck but here again the sense of the word charmer cannot fix in the meaning of madarian. The later part of this sentence 'mantar gaye gawach' is translated as 'charmers lost their spell'. In the line spell is used for mantar and the meaning of spell is a spoken word held to have magic power that gives a close sense of the word mantar. in the second line the translator just gives the thematic meaning and presents the theme of that line into words without bothering what is there in the text. As the line 'dooje dange de lag gayi, jane khane nu lag' is translated as 'the second bite turned all and sundry into snakes as well'. In this translation there are additional words that are not there in the original text like turned all the sundry the literal meaning of sundry is to made up of different things this is not mentioned in the original text. Into snakes as well is also not in the original text.

In translation (L2) this translator also used an additional preposition 'with' in order to form the structure of the sentence. In this translation the translator used the word 'mantras' for 'madarian'. The literal meaning of the word mantras is a sound, word or phrase that is repeated by someone who is praying or meditating. So this word cannot fit for the original word madarian. And for 'mantar' he used the word 'charms' that is the close translation. In the second line he just wrote 'the second turned all into snakes' which fails to give the feel of the original text. The words madarian and mantar have the harmony and the taste of the language as well that is not there in the words like charmers, mantras or spell. And the second line is not translated in original sense by both translators.

OP(T.8) Nagan kile lok munh bus phir dang hi dang,

Palo pali Punjab de neele pay gay ang

L1(A.8) Drinking from this deadly stream,
filling the land with bane
Slowly, Punjab's limbs have turned
black and blue, with pain

L2(B.8) As people drank the deadly water, then
it was only poison all around. With the pain of
poison, the limbs of Punjab turned blue.

In the translation (L1) the translator again tries to translate the whole line in the contextual level and here in TL and even changes the contextual meaning of the poem here. As he translated the line 'nagan kile lok munh bas' as 'drinking from this deadly water' which to some extent we can say that is presenting the theme. The basic theme of this line is that people have the poisonous feelings like snakes in their heart but here the translator altogether changes the meaning in TL. The original meaning of the line in SL is that the snakes are with open mouth that's why there is poison. Then the other part of the line is translated in the way to give the meaning and sense to the first part of the line. He used the words 'filling the land with bane' for 'bus phir dang hi dang'. Here the word bane is used for dang hi dang and the literal meaning of the word is killer which to some extent fulfill the need of the words like dang hi dang. In the second line he used an adverb 'slowly' that is an additional word here which means in a slow way or at low speed. And the words 'palo pali Punjab' is translated as 'Punjab's limbs'. The literal meaning of limbs is the extension or branch of something but in SL no branch or extension is mentioned. And 'neele pay agy ang' is translated as 'have turned black and blue with pain'. As black color is not mentioned in the SL in the same way word pain is not mentioned.

In the translation (L2) the translator like the other used the same words 'as people drank the deadly

water' but in SL there is no reference of water or drinking water by people. Then the other part is translated as 'then it was only poison all around' here we can say that the translator try to give the sense of poison all around by giving the thematic meaning to the words dang hi dang. In the second line he wrote that 'with the pain of poison' as no word for pain is mentioned in the SL. And then 'the limbs of Punjab turned blue'. Here again this translator like the first one used the words limbs of Punjab but he describe only one color that is mentioned there in SL.

OP(T.9) Galeyon tutte geet phir, takaleon tutte tand,

Trinjanon tuttian sahelian, charakhre
ghukar band

L1(A.9) The street-songs have been silenced;
cotton threads are snapped
Girls have left their playgroups; the
spinning wheels are cracked

L2(B.9) Songs in the streets are silenced. Dresses
are snatched away.
Girls left their play-groups. The spinning wheels
were left shattered and scattered.

In the translation (L1) the line 'galeyon tutte geet phir' is translated as 'the street songs have 'been silenced' which is the close translation of the SL and presents the theme as well. But the second part of the line 'takaleon tutte tand' is translated in 'cotton threads are snapped' but this translation changes the meaning of SL in TL. Because here tand is translated as cotton threads but the word takaleon is not translated in TL. In the next line 'trinjanon tuttian sahelian' is translated as 'girls have left their playgroups' that altogether change the meaning of the original text. The basic meaning of trinjanon in Punjabi refers to that place from where they used to fill or get water but here in TL the translator changes the whole meaning just presents the theme of the line. And the next part

of the line ‘charakre ghukar band’ is translated as ‘the spinning wheels are cracked’. But in reality the meaning of the line is that the sounds are no more but here the translator used an adjective ‘cracked’ the meaning of this word having a damaged surface but usually not broken into pieces that does not stand for the real meaning of SL.

In the translation (L2) he also used the word ‘silenced’ for ‘tutte’ that gives the thematic meaning to the word. The next part of the line is translated as ‘dresses are snatched away’ that completely changes the meaning of SL in TL. As dresses are not mentioned in the original text. In the second line he used the same words in translation as was done in the translation (L1). The beauty and taste of Punjabi in there in the words like galleon, takaleon, trinjanon and charakary is not there in the TL. The beauty of the words in SL ‘charakre ghukar band’ is not there in TL ‘the spinning wheels are cracked’.

OP(T.10) Sane sej de berian, luddan dittian rohr,
Sane dalian pingh aj, piplan diti tor

L1(A.10) Our wedding beds are boats, their logs
have cast away
Our hanging swing, the Pipal tree has
broken in disarray

L2(B.10) Our nuptial beds are like castaway
boats. Our hanging swing of childhood, the Pipal
tree, is broken.

In the translation (L1) the translator used the words ‘our wedding beds are boats’ for the words ‘sane sej de berain’. That completely changes the meaning of the original text. The meaning of the word sane is associated with color in Punjabi language and the word sej is associated with stage. Here he altogether changes the meaning in the TL as he wrote that our wedding beds are boat that cannot give any sense. And the second part of the sentence ‘luddan dittian rohr’ is translated as their logs have cast away’.

Basically the word log is a usually bulky piece or length of a cut or fallen tree. And this meaning cannot set in the contextual of thematic meaning here. And the word cast away stands for the rejection and in the original text the writer is talking about the game not about the logs or rejection. In the second line the translator used the words ‘our hanging swing’ for the words ‘sane dalian pingh aj’. In it the word aj is not translated but the other part is the close translation of the SL and the translator here is successful to convey the exact meaning. The other part of the sentence is translated as ‘the Pipal tree has broken in disarray’ for the words ‘pipplan ditti tor’. Here he again fails to convey the meaning. He used the word disarray here and that stands for lack of order, a confused situation or messy condition. But very simple thing presented in SL but the translator makes it complex by the use of intricate words here.

In the translation (L2) the translator gives the explanation of the lines in his own words without focusing that what is written in the original text. He wrote ‘our nuptial beds’ for ‘sej’. The beauty and taste that single word sej is presenting is not there in these three words our nuptial beds here he used an additional adjective ‘our’ which is not there in the original text. Like in the previous translation he also used the words cast away boats for luddan dittian rohr. In the second line he also used many additional words as our hanging swings of childhood’ for ‘sane dalian pingh aj’. But here the word our is an additional word as it is not mentioned in the SL. In the same way the word childhood is also an additional word as it is also not mentioned in the original text. The the last part of the sentence is translated as ‘the Pipal tree is broken’ for ‘pipplain diti tor’ that is again not there in SL.

OP(T.11) Jitthe vajdi si kook pyaar di, ve oh
vanjhali gayi gawach

Ranjhe day sab vir aj, bhul gaye usdi
jach

L1(A.11) Where was lost the flute, where the songs of love sounded?

And all Ranjha's brothers forgotten to play the flute.

L2(B.11) All the flutes that played the melodies of love, have lost their tunes. The valorous brothers of Ranjha have forgotten that art.

In the translation (L1) the translator has changed the whole formation for the sake of sentence formation. As he translated the line and form an interrogative sentence which is not in the SL. As there is not any question in the original text. But in the translation the translator change the whole line in interrogative form. He also uses the word 'sounded' and it is always used for good condition that is cannot be used here in any context. It is a grammatical mistake on the part of the translator. He translated the line 've oh vanjhali gayi gawach' as 'where was lost the flute' which in no way give the sense that is there in the original text. In the same way the words 'kook pyaar di' is not the song of love but he translated it as 'where the songs of love sounded' that is grammatically a wrong sentence. In the second line the words 'Ranjhe day sab vir aj' is translated in these words 'and all Ranjha's bothers'. Here the sentence is beginning with a conjunction and that is an additional word and the word 'aj' is not translated in TL. The translator use apostrophe's' here to show the possession. 'phul gaye is di jach' is translated as 'forgotten to play the flute' as flute in not mentioned in the SL. And this translation that to play the flute is again changes the meaning of the SL in TL.

In the translation (L2) the translator used the words in plural form like 'all the flutes' but no such word in there in SL. And for 'kook pyaar di' is translated as 'melodies of love' that to some extent gives the same meaning as present in SL. 've oh vanjhali gayi gawach' is translated as 'have lost their tunes' that is not the translation of this line but basically these words fulfill the

demands of the structure and complete the previous sentence 'all the flutes that played the melodies of love, have lost their tunes'. In the second line the translator used an extra word to give some special or powerful feeling by using 'valorous brothers' with the article 'the' for 'Ranjhe day sab vir aj'. The literal meaning of the word valorous is valiant, courageous and dauntless but there is no such words are used for Ranjha's brothers in the SL. In this translation the word 'aj' is not translated as well. And the last part of the sentence gives us the close translation of the sentence as he translated the SL 'bhul gay usdi jach' in these words in TL 'have forgotten that art'. This is the close translation of this line and here he is able to convey the same meaning.

OPT(T.12) Dharti tay lahu vasiya, kabraan paina choan,

Preet dian shahzadian, aj vichh mazaran roan

L1(A.12) Blood has rained on the soil, graves are oozing with blood,

The princesses of love cry their hearts out in the graveyards

L2(B.12) Blood rained on the earth, and graves oozed it too. The amorous princesses today wail at the graveyards

In the translation (L1) the translator he used the words 'blood has rained on the earth' for 'dharti tay lahu vasiya' that to some extent gives the surface meaning but the depth and pain that is there in SL and the feel the words like lahu vasiya are giving us is absent in the words like blood has rained. In the same way 'kabraan pania choan' is presented in these words 'graves are oozing with blood' as it is not written in SL that there is blood in graves and the graves are oozing. The literal meaning of the word oozing is a soft deposit (as of muf or shells) on the bottom of a body of water. That is again completely changing the original meaning of the word 'choan'. And here he also

uses the additional words with blood in order to complete the sentence. In the second line the words 'preet di shahzadian' is translated as 'the princesses of love' which is the close translation but the later part of the sentence 'aj vich mazaraan roan' is translated in this manner 'cry their heart out in graveyard'. In this part the words cry their heart out are the additional words and are used to enhance the impact in TL. And for 'mazaraan' the word 'graveyard' is being used. In Punjabi culture each and every person knew that what a mazaar is but there is no such place in the English culture. And the here the translators who are of the same culture have to follow the culture of the TL and fails to differentiate between mazaar of Punjabi culture and graveyard of English culture.

In translation (L2) the translator used the word 'earth' for 'dharti' and the meaning of earth is the planet on which we live for away from the original meaning. And he just gives the simple explanation of the line without any rhyming scheme and he translated the whole line as 'blood rained on earth and graves oozed it too' this is completely changed the meaning of the SL. He translated the words 'kabraan paina choan' as 'graves oozed it too' this is not the translation of this line but in order to give complete meaning to the first part of the sentence he used these words and combine these words by using a conjunction 'and' in the sentence. In the second line for 'preet dian shahzadian' he used the words 'the amorous princesses'. The literal meaning of the word amorous is having or showing strong feelings of sexual attraction or love' and he make it specific by using an article 'the' with it. As no such words are used in the original text. The word preet should not be associated with sexual attraction or love. And in the last part of the line here again the word graveyard is used for the mazaar which the researcher has explained earlier. Here he used the word 'wail' for 'roan'. The literal meaning of wail is to make a loud, long cry of sadness or pain and that word again changes the meaning of the original word that is used in SL.

After the analyses of these lines the researcher can state that translation is not possible as in these lines it is observed that the translators who are of the same cultural background are fail to present the word mazaar in TL. While translating they have to follow the culture of the TL.

OP(T.13) Aj sabbhe qaido ban gaye, husn ishq de chor

Aj kitthon liaiye labh ke Waris Shah ik hor

L1(A.13) Today all the Qaidoo' have become the thieves of love and beauty,
Where can we find another one like Waris Shah?

L2(B.13) Everyone are prisoners have become thieves of beauty of love. Where can another Waris Shah be found today?

In the (L1) translation the translator gives the reference of the person who is known as 'Qaidoo' in the story of Heer Ranjha. But here in this poem the poetess used the word 'qaido' that is not the reference of that historical figure. So here again the translation moves towards the wrong direct and away from the original meaning. Then he translated the later part as 'Qaidoo have become the thieves of love and beauty'. But the original text is that 'qaido ban gay, husn ishq de chor' but in translation he wrote that Qaidoo which is the historical figure have become thief that is again not there in the SL. So this line changes the meaning in TL. In the second line the words 'aj kithon liaiye lab k' is translated in these words 'where can we find' in it there is an additional word we is used but this word is not there is SL. 'kithon' is translated with the use of transitive verb 'can' that stands for to be able to or accomplish that to some extent gives the same meaning. But the word 'liaiye' is not translated. The words 'Waris Shah ik hor' is translated in these words 'another one like Waris Shah' that is

far away from the original text and meaning. Because in the original text the words are Waris Shah ik hor it does not in any way give the sense of another one like . in original text it is the direct reference to Waris Shah not anyone like him.

In translation (L2) the translator used the word 'prisoner' for 'qaido' that to some extent is the close translation of that word. But in the SL the words are 'aj sabhe qaido ban gaye' but in TL the words are 'everyone are become prisoners' here the translator said that they are prisoners which is not fixed in the meaning of ban gaye.

The analysis of these lines again proves the view of the researcher that there is strong impact of the culture on language and thought. As the first translation change the meaning of the lines. By putting the reference of the historical figure Qaidoo he diverts the attention of the readers towards different story. The sweetness and beauty of the words like 'husn ishq de chor' lost its spell in the words against it 'thieves of beauty and love'. Similarly the intensity that is there in the original text for Waris Shah 'aj kithon liaiye lab ke Waris Shah ik hor' lost its taste in both translations.

OP(T.14) Ajj aakhan Waris Shah nu kithon kabraan vichon bol

Te aj kithab-e-ishq da koi agla varka phol

L1(A.14) Waris Shah! I say to you, speak from your grave

And add a new page to your book of love.

L2(B14) I summon Waris Shah today, speak from thy grave, and find the next page in the Book of Love.

In the translation of both (L1) and (L2) 'I' word is used but there is no such word in the SL. In the same way 'aakhan Waris Shah nu' is translated as 'summon', as the literal meaning of summon is to appear in the court of law or to ask

for 'kithon kabraan vichon bol' is translated as 'speak from your grave' and 'speak from thy grave'. Word 'vicho' is not translated in TL and singular word 'grave' is used for the plural word 'kabraan'. In translation (L2) 'thy' word is used which is relating to thee or thyself is agent or the object of an action. And a preposition 'from' is used in both translations, which is an additional word in TL. 'te aj' is translated as 'and' and word aj is not translated. 'kithab-e-ishq da koi agla varka phol' in this line the word 'kithab-e-ishq' is translated as 'book of love' which is the very close translation and gives the exact meaning but the words 'koi agla varka' are translated as 'a new page' and 'find the next page'. Word 'koi' is not translated and for 'agla varka' in translation (L2) the word 'next page' is used which gives the very close meanings but in translation (L1) 'a new page' is used for the purpose of translation. In it an article 'a' is used as an additional word to fulfill the requirements of TL and the words 'new page' does not fulfill the requirements of SL. In the same way another additional word in translation (L1) 'your' an adjective is used. 'Phol' is translated as 'add' and 'find' which again cannot give the exact meaning of the SL.

Conclusion

The undertaking of deciphering verse requires more ability than composition. This examination attempted to investigate those things which endeavor of interpreting verse effectively and those powerless focuses which remove the user from the first content. The examination was done by evaluating the poem of Amrita Pritam 'AJJ aakhan Waris Shah Nu'. Two different translators were selected who were of the same cultural background. A depiction of source content classification is poetry. An announcement of the capacity of source content was discovered that was to give stylish delight for this situation.

Afterward, variants, unique verse and interpreted works were analyzed and differentiated. This was done through the

methodology of Susan Bassnett and Andre Lefevere's manipulative theory. In order to find out the cultural turn the themes of omission, addition, explanatory note and rewriting have been considered by the researcher. Through these themes, the researcher indicated the elements of the cultural turn in the data analysis.

This poem was regularly interpreted for its universal appeal. It has both taste and topical esteem. As it was expected that human feelings of love, downfall, betrayal, dejection which are experienced by everyone are promptly felt by everybody is easy to interpret and translate. But the poems that are with hidden meaning that are difficult to translate to get the real meanings and themes that is presented in the original text. Such poems are very difficult to translate. Even the translators who are aware of the cultural background or the same background are unable to give the exact meaning and depth in TL. Here the most important factor that should be mentioned that both the translators are of the same cultural background.

The conviction of culture is so inborn and convoluted. Culture speaks to the standards of each country and these principles are the sure methods for the lead to meet up and affect each other. The culture was the making of people inside one of a kind occasions, regions and ethnics, alluding to the entire models of a general public in social convictions, custom, framework, and qualities. It was the entire conduct model of a general public. A country has its own particular dialect, as well as its own particular culture, which appeared under the specific regular habitat, authentic conditions, and social reality. The basic culture brought forth the regular dialect. Individuals from various dialects expected to trade and such trade must be trailed by interpretation since dialect is the most vital instrument for culture. In this way, it tends to be seen that culture and culture trade are the start of interpretation, and interpretation is the result of

culture trade. At the end of the day, interpretation can never exist without culture. Interpretation and culture can never be isolated.

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