Chapter 1

INTRODUCTION

1.0 Introduction:

Roman Jakobson, writing in 1959 in his famous paper ‘On Linguistic Aspects of Translation’, maintains that where the style of a text is particularly important, translation in the strict sense must give way to ‘creative transposition’ (2000: 239). What sort of transposition is possible, how creative it can be, how translation does justice to the style and the messages it conveys – these are questions which occupied translators and translation scholars long before Jakobson made his observation and have continued to do so since. And yet approaches and insights from stylistics have had surprisingly little effect on the developing discipline of translation studies. In the 1960s, linguistic studies of translation such as Nida (1964) and Catford (1965), concerned to explain how meaning survived the transposition from language to language, paid relatively little attention to matters of style, and in the subsequent rapid development of translation studies as a discipline, which many scholars (e.g. Gentzler, 1993 and Munday, 2001) would date from the early 1980s, this situation did not substantially change. Susan Bassnett’s influential introduction appeared in 1980 and it was at this time that James Holmes (Holmes, 1988) in which he explicitly defined and described the emerging discipline. But stylistics continued to play a fairly minor role in these
developments. Conversely, insights from translation studies have rarely been brought to bear on stylistics. In part, this lack of interaction may well result from the position of stylistics at English-speaking universities, where it is often part of English studies. It tends, for this reason, to be monolingual in orientation. Also, and perhaps more importantly, it may result from the fact that translation studies since Holmes have often resisted concentration on the textual or linguistic, in an attempt to avoid the perceived narrowness of those early linguistic studies of the 1960s. For however important these studies were, there is no doubt that recent translation scholars (e.g. Venuti, 1998: 1) have viewed them with suspicion. Instead, the study of translation in the last 25 years has tended to take its inspiration from literary studies, and specifically from a literary studies which, influenced by poststructuralist and postmodernist thinking, stresses notions of culture, instability, relativity and the shaping power of language and ideology. Combining this emphasis with a concern for translation ethics, much interesting recent work has focused on cultural aspects, or on postcolonial or feminist modes of translation. This research work aims to redress the balance a little, by concentrating specifically on issues of style (Polysemous Words) and translation. The topics considered in different chapters fall roughly into six main areas:

1. The style of the source text and how it can be conveyed by a translator.

2. The notion of style as choice and how this affects translation.
3. The style of a group as opposed to the style of an individual writer.

4. The voice of the translator in the translated text.

5. The need for a special stylistics of translated texts to account for their relationship to a source text.

6. The role of cognitive notions such as inferred translator, implied author and state of mind in the study of translation.

As this list of topics suggests, the research work represents an extremely eclectic mix of views and approaches; in fact they take on literary notions such as intertextuality and reception as well as examining linguistic structures such as transitivity, word-order, ambiguity and reported speech. It is a mix all stylisticians are familiar with, and this is thus one very fundamental way in which these chapters illustrate the natural affinity of the disciplines of stylistics and translation studies. An important effect of their coming together in this research work is to provide stylistic access to a very broad range of material.

1.1 Understanding Translation

What defines a translated text as a translation? Since antiquity many answers have been given to this question, varying from one historical period to another, subject to changing ideas about the nature of language, textuality, and culture. Nevertheless, the definitions that have been advanced share a notion – whether explicitly stated or implied – of what we may call the relative autonomy of
translation. Translated texts are distinguished by their independence from two sorts of pre-existing compositions: the foreign-language texts that they translate and texts that were originally written in the translating language. Recognizing this autonomous status is essential for the study and practice of translation: it delimits translating as a form of textual production in its own right, requiring compositional methods and analytical concepts that differ to a significant extent from those applied to original texts. Yet the autonomy of translation must be described as no more than “relative,” never absolute, because translating is a derivative or second-order form of creation, intended to imitate or recreate a foreign-language text. And even though the precise relationship between a translation and a foreign text has been the object of historically variable accounts, that relationship remains a necessary category for any definition of translation as such. Time is crucial in ensuring that a translation will be relatively autonomous from the foreign text that it translates. Because every text, whether original composition or translation, emerges in a cultural situation at a particular historical moment, it displays two temporal dimensions: one is synchronic, insofar as the text occupies a position in contemporaneous hierarchies of cultural materials and practices; the other is diachronic, insofar as the text enters into a relation to past materials and practices that may or may not have acquired the authority of cultural traditions in its own time. The temporality of a translation differs from that of the foreign text because languages and cultures undergo different forms and speeds of
development. As a result, a translation reveals historical continuities and
divergences between the two languages and cultures that it brings into contact.
Furthermore, not only is every stage in the production of a translation profoundly
marked by its historical moment, but its circulation and reception inevitably trace
a history that is distinct from the destiny of the foreign text.

1.2 Purpose of the Study:

The purpose of this study is to investigate treatment of Polysemous words
when they are translated from Urdu language (L1) into English (L2). This study is
different from prior studies related to translation in the sense that, it is not
concerned with how process of translation takes place from L1 to L2 ; instead, the
research investigates the treatment of polysemous words from one language to
another language.

1.3 Objectives of the Study:

1. To study the linguistic literature on the general and special problems of
polysemy.

2. To explore the polysemous words, particularly within fiction of Urdu

3. To identify the polysemous words within the fiction of Urdu and their
 related meaning.
4. To explore the treatment of Urdu polysemous words when they are translated into the English L2.

5. To investigate the differences between the homonymous words and polysemous words in Urdu language.

6. To explore where is the gap remain when polysemous words are translated into English language L2.

7. To explain the interpretation of polysemy in context.

8. To analyze difficulties that appears in translating polysemous words from Urdu language into English language L2.

1.4 Significance of the Study:

The significance of the present study stems from the fact that most of the studies on translation, which have been conducted with a view that the Translation of various art forms like music, films and literature from a region is necessary for global understanding of a region and its life.

This study is also significant because the translation has an important role to play in the context of Indian Studies, keeping in view the multilingual and pluristic cultural nature of one’s country. It is through translation that we can look into the rich heritage of India as one integrated unit and feel proud of our cultural legacy. The relevance of translation as multifaceted and a multidimensional
activity and its international importance as a socio-cultural bridge between countries has grown over the years. In the present day circumstances when things are fast moving ahead globally, not only countries and societies need to interact with each other closely, but individuals too need to have contact with members of other communities/societies that are spread over different parts of the country/world.

Over and above this study is significant because it is serious attempt in getting a better understanding of the polysemous words of Urdu language and how they can be translated into English language L2 and used to support teaching and learning of translation studies.

It is important since it is expected to be a good source of valuable information to the teachers, linguists and translators who has Urdu as a Native language or second or as a foreign language in general because this information is necessary to provide a better understanding and translating the Urdu language into other languages.

This study provides clear picture to teachers and educational supervisors by conveying to them the importance of the polysemous words in the translation studies, when they are translated from L1 to L2.
This study is also hoped to be a good source of knowledge for language syllabus designers. Finally, the result of this study may also help interested people in the field of translation studies to have a better understanding of the process of translating the polysemous words from Urdu language L1 to English language L2 or to any other language.

1.5 Limitations of the Study:

Needless to say, that having limitation is very normal thing to every study because they are inevitable to every research. Therefore, it is useful to reveal some of these limitations to show to what challenges that researcher experienced when conducting this study. The researcher investigates translators’ attitudes towards treatment of polysemous words from source language L1 to target language L2. This study conducted on the great Novel of Urdu ‘Miratul Uroos’ by Deputy Nazir Ahmad of 19th century and its translated version ‘The Bride’s Mirror’ in English by G.E. Ward in the very starting of 20th century.

The novel Miratul Uroos is chosen out of big Urdu fiction and taken a sample because of the following reasons:

i) It is considered as a first novel of Urdu fiction.

ii) It is the first Urdu novel which is translated into the English
iii) Besides translated into English, it has been also translated into modern Urdu of 20th century.

iv) It shows two dimensions of translation, one inter-lingual translation i.e. from Urdu to English and second is intra-lingual translation i.e. from 19th century Urdu to 20th century Urdu.

1.6 Research Methodology:

Drawing on the fields of Corpus Linguistics and Translation Studies on a theoretical level, this thesis follows the following steps:

1) The creation of translational Urdu-English popular literary corpora.

2) Its subdivision to smaller thematic sub-corpora and

3) Its analysis (quantitative and qualitative) towards the extraction of candidate terms

Overall, this thesis outlines the procedure of decision-making steps taken to derive the keywords and the criteria employed for regarding them as terms.

The ambit of research design giving a detailed plan of the work. The statistical tools and techniques have been used for analytically studying the whole gamut of the issues and problems that fill the gap in the existing stock of knowledge on the subject matter Research in data-driven methods for Machine Translation has
greatly benefited from the increasing availability of parallel corpora. Processing the same text in two different languages yields useful information on how words and phrases are translated from a source language into a target language. To investigate this, a parallel corpus is typically aligned by linking linguistic tokens in the source language to the corresponding units in the target language. An aligned parallel corpus therefore facilitates the automatic development of a machine translation system and can also bootstrap annotation through projection. The study is for creating and using parallel corpora for languages, therefore centered around issues related to manual/automatic collection of parallel corpora, studies in the "import" of knowledge from a well-studied language via parallel alignments, evaluations of the quality of collected corpora or the quality of the tools that are derived based on these corpora.

The following methodologies will be used in the upcoming study:

- Construction of parallel corpora, including the automatic identification and harvesting of parallel corpora from the Urdu and English text.
- Tools for processing parallel corpora, including automatic sentence alignment, word alignment, phrase alignment, detection of omissions and gaps in translations, and others
- Methods to evaluate the quality of parallel corpora and word alignments
• Using parallel corpora for the derivation of language processing tools in new languages
• Using parallel corpora for automatic corpus annotation
• Using parallel corpora for cross-language information retrieval and extraction
• The quality of language resources and systems that can be constructed with small amounts of parallel text and how do these scale up with the amount of text available.
• The role of external knowledge sources (e.g. bilingual dictionaries) in building resources and systems relying on parallel texts.
• Machine learning techniques for building and exploiting parallel texts (e.g. using small amounts of human-aligned parallel text to bootstrap large aligned corpora; active selection of data based on usefulness for different tasks)

In this way, we describe data collection and annotation efforts and preliminary experimental results with a parallel corpus Urdu – English.

1.7 A Brief Survey of Urdu Fiction Translated into English:

Urdu fiction has a long and colorful history that is inextricably tied to the development of Urdu. The growth and development of the Urdu novel should be
seen as a complex interface of Western impact on a literature which was already a fertile ground for absorbing and assimilating this impact. The rise of the novel in Europe was attributed, by Ian Watt and other historians and critics of the genre, to the decline of feudalism, the rise of the bourgeoisie, the growth and development of periodical literature which lead to the formation of a sizable reading public, the growth of individualism, and so on. In the case of Urdu, some of these factors obtain. The rise of the Urdu novel parallels the introduction and spread of the printing press, the emergence of periodical literature, and the spread of education which lead to the growth of a reading public and the urge for social reform. The concept of individualism, associated with the rise of the novel in English, does not seem valid in the Indian situation, at least not in the context of Urdu.

In Urdu, the emergence of the novel was preceded by a long-standing tradition of *Qissa* and *Dastan* narration. If it is true that the novel is a peculiarly Western import mediated by the English-educated Indian intelligentsia, it is equally true that a readership nurtured on the earlier forms of storytelling took to it quite naturally, without any great sense of shock or novelty. Furthermore, as in the case of many other literatures of India, in Urdu the early phase of prose-fiction writing was marked by romances which consist of heroic and adventurous tales of great courage and valor that include the deployment of supernatural machinery, magic and enchantment and adhere to the medieval code of chivalry. These tales were
immensely popular and constituted a significant segment of Urdu oral tradition. It may be appropriate at this point to recall that when Fort William College was established in Calcutta in 1800, it commissioned the writing and translation of a number of Indian texts. The objective was to provide materials to teach Indian languages to newly-arrived English agents of the East India Company. This objective required that the prose in which these texts were written and translated be simple, lucid and fluent. Though the Fort William Urdu was derided by Urdu writers in Delhi and Lucknow, who still considered Rajab ‘Ali Beg Surur’s highly-stylized prose the ideal, it had considerable impact on subsequent prose literature.

One of the College’s publications in Hindustani is Bagh –O Bahar

The question of the first novel seems to be an eternally open one, unresolved and perhaps unresolvable. The flexible nature of the genre allows a number of works to be classified as NOVEL by writers and critics. As it was not possible to envelop up all novels of Urdu, some of the major works have been discussed below:

**Qurratulain Hyder, called Hasan Shah’s “Nashtar”** the first novel in any Indian language. This gave a new twist to the story of the first novel in India, for which the claimants are numerous. Hyder’s pronouncement led to some counterclaims and rebuttals in the months that followed the publication of her translation, mainly in Urdu literary circles. What emerges from these fierce debates and discussions is the essentially provisional nature of such claims on behalf of fictional texts.
1.7. i) 19th Century Urdu Fiction

*Mirat-ul-Uroos (The Bride's Mirror)*-1868–1869-is also regarded as the first novel of Urdu by Deputy Nazir Ahmed. The novel contained themes promoting the cause of female education in Muslim and Indian society, and is credited for giving birth to an entire genre of fictional works promoting female literacy in Urdu, Hindi Punjabi and other Indian languages. The book sold over 100,000 copies within a few years of its initial publishing.

The story contrasts the lives of two Muslim sisters from Delhi, Akbari and Asghari. The first part of the book describes the life of Akbari, who is raised in privilege. She is depicted as lazy and poorly educated. When she moves to her husband's house after her marriage, she has a very difficult time and brings all manner of unhappiness upon herself by her poor judgment and behavior. The book's second part is centered on Asghari, who is modest, hardworking and educated well in a school. She despises idle chatter and is the beloved of all in her neighborhood. When she is married, she too undergoes a difficult transition, but through her hard-work, winsome manners and good education is able to form solid bonds with her husband's family and the people of her new *mohalla*. The story goes through a number of twists and turns that describes the experiences of the two women at various stages in their lives.
After its release in 1869, within twenty years it was reprinted in editions totalling over 100,000 copies; and was also translated into Bengali, Braj, Kashmiri, Punjabi, and Gujarati. It has never been out of print in Urdu from that day of its first publication. In 1903 an English translation (The Bride’s Mirror) was published in London by G. E. Ward.

*Bina-tul-Nash*—(The Daughters of the Bier, a name for the constellation Ursa Major), is another great Novel by Deputy Nazir Ahmed. It was his 2nd novel after Mirat-tul-Uroos. Like Mira-tul-Uroos, this novel is also on education of women and their character building.

*Taubat-un-Nasuh*—(Repentance of Nasuh) 1873-1874- Deputy Nazir Ahmad earned a good name in writing novels for developing moral values and guidance of young generation. His entire work is full of teachings of moral values.

*Fasaana-e-Mubtala*(1885)- another novel by Deputy Nazir Ahmad for developing moral values and guidance of young generation

*Umrao Jaan Ada* is an Urdu novel by Mirza Hadi Ruswa (1857–1931), first published in 1899: It is considered the first Urdu novel by many and tells the story of a courtesan and poetess by the same name from 19th century Lucknow, as recounted by her to the author.
1.7. ii) 20th Century Urdu Fiction

_**Khuda Ki Basti**_: A modern classic of Urdu literature by Shaukat Siddiqui, _Khuda Ki Basti (God's Own Land)_), takes place during the 1950s in the slums of Karachi and Lahore in a newly-independent Pakistan. The story revolves around a poor but respectable family which has fallen on hard times. Corruption and degradation take over their lives. Jobless, and without any real hope of a better life, they find themselves in the clutches of unprincipled entrepreneurs who exploit them. The tragic, but deeply moving finale is inevitable.

_**Raja Gidh**_ by Bano Qudsia is one of the most widely read and acclaimed Urdu novels. Gidh is the Urdu word for a vulture and Raja is a Hindi synonym for king. The name anticipates the kingdom of vultures. In fact, parallel to the main plot of the novel, an allegorical story of such a kingdom is narrated. The metaphor of the vulture as an animal feeding mostly on the carcasses of dead animals is employed to portray the trespassing of ethical limits imposed by the society or by the religion. Bano Qudsia has written this novel drawing on the religious concept of Haraam and Halaal. Many readers tend to interpret Raja Gidh as a sermon, in which Bano Qudsia puts forth her theory of hereditary transmission of Haraam genes. Naturally the plot is woven to support the thesis. In the opinion of many readers and critics she manages to convince them that the pursuance of Haraam, be it financial, moral or emotional, results in the deterioration of a person's normality.
in some sense. She seems to suggest that the abnormality is transferred genetically to the next generation.

*Aag Ka Duriya (River of Fire)*, is the magnum opus of Qurutul Ain Hyder. It is a landmark novel that explores the vast sweep of time and history. It tells a story that moves from the fourth century BC to the post-Independence period in India and Pakistan, pausing at the many crucial epochs of history. Aamer Hussein in The Times Literary Supplement wrote that *River of Fire* is to Urdu fiction what *One Hundred Years of Solitude* is to Hispanic literature. A prolific writer (she began to write at the young age of 11), her literary works include some 12 novels and novellas and four collections of short stories. Hyder has also done a significant amount of translation of classics. Her own works have been translated into English and other languages.

*Terhi Lakeer* (translated into English as The Crooked Line by Tahira Naqvi) is considered the best novel of Ismat Chughtai. The ups and down of the life of its heroine Shaman can be compared to those of the author. Ismat Chughtai (15 August, 1915 - 24 October, 1991) was an eminent Indian Urdu writer, known for her indomitable spirit and a fierce feministic views. She was considered the grand dame of Urdu fiction, as one of the four pillars of modern Urdu short story, the other three being Saadat Hasan Manto, Krishan Chander, and Rajinder Singh Bedi. Her outspoken and controversial style of writing made her the passionate voice for
the unheard, and she has become an inspiration for the younger generation of writers, readers and intellectuals. She was born in Badayun, Uttar Pradesh and grew up largely in Jodhpur where her father was a civil servant. She was ninth of ten children (six brothers, four sisters), and since her older sisters got married while Ismat was very young, the better part of her childhood was spent in the company of her brothers, a factor which she admits contributed greatly to the frankness in her nature and writing.

*Ek Gadhe Ki Sarguzasht,* (trans. Autobiography of a Donkey) is one of the best works of **Krishan Chander** (November 23, 1914 – March 8, 1977) It has been translated into over 16 Indian languages and some foreign languages, including English. He wrote mainly in Urdu, but was well-versed in Hindi and English. He was a prolific writer, penning over 20 novels, 30 collections of short stories and scores of radio plays in Urdu and later, after partition of the country, took to writing mainly in Hindi. He also wrote screen-plays for Bollywood movies to supplement his meagre income as an author of satirical stories. Krishan Chander's novels (including the classic: His short story "Annadata" { trans: The Giver of Grain - an obsequious appellation used by Indian peasants for their feudal land-owners }, was made into the film Dharti Ke Lal, by Chetan Anand in 1946 - which led to his being offered work regularly as a screen-writer by Bollywood, including such populist hits as SHARAFAT, 1970.
**Ek Chadar Maili Si** is a classic Urdu novel. The novel won the 1965 Sahitya Akadmi Award and is considered Rajendra Singh Bedi's finest work. Rajinder Singh Bedi is considered one of the greatest 20th century progressive writers of Urdu fiction, and second most prominent Urdu fiction writer, after Saadat Hasan Manto and like Manto he is most known for his haunting Partition of India tales.

1.7. iii) **Late 20th Century Novels in Urdu**

*Makan*: A single novel MAKAN made Paigham Afaqui the most celebrated fiction writer in India. 'Cop's novel makes waves' - reported The Hindustan Times. No Urdu novel ever created such a tremor in literary & intellectual circles alike. This novel re-generated fiction writing not only in Urdu but in English as well - no novelist, including the... much acclaimed English writers like Vikram Seth and Arundhati Roy or the Gyan Peeth Winner Quratul Ain Haider ever commanded such wide respect in media and intelligentsia and was ever given such a coverage by national press surpassing all differences and doubts - as there was not a single national newspapers which remained behind in celebrating the emergence of a literary genius. Even much before the novel was translated in English & Hindi it was already a highly respected novel. MAKAN made Paigham Afaqui to Delhi what Albert Camus had been to France and Kafka had been to Germany. This novel finished the era of 'jadidiat' in Urdu fiction and turned Urdu novel into a tool of creative thinking rather than flat narrative of the earlier era thus raising the
level of Urdu fiction to unprecedented height of originality and creative excellence.

*Lift* is a novel by Nastarn Ahsan. Nastaran Ahsan, the author of the contemporary novel *Lift* skillfully uses the literary tool of characterization in order to take a snapshot of the current environment of India. Modern day India is a nation brewing with sociopolitical issues that threaten to boil over and acidify the nation with its ambitious drive. Moreover, India is a nation with an electrically charged air of change and modernization. Needless to say, the modernized India is not the mirror image of a superpower such as America regardless of prematurely succeeding at acquiring the technology and the intellect to possess nuclear weapons making it the sixth nation to do so in the entire world. India is on the throws of revolutionizing itself from industrializing villages to taking bold steps to liberate itself from the backward unenlightened traditions of the once rural India

*Numberdar Ka Neela* (trans. The Beast Musharraf Ali Farooqi) is a novel by Syed Muhammad Ashraf’s 1997. It is about a village administrator who uses a fearsome blue bull to keep people under his thumb.

*Khwabon Ka Savera* (Trans. Dawn of Dreams) is novel by Abdus Samad. It is about the collapse of the zamindari system in free India pushes Khan Bahadur Zamiruddin's aristocratic legal heirs to the brink of penury. His mistress’ sons are
successful businessmen. What happens when patriotism and idealism fail to inspire a power-hungry materialistic society in which families are fragmented.

**Fire Area:** Ilyas Ahmed Gaddi (1932-97), recipient of Sahitya Akademi Award (1994) for Fire Area, presents in this novel a world where crime thrives and exploitations of all kinds go unnoticed. Collier's life is a doomed existence where one toils for a few crumbs of bread in a dark world of dangers designed by greed and power politics. It is a 'bold and aggressive’ description of human degradation where the virtuous are forced to surrender or are sacrificed without qualms. Coal tarnishes not only the soul of the contractors, bureaucrats and labour union leaders but also totally turns them into inhuman tyrants the unholy trinity of these three groups dictate and decide the fates of roofless, penniless villagers who have no alternative but to yield and live a precarious life - always on the precipice of doom and destruction.

Interwoven in the text is the conspiracy to convert an accident case into a case of "missing” to evade compensation claims. Rahmat Mians "disappearance” leaves its tragic impact on the aged father, wife and a child who are waiting in vain for the missing person to arrive. Inter union rivalries and feuds have also been authentically described. Gaddi brings us a world where idealism is swallowed by realities of day-to-day survival. Majumdar's idealism triumphs after taking the toll of his own life. He dies without surrendering his soul.
The blurb brings to our notice Jai Ratan’s credential as a translator. "One of the finest and the most prolific of translators from Urdu to English, a Sahitya Akademi awarded translator” has been credited with several works. He uses (in italics) several colloquial vernacular expressions such as Sala, Dhora, pahalwans, qur, qilli-danda, basti, in the body of the text and provides their meanings in form of footnotes wherever these expressions occur in the text. He also uses the distorted expression of theatre as “Thater” to show how foreign expressions get assimilated in vernacular languages. Yet, at same place his explanations are not satisfactory or even incorrect. For example, jethji (193) is an expression that a woman uses exclusively for her husband's elder brother. The footnote shows it-elder brother (here brother-in-law). Now both of these explanations are misleading. Can a husband call his wife's elder brother as jethji? Hence the correct expression should have been-husband's elder brother. The same slip is evident in de-war (199), which records it as brother-in-law. This also should have been recorded as: husband's younger brother. If one is using the vernacular expression Sala [a mild term of abuse - meaning brother-in-law (wife's brother)], one should use the plural form Sale and not Salas. This becomes a hybrid expression. On page 84 Khatunia, a Muslim woman is using "Alif Zabra” which does not seem to be appropriate even if she is an illiterate - it should be "Alif jabar – aa”. A child might be parodying "Alif- be-pe” (97) but the later half "Ma Mufgi Lade” is unintelligible. The country made revolver been described as phatpatu (p265), seems to be slang.
In respect of themes the Urdu novel initially undertook social life, followed by widening its scope with rural social life. It also covered the changing times under progressive writing movement under inspiration by Sajjad Zaheer. However the horror of partition had great impact and the novel remained under serious grip of questions of identity and migration as can be seen in the major works of Abdullah Hussain & Quratul Ain Haider.

Towards the end of the 20th century the novel took a serious turn towards the contemporary life and realities and the aspiring young generations of India. The most significant novels of the current generation of Indian novelists in Urdu demonstrating a new confidence in contemporary life are Makaan by Paigham Afaqui, DO GAZ ZAMEEN by Abdus Samad, PANI by Ghazanfer and LIFT by Nastaran Ahsan.

These Urdu novels, especially Makaan brought the Urdu novel out of the prevailing themes of partition and identity issues and took it into the realm of modern day realities and issues of life in India. In fact the impact of Makaan was so much roaring that many writers in English like Vikram Seth turned to novel writing.

These Urdu novels impacted the writing of Urdu novels in such a way that a large number of novels have been written ever since some of which like Andhere Pag
by Sarwat Khan, *Numberdar Ka Neela* by S M Ashraf and *Fire Area* by Ilyas Ahmed Gaddi have come to significantly contribute to Urdu fiction.

The short story crystallized as a regular part of Urdu literature in the growth of writings of Munshi Premchand. His notable short stories are, among many others, "Kafan" and "Poos Ki Raat".

The Urdu short story gained momentum with the phenomenal publication of *Angare*, a collection of many writers towards the end of the life of Premchand. Writers like Ghulam Abbas, Manto, Rajinder Singh Bedi, Krishan Chander, and Ismat Chughtai, to name but a few, turned the short story into a major genre of Urdu literature.

The next generation was Urdu short story writers included Qurratulain Hyder, Qazi Abdul Sattar, and Joginder Paul. The short story tradition continues with younger generation writers like Zahida Hina ("Rah mein ajal Hai") and Paigham Afaqui ("Mafia"), Syed Mohd Ashraf, Ghazanfer and Khalid Javed.

Urdu short stories have dealt with a wide range of the dimensions of life though the most famous stories belong are about the trauma of the partition of the sub-continent and violence generated out of it. Towards the end of the last century, short stories became grounded in the complexity of daily life which can be seen in the unique collection of short stories in Paigham Afaqui’s *Mafia*. Entirely different
in approach is the collection of short stories *Taus Chaman Ka Maina* by Nayyer Masood.

### 1.8 The Historicity in the Translation of Fiction:

The historicity of a translation is also apparent in its very linguistic texture, whether the discursive strategy is fluent or resistant and regardless of the fact that fluency is likely to involve the effacement or mere removal of historical markers. The translator’s lexical and syntactical choices are linked to specific periods in the history of the translating language, so that any translation mixes the present and past forms that constitute current usage. Obviously, the farther back in time the translation was produced, the more noticeable the historical dimension of its language will be. Yet this dimension can also be revealed in the most recent translations by examining them with the help of a historically oriented lexicon like the *Oxford English Dictionary*.

The research suggests that despite the application of the same standard of accuracy, despite the development of the same discursive strategy, it is no exaggeration to say that Deputy Nazir Ahmad in his *Miratul Uroos* appears as a rather different writer in each translation of *Miratul Uroos*, characterized by a different style and tone. Such differences make clear that a translation can be linguistically correct and yet offer nothing more than a representation of the
foreign text that varies according to historical developments in the translating language and culture.

The language of pragmatic translations is similarly linked to their historical moments. Text types that are defined by topicality or currency, such as various kinds of journalism, are likely to be rendered, not only with current usage, but with the latest jargons and neologisms.

The lexicon and syntax of the English version of *Miratul Uroos* are readily comprehensible to a contemporary reader, even though some forms originated in earlier periods of the language. Most of the forms unmistakably date the translation in the present. Still, it is clear that the two languages have developed in different ways, at different speeds. So far we have construed the historical dimension of the translating language as an affiliation to current usage in a particular period. Some translators have taken a different route by deliberately inventing a historically specific language to produce certain effects, whether literary, cultural or social. Nazir Ahmed, for example, showed how an archaic foreign novel might be rendered by imitating an analogous poetry in the translating language which was equally archaic, even if the imitation didn’t establish a perfect stylistic or temporal fit.

1.9 Translation Traditions:

When translation is considered from a historical perspective, it becomes possible to sketch traditions in which specific practices are repeatedly performed for
decades, centuries, even millennia. The factor that historians most often use to codify a translation tradition is a discursive strategy. Thus Antoine Berman offered an “analytic” account of the “deforming tendencies” that manipulate the foreign text, such as clarification and expansion, arguing that they constitute “a two-millennium-old tradition” in the West (Berman 1985/2000: 286). For Berman, these discursive moves are “universals of deformation inherent in translating as such” (Ibid: 296), regardless of the norms that might obtain in a language and culture at a particular historical moment. He traced the universals back to classical antiquity:

From its very beginnings, western translation has been an embellishing restitution of meaning, based on the typically Platonic separation between spirit and letter, sense and word, content and form, the sensible and the non-sensible. When it is assumed today that translation (including non-literary translation) must produce a “clear” and “elegant” text (even if the original does not possess these qualities), the affirmation assumes the Platonic figure of translating, even if unconsciously. All the tendencies noted in the analytic lead to the same result: the production of a text that is more “clear,” more “elegant,” more “fluent,” more “pure” than the original. They are the destruction of the letter in favor of meaning. (ibid.: 296-297)

The rise of modern translation traditions in western countries such as Great Britain, France, and Germany coincided with an increasing sense that languages and cultures are national in significance, expressive of the identities and destinies
of national collectives. Hence, even though Abbé Prévost clearly deployed Berman’s universals of deformation, we might also recognize that his version of Richardson’s novel positioned him in a French neoclassical tradition that began in the seventeenth century with a translator like Nicolas Perrot d’Ablancourt, that continued in the eighteenth century with such translators as Antoine Houdar de la Motte and Pierre le Tourneur, and that culminated at the end of that century with the aesthetcian Charles Batteux’s prescriptions for translation. Not only did this tradition routinely apply a fluent discursive strategy to classical and contemporary literatures so as to produce the illusion of transparency, but it also assumed that fluency is a timeless and universal value while inscribing foreign texts with the Enlightenment ideas that were then circulating in France.

This invention of tradition might be done to validate the translator’s own work by aligning it to previous efforts that have gained cultural value while distinguishing it from them. This is evident in the commentaries of the most influential English translation theorist, John Dryden, who on more than one occasion presented his work by situating it in a tradition of English poetry translation. In the preface to his anthology, *Ovid’s Epistles* (1680), he described three translation methods, each of which he illustrated by citing a different translator:

- First, that of Metaphrase, or turning an Author word by word, and Line by Line, from one Language into another. Thus, or near this manner, was *Horace* his Art of Poetry translated by *Ben. Johnson*. 
• The second way is that of Paraphrase, or Translation with Latitude, where the Author is kept in view by the Translator, so as never to be lost, but his words are not so strictly follow’d as his sense, and that too is admitted to be amplefied, but not alter’d. Such is Mr. Waller’s Translation of Virgil’s Fourth Æneid.

• The Third way is that of Imitation, where the Translator (if now he has not lost that Name) assumes the liberty not only to vary from the words and sense, but to forsake them both as he sees occasion: and taking only some general hints from the Original, to run division on the ground-work, as he pleases. Such is Mr. Cowley’s practice in turning two Odes of Pindar, and one of Horace into English. (Dryden 1956: 182)

Dryden’s examples constitute a chronological order: the three poets – Ben Jonson, Edmund Waller, and Abraham Cowley – represent three successive generations spanning the late sixteenth and early seventeenth centuries. By Dryden’s time, their poetry had assumed considerable authority, making it worthy of imitation. Dryden was thus tracing a canonical tradition of English literary translation by including only translators who were influential poets. For Dryden, moreover, “paraphrase” was the most effective approach because he aimed not simply to establish a semantic correspondence to the foreign text, but to develop a fluent discursive strategy. Hence, any resemblance between his and Goethe’s later description is misleading: whereas the German writer praised what Dryden termed
“metaphrase” as the highest form of translating, the English poet-translator rejected it since “either perspicuity or gracefulness will frequently be wanting” (ibid.: 183).

➢ Historical narratives

Although no history of translation can be written without extensive research into the past, the factual data that the historian collects do not themselves yield the significance of translation practices in a particular period or over time. Indeed, if the facts are simply arranged in chronological order, they lack any meaning that would explain or interpret them. This meaning comes, as Hayden White has argued, from the kind of “emplotment” that the facts are given by the historian (White 1978: 91-95; see also White 1973). In White’s words, “by a specific arrangement of the events reported in the documents, and without offense to the truth value of the facts selected, a given sequence of events can be emplotted in a number of different ways,” each of which carries explanatory force (White 1978: 61). White defines these “ways” as traditional narrative genres, namely romance, tragedy, comedy, and satire (for an account of the genres, see also Frye 1957). A history of translation, then, like any history, endows translation practices with significance through a specific narrative form or mixture of forms.

Goethe’s historical account of German translation methods is basically structured as a romance. He inserted them in an evolutionary or progressive narrative which, as is typical of the romantic genre, culminated in a sort of transcendence specific
to translation: we have lived through the third epoch, which could be called the highest and final one, namely the one in which the aim is to make the original identical with the translation, so that one should be valued not instead of the other, but in the other’s stead. (Lefevere 1992: 76)

Since Goethe characterized the three methods according to their treatment of the linguistic and cultural differences of the foreign text, the third can be called the “highest” because it reproduced those differences so closely as to transcend them – or in fact to transcend the very distinction between foreign text and translation.

The narrative that informs a translation history, as this example suggests, turns on the particular factors that the historian selects to describe the chronological succession of translation practices. These factors are drawn from the basic constituents of any translation practice: discursive strategies and conceptual discourses, the translator’s agency, especially in relation to commissioning institutions and cultural norms, and the reception of the translated text. Goethe’s history also addressed reception, whereby he was able to invest his overall romantic narrative with what we might call a comedic subplot of reconciliation. For, as in the genre of comedy, Goethe sketched a plot in which obstacles that frustrate personal desire and strain social relations are finally removed and a new social formation emerges: Originally this kind of translation [i.e., the third epoch] had to overcome the greatest resistance, since the translator who attaches himself closely to his original
more or less abandons the originality of his own nation, with the result that a third essence comes into existence, and the taste of the multitude must first be shaped to accept it. (Ibid: 76-77) Here the desire that motivates the translator to reproduce the differences of the foreign text encounters the “resistance” of readers in the receiving culture, but is subsequently satisfied in the creation of a new cultural constituency on a national scale. Historical narratives that take the translator’s agency as their main focus can be especially complicated because of the many conditions, conscious and unconscious, individual and social, that shape the production of any translation. As a result, such narratives may reveal a contradictory combination of genres. Consider Susanne Starke’s account of the English women who translated German texts during the nineteenth century. Her focus on the translator’s agency is explicitly stated at the outset: her point of departure is Virginia Woolf’s view that she could achieve sufficient intellectual independence to become a writer only by rejecting or “killing” the “Angel in the House,” the submissive, self-effacing role that male-dominated Victorian society had established for women (Starke 1999: 31). Starke’s historical narrative thus begins as a romance wherein English women embark on careers as professional translators so as to emancipate themselves from the repressive gender hierarchy. Catherine and Susanna Winkworth, for example, were prevented by this hierarchical order from taking up the preaching or publishing careers for which
their religious education might have prepared them. Yet they could become successful translators, as Starke explains:

Having made the decision to cut herself off from original discourse, Catherine gained lasting fame for her translations of German hymns, an endeavour to which she was well-suited. To preach or publish her religious beliefs was impossible; to translate the religious poetry of male authors, however, offered an ideal opportunity to communicate her own deepest convictions without articulating them herself. (Ibid: 37, my italics).

The italicized phrases run counter to the romantic narrative of emancipation and point to the presence of another genre, tragedy, in which the violation of a human or divine law leads to a downfall. The law faced by Victorian women with literary aspirations was patriarchy, which reserved original authorship for men. Since translation is a form of writing, even if derivative, these women still risked a violation of the gender hierarchy.

Starke’s narrative oscillates between romance and tragedy as she quotes the women’s self-effacing statements, on the one hand, and documents their professional careers, on the other. Occasionally, the history dips into tragic irony, with the translators challenging gender roles “inadvertently”:

However much the female translators in question might have wished to distance themselves from what they perceived as a male role by securing themselves “behind the welcome defence of inverted commas,” and however much they might
have wished to comply with what they would have considered to be an appropriate female role, they have nonetheless inadvertently slipped into the mode of literary professionalism. (Ibid: 39).

The construction of this sentence, the opposition between the repeated “however much” and the insistent “nonetheless,” suggests that the historian’s own “wish” is driving the romantic narrative while a scholarly commitment to documentation is pushing that narrative into a more tragic direction. In the end, Starke is unable to conclude with a romantic transcendence, asserting instead that “if we assume that the translators in question also killed that angel, we shall have to argue that they have accomplished the deed in disguise,” because they did it through translation “and without ever admitting it” (Ibid: 57-58).

This thesis is an attempt to highlight, what is polysemy and what are polysemous words, particularly within fiction of Urdu, and to examine where the gap remains when they are translated into English language L2.

Polysemy is widespread in verbal communication. The main reason is that linguistic items are used 'economically': humans try to use already known terms, instead of creating complex sentences for each intended meaning they want to express.

There has been significant disagreement regarding the frequency, representation, behaviours and definition of polysemy. On the whole, however,
there is agreement that polysemy occurs when words have more than one meaning. In addition, linguistic definitions of polysemy require these multiple meanings to be related. This is largely due to the distinctions drawn between polysemy, monosemy (one meaning alone) and homonymy (entirely unrelated meanings). When polysemy is mooted in a particular instance, it is usually in contrast to, or competing with, the ideas of monosemy and homonymy. The various ways in which polysemy has been interpreted and the degree to which it is believed to occur has led to a wide variety of possible criteria for determining whether polysemy is present and various attempts at verifying the existence of polysemy.

Although such words present few difficulties in everyday communication, they do pose near-intractable problems for linguists, lexicographers and translators.

Lexical ambiguity presents one of the most intractable problems for language processing studies, especially in translation studies and not surprisingly, it is at the core of research in lexical semantics.

Polysemy raises psycholinguistic and translation issues of a different nature which have so far received little attention. Take the use of the word *run* in "Tom ran the race and won" and "Bill ran the company from his home." In the mental lexicon, are these two senses of run treated as independent entries (making them
psychologically homonymous)? Or are they related to each other in some way, perhaps via a "core" concept of run? This traditional lexicographic problem has wider implications for our conception of the mental lexicon. Are the various meanings of words compartmentalized into many discreet and functionally independent units, or is the mental lexicon organized more economically with fewer but more highly structured lexical entries?

Kempson (1977) has proposed a purely linguistic test for determining whether two uses of a word are supported by the same lexical entry. In a sentence such as "Tom ran the race and Bill did too," the "to do so too" construction requires identity of meaning of the two verb phrases "Tom ran the race" and "Bill ran the race." If Tom was an organizer of the race and Bill a participant, then the sentence strikes us as unacceptable (except as a pun). Hence these two senses of run must correspond to distinct lexical items with distinct semantic representations. In contrast "John killed a bird today and so did Suzy" would still be acceptable if John had intentionally shot a bird but Suzy had accidentally run one over. These two uses of kill must therefore be supported by the same lexical item in which the intentionality of the action is unspecified and remains to be determined by context. However, even if different uses of a polysemous word correspond to different "lexical entries," those entries might still be interrelated in a way that is not the case for homonyms. Durkin and Manning (1989) present
evidence from rating tasks which shows high subjective relatedness between the various uses of polysemous words like *answer* (as in "John worked hard at the problem until he found the answer" and "John telephoned home but there was no answer"); words which sound odd in "to do so too" constructions ("John got an answer and Mary did too" where John is doing arithmetic and Mary is making a telephone call). However, as the authors point out, results from a pencil-and-paper test cannot be generalized to natural language understanding situations, and they tell us nothing about how the meanings of polysemous words are processed moment by moment during language comprehension. Beyond the realm of reflection it is still possible that the meanings of polysemous words are functionally independent and operate as discrete lexical entries, as do homonyms.

Fortunately there are well-tried experimental techniques which allow us to address this issue. Priming methodologies have been used to investigate the processing of homonymous words with some success. These studies capitalize upon the fact that the time to make a recognition judgment about a word such as a lexical decision (is this word or a nonsense word?) is faster if information pertinent to that word has already been activated. For example, the time to decide that *flower* is a word is faster after reading *rose* than *stood* (Meyer & Schvaneveldt, 1971), presumably because information relevant to the meaning of *flower* was already automatically activated by *rose* (Collins & Loftus, 1975) or because the second word can be
integrated with the first on the basis of the information which both words make available (deGroot, 1984). Now, if a subject hears the sentence "The congregation all rose" and the target word *flower* is presented visually for lexical decision immediately at the offset of *rose*, the facilitation effect still occurs, despite the fact that the subject reports no awareness of the relationship between them.

It is to be hoped that this work will help to fill a gap and also provide impetus for further study at the cross-over of the two disciplines of translation studies and stylistics with special reference to polysemous words.