

# Translation Strategies: A Case Study of Caroe and Howell's Translations

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## Abstract

*Translation is a complex cognitive and linguistic process that involves transferring the sense and meaning of a text from one language to another while also considering the cultural nuances and context embedded within the original language. Per the Newmark model, this paper aims to elucidate the various translational strategies employed in representing culture-specific items. To fulfil the objective, the researcher has gathered data from a renowned Pashto poem titled "Kismat," authored by the esteemed Khushal Khan Khattak and subsequently translated into English. The identification and subsequent analysis of culture-specific items within the target text are conducted. The empirical evidence suggests that translators employ various translation strategies, with a notable prevalence of utilizing couplet and triplet techniques. Various translation strategies have been identified in the literature, including paraphrase, compensation, functional equivalent, synonymy, descriptive equivalent, componential analysis, cultural equivalent, and modulation. These strategies have been explored and discussed by scholars in translation studies. The findings of this study also indicate that the translational approaches under investigation exhibit inherent resistance. The translation of literary works, mainly poems, poses a significant challenge for translators due to the dual task of faithfully capturing both the semantic content and the aesthetic qualities of the source text.*

**Keywords:** Translation, Kismat, Pashto Language, English language, Culture-Specific Items.

## Introduction

The primary objective of the present research is to examine several translation procedures used in Caroe and Howell's translation of the poetry of Khushhal Khan Khattak from Pushto, the original language, into English. Olaf Caroe and Evelyn Howell are two translators who deciphered 26 poems of Khushal Khan Khattak. The deciphered poems of Khushal Baba were named "The Poems of Khushal Khan Khattak" in 1964. Caroe and Howell, two distinguished retired members of Indian Civil Services, treated the subject matter of the poetry of Khushhal Baba to the canons of this genre tried to do for Khushal what Fitzgerald did for Umar Khayyam.

According to the Cambridge Lexicon (1996) translation refers to the act of converting the vocabulary of one language into the speech of another language while ensuring that the meaning remains consistent. According to Mansor (1996) translation refers to converting verbal or written communication from one language to another. The term elucidates how we engage with any given subject matter. Translation refers to converting information or ideas from one language to another.

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In a similar vein, Nida and Taber (1974) two renowned scholars in the field of translation theory, assert that the act of translation involves the replication of the source language (SL) message in the receptor language (RL), first in terms of meaning and subsequently in terms of style, by identifying the closest natural counterpart. According to Newmark (1988, p. 28) a renowned translation theorist, translation is conveying a work's intended meaning from its native language to another language.

It is a means of communication crucial in transferring culture from one society to another. After the relative increase in human contact in the 21st century, communication has increased across boundaries. In the 1980s, translation as a theory and practice became central to literature. It is known that language and culture are inter-terms. The cultural specificity and difference between the source and target languages make translation problematic and challenging. While translating a source text into a target, the translator must deal with different language factors, i.e., meaning, style, proverbs and idioms, and they try to find out the best equivalent for the Culture-specific terms of the language. The translator mediates between two languages and cultures for intercultural transference. When confronted with cultural elements, the translator must prioritize culture-bound terminology or culture-specific things that lack a transparent counterpart in the target culture. The translator employs many translational procedures when translating culture-specific things. This research aims at those strategies using the translator in the selected poems of Khushal Khan Khattak from the book *The Poems of Khushal Khan*, translated by Olaf Caro and Evelyn Howell for the present study.

*Culture* is the art, customs, lifestyle, background and habits that characterize a particular society or a nation. The beliefs, values, behaviors and material objects contribute to people's way of life. "culture" is widely used across several academic subjects and disciplines, including anthropology, political science, social science, and literary studies. Larson describes culture as a community of people's shared complex beliefs, behaviors, values, and laws (1984).

According to Schmitt (2012) culture encompasses the knowledge, emotions, and behaviors necessary for individuals to conform to a given society's established norms effectively. Newmark's conceptualization of culture exhibits a discerning perspective as he defines culture that underscores its intricate connection with language. According to Newmark (2010), "I am referring to culture only in an anthropological context, that is, the way of life and climate unique to the natives of a specific geographical region, as manifested by a single language, as limited by its language boundaries" (p.173). From an anthropological perspective, Newmark tried to immerse himself in all facets of 21st-century culture. Despite the significant strides achieved in globalization, which have fostered intercultural interchange, there has been a consequential erosion of cultural identity. The idea of culture, which is mind-boggling, has become increasingly intricate.

Culture-specific things are words or expressions dependent on decent social variety. As indicated by Lewis, "We promptly acknowledge decent social variety is immense and impressiveness" Redding and Wong (2012). There are vast numbers of various cultures on the planet, but a definite number is complex to announce. The number of cultural results is because social substances are not generally particular enough to warrant being viewed as a different gathering. Many civilizations share conceptions like time-space and reality, yet their foundations differ. Lewis (2006) concluded that many culture-specific things show up when at least two cultures come into contact.

### Research Question

How is translation a source of promoting culture and culture ties between Pashto and English language poetry?

### Significance of the Study

The present research paper focuses on the effect of translation on culture-specific items. If we study human history, we know that translation plays a fundamental role in communicational purposes in every field of life. Translation plays a vital role in understanding culture while translating any document of the respective Culture because Culture reflects how people behave. It is a way of analyzing their behavior, social habits, beliefs, traditions and customs. Consequently, the current study based on Khattak's poem, *Kismat*, is a valuable addition to the existing knowledge of translation studies.

### Literature Review

To produce a comprehensible translation, one must apply the translation strategies while translating any text or piece of literature. The effectiveness of the translation is directly connected with the appropriate method. Different theorists and scholars learned it differently. For instance, Baker (1991) used the term "strategies." Newmark (1988) called it "procedure," and Bell (1991) called it "model." Different theorists suggest strategies are transference, naturalization, modulation, functional equivalent, culture, descriptive equivalent, borrowing, etc. The effectiveness of any strategy is based on when it is used appropriately, in the proper context, and for the required purpose.

Basnet (2002) says, 'literature is the state and location of artistic communication between senders and recipients or the general public'. As a result, the translator must know the context, form, and background of any literary work, particularly poetry, to fully appreciate the message, music, and form. The translator should have first-hand knowledge of both the SL and TL languages.

Techniques include borrowing, calque, literal translation, transposition, mod situation equivalence, and adaptation. While focusing on the significance of equivalence, it is defined as a manner in which the same scenario is identical to the original. However, the terminology and meaning are altered (Vinay & Darbelnet, 1995).

It is recommended that translators first need to research the SL situation to come up with a solution. "There can be no full equivalence between two words" (Jacobson, 1945).

Robert (2002) defines translation shifts as departures from formal correspondence when translating from SL to TL. Level shifts are further divided. (SL items at one linguistic level, such as grammar, have TL equivalents at another story, such as lexis) and category shifts, including structure, unit, and class shifts. Intra-system shift happens when the source and destination language systems are identical, but a non-corresponding phrase is translated (p. 80).

### Theoretical Framework

The current study has adopted Newmark's paradigm of 1988, as articulated in his textbook on CSI translation. The Newmark model for translation is appropriate for translation methods since it encompasses practically all the features. The text discusses many translation techniques, including naturalization, transmission, cultural equivalent, functional equivalent, descriptive equivalent, componential evaluation, and synonyms through translation, shift or transposition. Additionally,

it mentions modulation acknowledged translation, compensation, paraphrase, couplets, triplets, quadruplets, and notes.

This research paper aims to examine and describe the translation strategies used by different translators while dealing with CSI contents to determine whether the procedures are universal or concentric and unique. As a result, comparative research was undertaken to compare the literary text to the original text, and each technique was shown to make the comparison more understandable and apparent. A mixed perspective was developed after a thorough examination of the classification of cultural categories by translation experts. The bound cultural term was discovered by comparing the source and target texts.

## Research Methodology

### Design of Research

The research is qualitative since it examines the textual data chosen by Howell and Carole in the translation of Khushal Baba's poetry "The Poem of Khushal Khattak" into English. Twenty-six poems have been translated, and four have been chosen and examined using the New Mark methodology. The lengths of these poems vary.

## Data Analysis of the Poem, *KISMAT* by Khushal Khan Khattak

### Componential Analysis

According to Larson (1998), "A word is a bundle of meaning components. The translator needs to be able to analyze the lexical items of the source text and the order to translate them. It means being able to "unpack" words in order for the meaning to be represented by the lexical form".

Newmark (1988) defines *componential analysis* as the process of comparing a term in the source language (SL) with a word in the target language (TL) that has a comparable meaning but does not have a straightforward one-to-one equivalence. This comparison involves identifying the shared sense components between the two words and examining the distinct sense components that differentiate them. Typically, the source language (SL) term has a more precise connotation compared to its target language (TL) counterpart (p. 144).

What doth profit man his striving?

What availeth his contriving?

Fate will use him as it will.

In the given couplet, ST word 'Tadbir' with two TL words that is Striving and Contriving.

T.T	Literal meaning	S.T
Striving and Contriving	Plan	تدبير

The ST word "tadbir" literal meaning is plan while the translator replaced this word in the meaning of "striving and contriving". With this meaning, the translator unpacks the meaning of the word to analyze for the understanding of the TT readers.

### Paraphrase

According to Newmark (1988, p. 90) this is an elaboration or clarification of the significance of a certain portion of the text. Newmark's stance on the inclusion of "paraphrase" in the translation process is not entirely unanimous, since the term is often used to denote a kind of liberal translation. The author elucidates that when used in the context of minimum rephrasing of a complex idea or proposition, the distinction between this approach and the descriptive equivalent method becomes apparent in the concept of "paraphrase". The level of information in the

explanation is far more than that of its descriptive equal. Moreover, the author establishes a differentiation between paraphrase and functional equivalence. According to the author, functional equivalence or neutralization takes place at the lexical level, whereas paraphrasing happens at a higher level of linguistic analysis.

T.T	Be mankind arrayed against thee, All the world one blade against thee, Pointed imminent to kill	S.T	بے تقدیرہ بہ ونہ مرے نہ پہ تورہ نہ یہ تیر
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The translator has applied the strategy of "paraphrase" because free translation is given and explanation of the words and segment of the sentence or lines to clarify the obscurity of the lines. In the ST (Na pa torana pa teer) This line has only two main words i.e. 'tora' and 'teer', but the translator explained the sense of the single line or the two words in detail.

### ST lines

Bullets, arrows, swordsmen, spearmen  
Nothing heeds them, never fear, man,  
All are powerless until.

### Functional Equivalent

The functional equivalent is a subcategory under the concept of neutralization, which refers to the act of generalizing or deculturizing a cultural term. According to Newmark (1988, p. 83) there are two sorts of procedures: functional equivalent and descriptive equivalent. Further, the concept of functional equivalence refers to the use of a word that is devoid of cultural connotations or the introduction of a novel, precise phrase in the target text (TT). For example, he gives "French Secondary School leaving exam" as neutralization or functional equivalent of the French baccalaureate and Polish parliament as a neutralized translation of "Sejm" (ibid).

T.T	All the world <u>one blade</u> against thee.	S.T	کہ جہان شی تیرہ تورہ ستا پہ مرگ شی خلق خیر
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In the couplet above, 'Tera Tura' is an ST word that means "Sharp Sword". In the TT, the translator has replaced this word with "blade", which is used more specifically, although it is a general word because the shape and function of the sword (Tora) is a bit changed from the TT word "blade" "it is not in obvious one-to-one equivalent. 'Tora' falls within the subcategory of material culture under Newmark's second classification, specifically classified as an instrument or item.

### Compensation

Compensation is used when the translator manages a loss of meaning or sense to have an equivalent effect and compensate for the meaning. Newmark (1988, p. 90) defines "deletion" as excluding sections, components, or phrases of the ST from the translation. Pederson (2005, p. 9) calls this process "omission", and some theories suggest the translator should only employ it as a last resort since it goes against being "faithful" to the original text.

The translator has applied the strategy to the text line/ couplet of the poem. The translator forms his view regarding the Compensation (deletion) of the lines, either irrelevant or obscured to the understanding of the TT readers. The translator entirely overlooked the ST lines, but the overall sense and effect of the lines are compensated for the sake of the meaning of the whole poem.

ST	د غازیانو شهیدانو پروا نشته د سعیر
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### Couplet, Triplet, Quadruplet

According to Newmark (1988, p. 91) the utilization of a strategy occurs when a translator integrates many distinct approaches to address a single issue or concept. The approach referred to as "combination" has been identified by. The method was referred to as "double presentation" by Chesterman (1997, p. 95).

TT Lines	A plundering rover How the <u>honey bee</u> doth hover Over the rise to snatch her fill	ST lines	گل گتته ده د بور ده که کابل دے که کشمیر
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Based on what Newmark said, in these lines of TT, we have paraphrase as strategy because ST lines are explained to make the translation comprehensible for the reader of the TL on the other hand the strategy of componential analysis is applied to the ST word (Bovr) means "beetle" use to sit on flowers but it's nature, structure and color is change from honey bee. The translator has used honey bee as it's replacement because componential analysis is defined as ", comparing as SL word with a TL word which has a similar meaning but is not an obvious one- to-one equivalent by demonstrating first their common and then their differencing sense components. Normally the SL word has more specific meaning than the TL word, Newmark (1988, p. 114)

In the aforementioned lines;

Honey bee and (Bovr) beetle both are insects and sit on flowers but it is not a one-to-one equivalent of the ST. word. Since honey bee is an insect so it falls into first categorization ecology of which one subcategorization is fauna.

T.T	Honeybee	S.T	بور
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### Compensation

According to Newmark (1988, p. 90) "compensation occurs when loss of meaning, sound effect, metaphor or pragmatic effects in one part of a sentence is compensated in another part are in contiguous sentence". Faweett (2014, pp 31-33) further explains it as "when something in source language is not translatable".

TT Lines	Would'st thou live in song and story. Youth's the time for deeds of glory Youth is ardent, age is chill.	ST lines	مړنی دی چه یادیری په سندرو هم په ویر
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This is the fifth couplet of the poem Kismat but translator has compensated the sense and meaning of this couplet with the eighth couplet of the poem.

The translator combines the sense and meaning of both of these two couplets in the following compensated lines.

But in the same compensated translation some other points can also be noticed which the translator had added or created. Here the tone of the translator is interrogative while the poet tone ST is fluent, affirmative and plain.

### Modulation

In this strategy the translator tries to create the message of the SL in the TL in conformity with the current norms of the TL. In "Modulation" the SL and the TL may be different in terms of perspective (Newmark, 1988, p. 88) Viney and Darbelnet believe this strategy contains a change in semantic and point of view of the source language (1995, p. 94). Based on the basis of the opinion of the translator theorist modulation may include: abstract for concrete, cause for effect, one part for another, reversal of term active for passive, space for time intervals and limits and finally change of symbols (ibid).

### Source text lines

T.T	Youth Old Age Story	S.L	میرنی پیر ویر
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The meaning of (Mirani) in the SL (Pushto) is "brave and bold" but the translator uses the word "Youth" in the TT. This is changed in the opinion which is a kind of modulation. It shows that the translator has made changes somehow in the viewpoint of the SL writer/ poet. Same is the case with other two words; (pir) and (vir).

The SL (Pushto) (Pir,) is a kind of Sufi or mystic but the ST word pit has also the meaning of "old age" the word used as adjective (here) but in the poem the poet used the word as a noun in the opinion of physically weak person.

Another word is ST word (weer). This word meaning in SL is weeping and crying or moaning but the translator has used the word "Story" which has no similarity. Modulation refers to the alteration of semantic content and perspective in the source language (SL) by the translator.

### Couplet, Triplet, Quadruplet

TT	All thy sires the spear have taken the sword hath taken	ST	تر اوو پیر یو پورے وارہ مرہ پہ تیغ پہ تیر
Lines	Follow them and fear no I'll	lines	
T.T	No one-to-one meaning <u>All thy sires</u>	S.T	اوو پیر یو پورے وارہ

In the source language, the word (uwaperay) means seven centuries but the translator has deleted this word rather whole line. Here the strategy of deletion or omission has been applied. Another strategy which has been applied to the translation of the same couplet is "Descriptive equivalent". The poet has used the word (Warra) .

The meaning of the word is "whole/all". The translator has devised the meaning of the word in the context of the poem "All Thy Sires". The translator explains and describes it in a bit detail by applying the strategy of Descriptive Equipment.

Similarly, the translator has also applied the strategy of synonymy. According to Newmark (1988. p 84) synonymy is defined as "near TL equivalent to SL".

T.T	Sword and Spear	S.T	تیغ پہ تیر
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The translator has applied the strategy of synonymy to the words of ST i.e. (Tegh) and (Teer), synonyms of the ST are sword and spear.

### Compensation

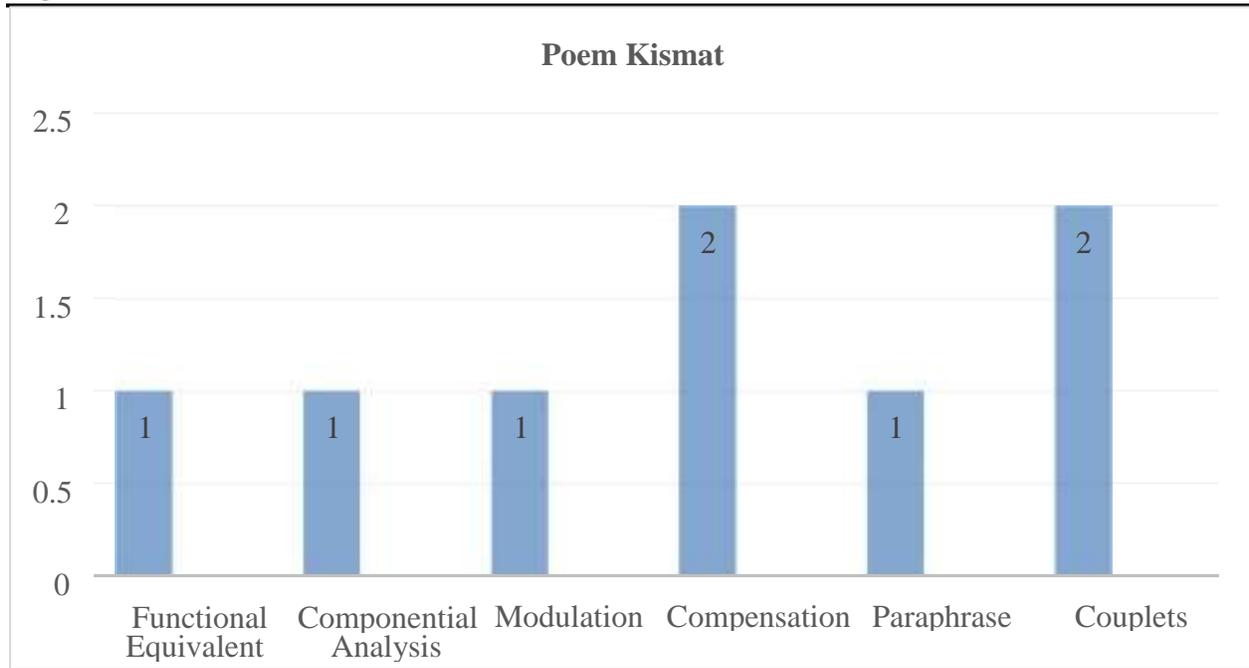
ST lines	دا ده خان ستائينه نه ده حقيقت و ايم په خيبر
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The translator has merged these lines in the over translation of the poem but doesn't mention any separate individual line wise translation for the couplet.

**Table 1: Poem Kismat**

S.No	Strategy Used	Frequency
1	Functional Equivalent	01
2	Componential Analysis	01
3	Modulation	01
4	Compensation	02
5	Paraphrase	01
6	Couplets	02

**Figure 1:**



### Conclusion

Every country has its own specific and great culture and literature. Pakistan is one of these countries with a specific and unique culture and literature, whether at the national or provisional levels. To show the culture and literature of Pakistan to the rest of the world, to know the country better, to be familiar with the thoughts and faith and to be familiar with the prestigious and reputational poets and other writers, this could only be possible by translation.

In this regard, the job of a translator is very tough and full of responsibility. While translating any piece of literature, a translator must focus on different things at a time, especially culture and traditions, beliefs and faiths and language. He must be aware of the source language and culture and be competent and skilled to show and transfer the source text's culture, beliefs and language

to the target readers as it actually is. A translator in the SL must understand all cultural factors, and the TL means cultural context. A translator must have proficiency in both the language, i.e., source and target languages by understanding the viewpoint of the writer of the source language along with the social and cultural backgrounds.

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