



PROBING AMPLIFICATION, DOMESTICATION, AND UNTRANSLATABILITY IN THE URDU TRANSLATION OF SHAKESPEARE'S OTHELLO

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ABSTRACT

This study explores the projection of amplification, domestication, and untranslatability in the Urdu translation of Shakespeare's Othello by Anayatullah Dehlvi. The traditional approaches to translation are realized to hide cultural depiction and naturalness of language. They are regarded mathematically inflexible, which conceive one to one relation in languages. They are eclipsed and translation in the recent era is viewed with the lens of broader spectrum. In this descriptive study, the researcher uses the purposive sampling technique to select various extracts from the Urdu translation of Othello representing amplification, domestication, and untranslatability. The qualitative analysis reveals that the role of these strategies is enormously helpful because of connecting the source and target cultures. Nida's modal of functional equivalence is used as theoretical framework. It is also realized that untranslatability is a cultural phenomenon, which sometimes crops up on the grounds of religion and ethics. In the Muslim cultures, translation of sexuality and nudity is categorically discouraged. On these grounds, it is recommended to incorporate these strategies in the Urdu literary translations to reduce foreignness and unpack the cultural discourses.

KEYWORDS: amplification, domestication, untranslatability, culture, equivalence, translation

1. INTRODUCTION

Translations and translators received a huge revolutionary and paradigmatic shift in the field of translation studies after 1970s. This shift is observed from linguistic level to social, cultural and historical perspectives. Contrary to technical translation, literary translation opens up a series of ever-increasing challenges. Traditional approaches to translation starts receiving death shocks. The shackles of traditional and mathematical approaches to translation get cracked and there emerge the concepts of domestication, amplification, untranslatability and many more. The present study seizes on the issues of domestication, amplification, and untranslatability in Urdu literary translation of Shakespeare's Othello rendered by Urdu translator Anayatullah Dehlvi (2000).

Amplification is a translation technique, which is often found to be the hallmark of a literary translation. To cope with cultural specific terms and various allusions, the translators take resort to amplification to unpack projected and underlying meanings. By means of amplification technique, Đorđević (2017) states that the translator adds details that are not present or expressed in the source text but are necessary in the target text so that the recipients of the target text may understand what it is about. This favourable addition increases the elegance and majesty in the naturalness of the translation. When contextual meaning is linked to the subsequent situations, it amplifies the stature of the rendered translation. This accommodation to the readership removes the polar difference between alien cultures and source and target languages. Molina and Hurtado (2002) state the purpose of amplification is to introduce details of information and explicative paraphrasing that are not formulated in the source text.

Munday (2001) states that the term domestication was used by the American translation theorist Nida to accommodate cultural reflection in rendering translation. Nida is, categorically, considered the representative of the domestication in the contemporary translation trends. Shuttleworth and Cowie (1997) assert that domestication designates the type of translation in which a transparent and fluent style is adopted to minimize the strangeness of the foreign text for target language readers. In this assertion, the writers foreground the indigenous representation to bridge the source text and target culture to make the rendered translation understandable as well as acceptable to its readership. Mitigating foreignness in translation is the salient characteristic of domestication. It strives to replace the source culture with the target culture. Venuti (1995) defines domestication as "an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home" (p. 20). Xu Yuanchong (2000) also accredits domestication in translation because he evidently sees clearly the differences between eastern and western cultures, and proposes the theory of cultural competition to deal with the cultural differences. The projection of cultural values in translation is also supported by Baker who claims that "cultural turn" has remained the point of discussion with quite a large number of translation scholars (Baker, 2001, p. 280). This diversity is tackled meaningfully through domestication.

The third delimited technique is untranslatability. Sapir (1929), an American anthropologist and linguist, asserts that "no two languages are ever sufficiently similar to be considered as representing the same social reality" (as cited in

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Korzeniowska & Kuhlaczak 1998: 28). Every society is unique and entertains a separate set of beliefs. Portraying linguistically those unique features are, in many places, a hard nut to crack. Catford (1965: 36) asserts by acknowledging that "since every language is formally sui generis (unique) and formal correspondence is, at best, a rough approximation, it is clear that the formal meaning of SL (source language) items and TL (target language) items can rarely be the same." There are some expressions (disjointed letters) in the holy Quran, which are also not translated due to the teachings of Islam. Contrary to linguistic and cultural issues, there are other issues worth mentioning. It is observed that Muslim societies do not speak openly of sensitive issues like sexuality, nudity, immoral, and unethical practices and extreme commenting on religious institutions. It is considered sin to discuss unnecessarily these issues publically or privately. Due to modesty and decency, rendering translation of such expressions is avoided. Domestication, amplification and untranslatability are explored through various textual examples and analyzed in the present research work. The analysis highlights the purpose of all these translation techniques and their impact on the standard of literary translation.

1.1. RESEARCH QUESTIONS

The following research questions are enquired in the present study:

- i. What is the role of amplification, domestication, and untranslatability in the Urdu literary translation of Shakespeare's Othello?
- ii. What are the reasons laying behind the use of these translation strategies?

2. LITERATURE REVIEW

There has been long debate about the process and accomplishment of rendering translation. Traditional approaches to translation are eclipsed and translation in the recent era is viewed with the lens of broader spectrum. Translating, according to the claim of Richards, is probably the most complex type of event in the history of the cosmos (Nida, 1993). This strong assertion is all on account of various factors, which are by consent involved for systematic process of translation. Translation phenomena include linguistic, personal, cultural, ethical, political, and historical factors. If there is slackness for incorporating these factors in translation, there is strong reservation for the credibility of the rendered translation in the modern age.

According to the Sapir-Whorf hypothesis, different linguistic communities have different ways of experiencing, segmenting, and structuring reality (Gorlée, 1994:105). To construct reality in various discourses of various societies, multiple factors are involved. Sapir (1956) claims that no two languages are ever sufficiently similar to be considered as representing the same social reality. Since construction of reality is unique to all societies, thus rendering translation is not one to one relation of mathematics.

There has been much debate on the issues of equivalence, which claims to share some kind of sameness in source and target texts. But it is hard to decide the kind and degree of sameness. It is the ultimate focus of the present study that projecting sameness is the essence of translation but non-equivalence are also the constitutive of equally legitimate concept in the translation process. In the recent studies of translation, there is wedlock between equivalence and non-equivalence projection. As the focus of the study, amplification, domestication, and untranslatability are viewed as the bridges and accommodations among variant cultures.

Amplification, domestication, and untranslatability are important in translation due to the cultural diversity and beauty of the language cannot be realized in the absence of accommodating factors. Languages without cultural impression are hard to find as Lotman claims "No language can exist unless it is steeped in the context of culture" (Bassnett, 1992: 14). In *Language, Culture and Translating*, Nida (1993) expresses the same idea by saying that the influence of the culture on the meanings of words is so pervasive that scarcely any text can be adequately understood without careful consideration of its cultural background. Cultural variation is problematic for both students and translators as Baker (1993) says that culture is a big problem for foreign language learners on account of different cultural settings. In this way incorporating cultural elements in translation without amplification and domestication is mere a dream.

Negating absolute equivalence, Lian (2006) asserts that language is an intricate system because of different cultural background, linguistic habit, and ideology of nations. In the face of these realities, there is no absolute equivalence. The same diversity is pointed out as Liu (2012) claims that specific geographic position cultivates distinct cultures, thus make people hold different concepts to the same phenomenon. Translation cannot be separated from culture as Zhong (2012) claims that translation is a cultural and linguistic fusion. Peter (2001) also supports the same thesis by asserting that lack of the knowledge of cultural background translation is fairly difficult.

For translation process, equivalence provides theoretical foundation, yet it is also criticized for multiple reasons. Snell-Hornby (1988) claims the concept of equivalence as "asymmetric, directional, subject-less, unfashionable, imprecise, and ill-defined." Nord (1997) points out seven drawbacks in the issue of equivalence which include less consistency, losing interrelationship between situational and linguistic factors of communicative interaction, excluding target language texts, less consideration for culture-specific differences, ignoring cultural aspects, taking source texts as the only standard and perpetuating low social prestige of translators. Nida (1975) considers translation as a natural reproduction in the receptor's language. He calls this process the highest degree of approximation in translation. His dynamic equivalence broke the shackles of traditional thinking of rendering translation.

Xiabin (2005) takes equivalence in translation as “absolutely necessary, but not in its absolute mathematical sense.” In the age of globalization, translation is pervading in all walks of life. This study fills the research gap in the sense that literature is being produced all over the world. Each culture is unique in its practices and beliefs. It is covered in this section that cultural variations makes the task of the translator more challenging in comparison to the past. To present discursive practices, the translators have to take resort amplification, domestication, and untranslatability to accommodate the target text and make it expressive.

3. THEORETICAL FRAMEWORK

American translation theorist Nida's model of functional equivalence, the replacement of dynamic equivalence, is set as milestone to analyze textual material from the Urdu translation of Shakespeare's Othello. The essence of functional equivalence is elucidated as the readers of a translated text should be able to understand and appreciate the translation in essentially the same manner as the original readers did (Nida, 1993). Nida (1975) considers translation as a natural reproduction in the receptor's language. Nida (1964) explains the comprehensive requirements of good translation by putting forward four parameters: (1) It must make good sense. (2) It must convey the spirit and manner of the original. (3) It must have a natural and easy form of expression. (4) It must produce a similar response. In the light of these theoretical underpinnings, the researcher unpacks the motive behind the projection of amplification, and untranslatability in the Urdu literary translation of Shakespeare's Othello.

Commenting on the issues of equivalence, Venuti (2000) states that Nida asserts three different types of relatedness and relevance. The first case provides a situation in which languages and cultures are similar. The second case is when the two cultures are almost similar but the languages are not parallel. The third case in the relatedness is relevant to the present study. This case creates a serious problem for a translator when he finds a polar difference between languages and cultures.

Variant cultural and lexico-syntactic patterns make the translation a challenging task. According to the complexity of the texts, the translator uses accommodating strategies like domestication, amplification, and untranslatability to regulate the message according to the context of the target culture. The linguistic and cultural disparity forces the translators to bridge the gap and link the readership of the target culture. The core objective of the present research is to address deep cultural issues in the Urdu literary translation, capture their sensitivity, and point out the solution.

4. METHODOLOGY

The researcher opts descriptive method to analyze the selected lines from Othello along with their Urdu translation. The Urdu translation of Shakespeare's Othello by Anayatullah Dehlvi was published in 2000. Following purposive sampling technique, the projection of amplification, domestication, and untranslatability is traced from five acts of the play and is sectioned accordingly. Each act of Othello is replete with the said projections in translation under studied. The analysis is divided into three sections. In each section, English and Urdu translation is analyzed with the lens of Nida's model of functional equivalence. Each line from the data is unpacked with underlying strategy of translation. Limitations and liberations of the translator are also pointed out with the contextual material.

5. TEXTUAL DATA AND ITS ANALYSIS

In this section, the researcher provides textual examples of amplification, domestication, and untranslatability. The following sections containing each translation strategy link the readers with exemplification of the translation modes:

5.1. AMPLIFICATION PROJECTED IN THE URDU TRANSLATION

As introduced in the introduction, amplification is a translation technique in which the translator adds details that are not present or expressed in the source text but are necessary in the target text so that the recipients of the target text may understand faithfulness of the context. Its purpose is to introduce details of information and explicative paraphrasing that are not formulated in the source text. In the following, there are multifarious examples, which highlight the use of amplification in the Urdu translation of Othello.

5.1.1. DESDEMONA Never loved Cassio
But with such general warranty of heaven
As I might love: I never gave him token. (p. 273)

کبھی کاسیو سے محبت نہیں کی۔ اگر اس کا خیال کیا بھی تو صرف اتنا کہ آپ کے ساتھ جو عشق ہے اس میں خلل نہ آئے۔ جہاں تک خدا کا حکم ہو سکتا تھا وہاں تک میں نے اس کا خیال کیا۔ میری محبت اس کے ساتھ وہی تھی جو انسان کو انسان کے ساتھ بھائی ہونے کی وجہ سے ہوتی ہے۔ وہ محبت نہ تھی جو بیوی کو شوہر کے ساتھ ہوتی ہے۔ میں نے آپ کا دیا ہوا تحفہ اسے نہیں دیا۔

The given extract is an example of amplification, which is replete with additional expressions connecting previous and subsequent contexts. The expression, an instance of amplification *عشق جو ساتھ* is used to emphasize the intensity of love and solidarity. The other explanatory example *میری محبت* *اس کے ساتھ وہی تھی جو انسان کو انسان کے ساتھ بھائی ہونے کی وجہ سے ہوتی ہے۔* وہ محبت نہ تھی جو بیوی کو شوہر کے ساتھ ہوتی ہے۔ makes the readers believe the essential projection of amplification to clarify the misunderstanding and wrong analysis of Othello. In the absence of both amplified usages, the multiplicity of contextual meaning looks hard to understand. The additional expressions appear to be complementary to drive the vehicle of contextual circumstances.

5.1.2. EMILIA O God! O heavenly God! (p. 287)

امیلیا توبہ توبہ خدایا اور اے عرش کے فرشتو توبہ۔

The reduplication توبہ توبہ is used to intensify the grave situation, which is produced for translated version on the death of Desdemona. The repetition of the phrase توبہ again amplified the stature of rendered translation. The vocative case لے عرش کے فرشتو instead of translating the word 'God', which is translated earlier, plays a vital role for generalizing the situation on wholesale expansion.

5.1.3. IAGO This counter-caster,
He, in good time, must his lieutenant be,
And I--God bless the mark!--his Moorship's ancient. (p.20)

اس کاسیو کے بیچ میں آجانے سے جہاں تھا وہیں رہ گیا۔ اس کے حائل ہو جانے سے میری ترقی کے بادبانوں میں ہوا نہ بھر سکی۔ اور اب بھی کہتے کا آدمی کوئی دن جاتا ہے کہ نائب سپہ سالار کے عہدے پر فائز ہو جائے گا اور خدا بھلا کرے آپ کا میں نشان بردار کا نشان بردار ہی رہا۔ یعنی جس خدمت پر تھا اُس سے آگے نہ کھسکا۔

The translated extract is very expressive. The translator uses multiple hidden desires of Iago, which are not available in the source text. The use of amplification unveils the other related issues of the situation. Through amplification, the heart of Iago is seen on the translated pages.

5.1.4. BRABANTIO O treason of the blood! (p. 31)

برابینتیو افسوس جب اپنا ہی گوشت پوست اور اپنے ہی خون میں اتنی سرکشی ہو تو پھر کیا علاج ہو سکتا ہے۔
The translated version points out supported material against the English line. The addition in the description completes the picture of meaning. The feelings of Desdemona's father are successfully portrayed in the translated version. The phrases and خون میں اتنی سرکشی ہے create naturalness of the language. The translation realizes the Pakistani reader the cultural nearness and locality.

5.1.5. BRABANTIO Down with him, thief! (p. 37)

برابینتیو لوگو اسے گرفتار کر لو۔ یہی میرا چور ہے
In Urdu, the word لوگو is usually translated with 'people'. The vocative case is not used in the source text but the target text uses it to make the discourse representative. The word 'thief' in Urdu is چور but the translator gives realistic and naturalistic picture by using the clause یہی میرا چور ہے۔

5.1.6. BRABANTIO For I'll refer me to all things of sense, (p. 39)

برابینتیو جتنے عاقل اور ذی ہوش ہیں ان سب کو میں تیرے خلاف گواہی میں طلب کراؤں گا۔
The beautiful use of the phrases اور ذی ہوش and عاقل اور ذی ہوش create amplification in the expressive way of translation. The readers notice that the translated version of the line removes the alienization in the text after translation.

5.1.7. BRABANTIO Run from her guardage to the sooty bosom

Of such a thing as thou, (p. 39)

برابینتیو پس کیونکر ممکن تھا کہ وہ باپ کے گھر سے نکل کر دنیا بھر میں بدنام ہوتی اور تجھ جیسے خبیث اور سیہ رو کے پاس جا کر پناہ لیتی۔

In the rendered translation, the phrases اور تجھ جیسے خبیث, دنیا بھر میں بدنام ہوتی create wonderful impact and amplify the stature of the Urdu translation. The phrase پس کیونکر ممکن تھا makes good argumentation. The act of wondering in these words creates good addition to the information. The translator uses typical words, which are compatible to Pakistani culture.

5.1.8. DUKE OF VENICE And, noble signior,
If virtue no delighted beauty lack,
Your son-in-law is far more fair than black. (p. 63)

نہایت شریف برابینتیو! اگر نیکی اور راست بازی میں تمام مسرت بخش اوصاف موجود ہیں تو آپ کا یہ داماد نہایت راست باز اور نیک بخت ہے۔ اس سے بحث نہیں کہ اس کی جلد کا رنگ سیاہ ہے یا سفید۔

The translated extract clearly shows the amplification on lexical, syntactic and pragmatic levels. The addition of phrases like اور نیک بخت, مسرت بخش, راست باز اور نیک بخت increase the understanding of the readership. The use of these phrases amplifies the stature of the Urdu translation. This additional detail facilitates the readers to understand contextual meanings.

5.1.9. IAGO In faith, too much. (p. 81)

ایاگو نہیں واللہ ان کی زبان تو قینچی سے بھی تیز چلتی ہے۔

The Urdu translation of this line is a good example of amplification and domestication. In the next section, the examples on domestication will be presented. But for the sake of need, suffice it to say that the phrase واللہ intends to minimize the strangeness to the foreign culture. In Pakistani culture, the swear واللہ is used to assert some stance, belief or viewpoint. The clause سے بھی تیز چلتی ہے ties the contextual strands. The English phrase 'too much' receives amplification in translation, which is quite natural and close to indigenous culture.

5.1.10. IAGO Watch you tonight. (p. 95)

ایاگو آج رات کو جو جو میں کہوں تم دیکھتے رہنا۔

Literal translation of the given line would have been different, but the projection of amplification glorifies the Urdu translation. It expands its coverage to contextual circumference and additional description enriches the quality of translation. The addition of میں کہوں جو جو has made translation vivid and lucid.

5.1.11. OTHELLO Dost thou say so? (p. 155)

او تھیلو کیا تم اپنے وطن کی عورتوں کی نسبت ایسی بات کہتے ہو۔

In the Urdu translation of the line, the phrase اپنے وطن کی عورتوں کی نسبت is additional and a good example of amplification. In the previous lines, the context reveals that there is a talk of Othello about ladies of Iago's native place. The translator successfully incorporates the contextual feature in the Urdu translation.

5.1.12. OTHELLO Make me to see 't, (p. 169)

او تھیلو مجھے اس حرام کاری کی حالت میں دیکھنے دے۔

The translator uses the amplification by using the phrase میں حرام کاری کی حالت میں, which makes the translation unique and elaborated. The context reveals that the talk between Othello and Iago is focused on the imagined and fabricated sexual relation of Desdemona with Cassio. The translator amplifies the translated version by connecting the current situation with the previous discourse.

5.1.13. OTHELLO Yet she must die, else she 'll betray more men. (p. 267)

او تھیلو اے شمع میں تجھے بجھا کر افسوس نہ کروں گا لیکن پھر بھی تجھے جان دینی ہوگی۔ اگر میں نے ایسا نہ کیا تو اور مردوں کو دغا دے گی۔

The translation of this extract is another excellent example of amplification. The vocative case شمع اے and the subsequent clause give a good start up for the translation. This addition reveals the deep love and intense hatred of Othello for Desdemona. The word 'she' is translated with تو to be direct and expressive. The dependent clause also plays important role for projecting amplification.

5.1.14. OTHELLO She was false as water. (p. 279)

او تھیلو وہ تو پانی کی مثل تھی کہ جدھر راستہ ملے ادھر بہ جائے وہ بے وفا تھی۔

In the present example, the use of simile is handled with amplification. The additional clause کہ جدھر راستہ ملے ادھر بہ جائے intensifies the stance of Othello. The unfaithfulness of Desdemona is portrayed with extra linguistic expression. In the absence of amplification, the translation would have been colourless and unimpressive.

5.2. DOMESTICATION IN TRANSLATED DISCOURSE

Domestication is cultural reflection in rendering translation and brings the author back home. Nida is considered the representative of the domestication in the contemporary translation trends. The translators foreground the indigenous representation to bridge the source text and target culture to make rendered translation understandable as well as acceptable to its readership. It strives to substitute the source culture with the target culture and mitigates the impression of foreignness. The ever-existing diversity among cultures is tackled meaningfully through domestication. In the following extracts, the domestication is highlighted and its impact on translation is discussed.

5.2.1. IAGO 'Zounds, sir, you're robb'd; (p. 24)

واللہ جناب لوٹ لٹے گئے ہیں

The word اللہ is used in the Muslim society and اللہ (by God) is a swear word. The use of اللہ reduces the cultural differences among the readership and accommodates the understanding of the readers. The archaic 'Zounds' is a Christian swear word, which refers to the wounds of Christ on the Cross.

5.2.2. BRABANTIO O heaven! How got she out? (p. 30)

خدایا وہ گھر سے کیونکر نکل گئی۔

The Urdu translation of 'O heaven' is rendered with خدایا, which makes the translation domesticated. In the time of distress, the Urdu-user Muslims often utter out خدایا to call God to have mercy and blessing. The use of this word reduces the impact of 'O heaven' and localizes its meaning.

5.2.3. IAGO By Janus, I think no. (p.34)

واللہ معلوم تو وہی ہوتے ہیں۔

The swear word 'By Janus' is not used in the Muslim society. In ancient Roman, Janus was believed to be god of beginnings and endings. To accommodate the readership, the translator uses the word اللہ for the substitution of 'By Janus'. This domestication reduces the foreign impact in Urdu translation.

5.2.4. CASSIO The duke does greet you, general, (p.34)

کاسیو ڈیوک نے حضور کو سلام کہا ہے۔

The translation of 'general' is rendered as حضور to indigenize the situation. The use of حضور reduces the cultural differences and makes the translation fulfill the regional needs. The word سلام is another indicator of the Muslim society.

5.2.5. OTHELLO I have married her: (p. 49)

میں نے اس سے اپنا عقد کر لیا ہے۔

The word عقد is synonymous for the process of نکاح, which is the characteristic of Muslim society. The process of marriage in the non-Muslim societies is categorically different. The use of the word عقد produces the impact of Muslim societies.

5.2.6. IAGO And for Cassio, let me be his undertaker. (p. 215)

ایاگو اب رہا کاسیو تو اس کی سزا کفن دفن سب میرے ذمے رکھینے۔

The Urdu translation of the extract gives the projection of both amplification and domestication. Amplification is evident that the Urdu translation has beautiful addition of words, which elaborates the contextual meaning. The use of کفن دفن (shroud and burial) is the projection of domestication and this word is the frequent use in the Urdu-speaking Muslim societies on the death of someone. The compound word کفن دفن refers to two different practices, which are unique to the Muslim societies.

5.2.7. EMILIA I should venture purgatory for 't. (p. 251)

امیلیا میں تو ایسے گناہ کو اعراف میں جا کر پاک کر لوں گی۔

According to Catholic doctrine, purgatory is a process of expiating sins before going to heaven. In Islam اعراف 'A'raaf' is a place between heaven and hell and is the name of a Sorah in the holy Quran. To minimize cultural differences, the translator prefers the Muslim term to accommodate the readers.

5.2.8. OTHELLO If you bethink yourself of any crime

Unreconciled as yet to heaven and grace,
Solicit for it straight. (p. 269)

اوتھیلو اگر کوئی گناہ ایسا رہ گیا ہو جس کی معافی خدائے غفار سے نہ مانگی ہو تو پھر اس کی معافی بھی مانگ لو۔

The use of غفار in the Urdu translation is the beautiful use of domestication. The Proper Noun غفار is one of the ninety-nine attributes of Allah Almighty. Its use in the Urdu translation removes the cultural way of calling God.

5.2.9. DESDEMONA O, banish me, my lord, but kill me not! (p. 275)

دیسدیمونہ آقا مجھے طلاق دے دیجئے۔ جان سے نہ ماریں۔

Under the application of domestication, the source word 'banish' is translated with Urdu word طلاق, which contains its in-depth properties. Etymologically, the word طلاق is of Arabic origin and the concept of طلاق and its subsequent procedures are unique to the Muslim culture. Using the word طلاق elaborates and domesticates the meaning.

5.2.10. OTHELLO O, I were damned beneath all depth in hell. (p. 279)

اوتھیلو اگر میں نے صحیح اور درست وجوہ کی بنا پر اسے نہیں مارا تو پھر خدا منجھے دوزخ کے طبقہ اسفلین میں جھونک دے۔

In the Urdu translation, the compound word طبقہ اسفلین is used which in Islamic teaching refers to ہاوہ (an extremely horrible, burning and torturous pit in the Hell in which the sinners will be confined). The use of طبقہ اسفلین reduces the cultural differences and facilitates the readership. The use of amplification is also seen in the use of the dependent clause اگر میں نے صحیح اور درست وجوہ کی بنا پر اسے نہیں مارا۔

5.3. UNTRANSLATABILITY

There are various reasons of untranslatability. Catford (1965) puts forward two categories of untranslatability: linguistic and cultural. In the following extracts, it is observed that the source text presents certain situations of sexuality and nudity, which are quite hard to be translated due to cultural acceptance and barriers. It is the task of the translator to make the translation fit for age, gender, and culture. Due to cultural and religious gap, the translator leave the following extracts untranslated:

5.3.1. IAGO an old black ram

Is tugging your white ewe. (p.25)

5.3.2. IAGO you'll have your daughter covered with a Barbary horse; (p. 27)

5.3.3. IAGO I am one, sir, that comes to tell you your daughter
and the Moor are now making the beast with two backs. (p. 27)

5.3.4. OTHELLO Come, my dear love,

The purchase made, the fruits are to ensue;
That profit's yet to come 'tween me and you.
Good night.(p. 101)

اُو پیاری ساتھ چلیں۔ اچھا سب کو سلام۔

The whole extract is translated with very short version, which veils the projected meaning.

5.3.5. IAGO Our general cast us thus early for the love

of his Desdemona; who let us not therefore blame:
he hath not yet made wanton the night with her; and
she is sport for Jove. (p. 101)

6.3.6 Iago Well, happiness to their sheets! (p. 101)

6.3.7. Othello Lie with her! lie on her! We say lie on her, when
they belie her. Lie with her! that's fulsome. (p. 199)

The translator is silent for rendering translation of all the extracts. The reason is cultural gap and avoidance due to sexuality and nudity. The readers of all ages and above all cultural and religious practices are accommodated under all situations. In the national and religious perspective, these sensitive extracts in Urdu translation cannot be used in the lecture halls and academia. The second major reason is coeducation and opposite gender of the teachers and students in the higher education in Pakistan. Thus, untranslatability in the literary translation occurs due to some of the above-mentioned factors.

7. CONCLUSION

It is gathered from the analysis of the data that rendering translation is extremely challenging and uphill task. Following traditional approaches to translation, it is hard to accommodate linguistic and socio-cultural factors in the target text. The projection of amplification, domestication, and untranslatability meets the standards of modern language requirements. The role of these strategies help the translators add necessary material, reduce foreignness, and cope with ethical issues. Without adding supporting words and phrases, the rendered translation diminishes the stature of

translation and portrays passive look of the discourse. Localizing the foreign elements accommodate not only readership but also various concepts in translation. Sometimes, the translators have to leave sexuality and nudity on account of religious and social norms. The incorporation of these techniques in literary translation enriches the stylistic features and enhances the understanding of the readership.

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