

Probing Amplification in the Urdu Translation of Barnard Shaw's Pygmalion

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Abstract

This study investigates how Urdu translation of Barnard Shaw's Pygmalion by Qudsia Zaidi employs amplification. The linguistic naturalness and cultural expressions are obscured by old-fashioned methods of translations, which are rigidly mathematical in a systematic traditional way, presuming a one-to-one match between languages at various levels. This traditional translation approach is outdated to an extent, especially in this modern era where translation is viewed from a broader perspective. Various excerpts from the Urdu translation of Pygmalion that demonstrate amplification are selected, using a purposive sampling technique. Creating a connection between the source and target cultures and filling the perceived gaps in translation process is considered a crucial element in this study through a qualitative analysis. Eugene A. Nida's model of functional equivalence has been used as the theoretical framework. It is recommended to utilize amplification in the Urdu literary translations to eliminate foreignness and uncover the cultural significances by retaining its essential ingredients from the source to the target text.

Keywords: amplification, culture, equivalence, translation, retention

1. Introduction

Translation studies came to new avenues after the 1970s, giving prominence to the fields untouched. It brought into light several previously ignored topics of research. It empowered the translators by bringing the translations into focus. This radical change was a groundbreaking move. This shift not only made the language prosper but also enabled the finest works to transcend the limits imposed by societies. It helped them overcome the language barriers and bridged the language gaps and the historical voids. Works that were preserved in one culture and left to oblivion in one community now can be revived across cultures. This aspect of translation studies endowed it with the wings of that flight, which were unprecedented in the history of any discipline before. Traditional approaches to translations were there but when compared to literary translations it lost all its charm because of the emergence of techniques like amplification. This technique enriched and enlivened translations by providing them with wider perspectives. It makes the translated versions a complete whole bringing out all those concealed meanings to the surface. If one goes for the old technical translations, they would not be able to comprehend these meanings. They were purely mechanical and did not cater to the essential needs of the work. Amplification makes the translated works speak for themselves. It also gives the target audience a new lens to access the deeper and underlying meanings. The present study focuses on how Qudsia Zaidi used amplification technique in her Urdu translation of Pygmalion by Bernard Shaw. Qudsia Zaidi was a famous writer who had a lot of literary knowledge and experience. She had also relation with Patras Bukhari, another well-known Urdu writer.

Amplification is regarded as one of the most important techniques when it comes to literary translation. It is used to overcome the problems of culture specific terms and allusions used by the writer in the source text. Without proper translation of these technical terms or word order, the work will lose its true and original meaning, effect and emotion, and its essence will be forgotten. It will give a distorted meaning and depict something different. Amplification by projecting the underlying meaning solved the hardest translational challenge that was a hurdle in the past. It preserves the work's essence and conveys the true meaning with the translation, making the translation outcome complete and coherent. According to Đorđević (2017), amplification is a technique by which translator not only gives specific details to the text which are either not present in the source text or are not explicitly expressed on the surface. The target text alone is incomplete to convey its real and

authentic meaning. It needs more details to express its true meaning to the target audience, making it an essential ingredient of the translation process.

This addition reveals the hidden aspects of meaning in a graceful and splendid way. It enlivens the work in a natural way. Amplification makes the translation better fit for the target culture by framing or filtering the contextual meaning. It creates a link between the subsequent situations depicting an element of amplification. It not only beautifies the process but also gives the rendered translation a power to accommodate the readers. It exposes the readers to the flavors that the source text had. This method eliminates the polar differences of the gaps of two different cultures that arise while translating from source to target language and lessens the alienation effect from it.

Molina and Hurtado (2002) considered that the sole purpose of amplification is to introduce such details of information, which are explicative in paraphrasing and are not there in the source text during its formulation. Amplification enriches the text with contextual information that was omitted in the target text formulation and emphasizes it in a striking and appealing way of rephrasing. It makes the translated version closer to the hearts of the reader but not in a superficial way. This research work explores and analyzes this aspect of amplification through various textual examples to demonstrate its impact on the quality of literary translations.

2. Research Questions

The following research questions will be enquired in the present study:

- i. What is the role of amplification in the Urdu literary translation of Bernard Shaw's *Pygmalion*?
- ii. What is the reason behind the use of this translation strategy?

3. Literature Review

The achievements of the translation process sparked a lively discussion among the researchers, who examined it from various angles and perspectives. It brought to light several hidden elements on the surface that enriched and elevated the field of translation studies to a new level. The inclusion of new translation approaches took the field to reach heights. I.A. Richards claimed that translation is the most complex phenomenon in the history of the cosmos (Nida 1993) He made this statement while observing all the various factors and processes involved in translation. Translation encompasses all its aspects, including all its linguistic features, as well as the personal, social, political, historical, and cultural or ethical issues, but all in a systematic manner. If the translator fails to incorporate any of these elements into the translation during this conversion of source text into target text or misses any point of it, then it will bring question at the credibility of the rendered translations. It will make the translated version question mark on the face of whole process of translation, harming its reliability factor.

Culture is considered the most important and essential feature of any language. The Sapir-Whorf hypothesis stated that linguistic communities have different ways of perceiving, segmenting, and structuring reality (Gorlée 1994:105). The perspective to view the reality concerning parameters perceived so far takes a shift and makes it clearly a matter shaped by various sociocultural factors. Culture directs one to believe and build their own reality during every discourse through the lens of that specific society and culture. According to Sapir no two languages are alike in representing the same social reality (1956). Every language is distinctively different from other languages in terms of their social and cultural norms. It is replete with its own cultural norms, which represent that specific

society. Norms that are inherently embedded in its language represent certain specific mental constructs of that society. These cognitive structures are the reality of that culture or society.

There are no two languages in the world, which are fully equivalent in terms of all their functional and societal realities. One cannot keep two realities at the same time and to preserve one reality, one must give up the other reality. The translator has to choose between those two realities during the translation of a text. He decides the reality that is more relevant and appropriate for the target audience, and also how to convey it without losing the essence of the source. Reconstructing the reality and norms of one society into another using the old one to one calculated systematic translation procedure is totally a flop in that scenario. That old process will not only make it lose its essence but also create an alienation effect on the target audiences because of the differences in the realities of both the cultures. A word or a phrase that is easily understood in one cultural context and situation is considered alien in another culture and to search for its equal counterpart in the target language is extremely difficult. Translation is a skill that requires finding the right balance between changing the words and keeping the meaning of the original text.

Non-equivalence is a burning issue in the current debates on translation. The elusive nature of equivalence and sameness between source and target texts poses a perplexing challenge, as the criteria for this sameness are vague and undefined. Equivalence seems to imply sameness, but also entails a degree of difference and ambiguity regarding the degree, kind, and level of this sameness. Present studies focus on the concept of sameness projection as the main task of translation. But this sameness also has some non-equivalence constituents in it which are considered valid and sanctioned part of it and is used for a better understanding and conveying the whole and comprehensive contextual meaning of the text. Projection of non-equivalence and equivalence is considered a kind of a unique jumble but proportionally corresponding relationships for each other. It bridges the gaps between two distinct cultures and makes amplification a vital component of translation, as it accounts for the complex cultural diversity and preserves the aesthetic quality of the language in the target text. Without this adaptation technique, translation would be nearly impossible, thus making it a complex and integral aspect of equivalent translation. Lotman aptly stated “No language can exist unless it is steeped in the context of culture” (Bassnett 1992: 14). Nida (1993) echoed this sentiment in his *Language, Culture and Translating*, where he asserted 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”.

Baker (1993) argues that culture is a crucial factor for foreign language learners due to the different cultural settings for both students and translators and it is on equal levels. It is impossible to incorporate cultural elements in translation without amplification. Lian (2006) rejects the notion of absolute equivalence, viewing language as “an intricate system” that reflects “different cultural background” along with “linguistic habit and ideology of nations”, which are in turn their sociocultural reality, making absolute equivalence a more complex phenomenon. According to Liu (2012), “specific geographic position cultivates distinct cultures” making people hold different concepts to that same phenomenon. Zhong (2012) affirms that translation and culture are inseparable, thus illustrating a lingua-cultural fusion. Peter (2001) also supports this phenomenon in his thesis, while highlighting the difficulty caused by the “lack of the knowledge of cultural background translation” and regarding the cultural background knowledge of translation as a mandatory component.

Snell-Hornby (1988) views the concept of equivalence as somewhat biased, unilateral, anonymous, outdated, vague, and fuzzy, yet equivalence is still regarded as the theoretical basis for translation. Nord (1997) identifies seven problems with equivalence, such as incoherence, omission of communication factors, exclusion of target texts, disregard of culture, ignorance of context, dependence on source texts and low regard for translators, while Nida (1975) considers translation as a natural reproduction in the receiver's language, calling it the "highest degree of approximation in translation" and his dynamic equivalence revolutionized the conventional mode of translating.

Xiabin (2005) asserts that equivalence in translation is "necessary, but not mathematically precise." In the global era when translation is everywhere, this research aims to fill the research gaps depicting literature as something global although each culture has a unique cultural background with diverse beliefs and practices that reflect their own reality. It is more difficult to comprehend the process of translation nowadays due to the vast differences of the present-day cultural norms. Translators use amplification to adjust and adapt to these differences of the target text and make the end product expressive with all of its colors which the source text had.

4. Theoretical Framework

To analyze the textual material from the Urdu translation of Bernard Shaw's Pygmalion theoretical model of Functional equivalence by an American translation theorist Eugene A. Nida is used, discussing the replacement of dynamic equivalence. The functional equivalence aims at elucidating the readers of a translated text to be fully able to understand and appreciate the targeted translation in essentially that same manner as the original readers did (Nida, 1993). To Nida (1975), translation is a natural reproduction of the text in the receptor's language. He (1964) gave four parameters of good translation as a basic requirement it must have (1) Make good sense. (2) Convey the original spirit and manner. (3) Have a natural and easy form of expression. (4) Produce a similar response. The unpacking of this replete text is done through the lens of this theoretical framework bringing into light the hidden motives of the projection through amplification in the Urdu literary translation of Bernard Shaw's Pygmalion.

Venuti (2000) commented on Nida asserting three different types of relatedness and relevance when it comes to the issues of equivalence. It demonstrates cultural, lexical, and syntactic variation patterns at these three levels where at first level languages and cultures are similar while at second level two cultures are almost similar but languages are non-parallel and third level is about its relatedness to its present day studies, creating a serious problem for the translators while dealing with languages and cultures which are at extreme poles to each other when it comes to differences.

The translator uses accommodating strategies to tackle the complexities such as amplification to retain and maintain the required contextual message into the target culture with all those disparity forces. The translators use them to fill the linguistic and cultural gaps by building a bridging link between the readership of the target culture and the source text and source culture. The main objective of this research is to focus on the deep cultural issues with all their sensitivity in the Urdu literary translation along with the solution.

5. Methodology

To analyze the selected lines from Pygmalion along with their Urdu translations qualitative method is used here in this study. It was an Urdu rendering of Pygmalion of Barnard Shaw by Begum Qudsia Zaidi a prominent author's translation named as Azar ka Khawab, which was published by Maktaba Jamia Delhi Limited in 1957 and an online version of it is still available at Rekhta.org. Projection of

amplification has been traced from this amazing play through purposive sampling technique. The analysis has been done by bringing into focus the Nida's model of functional equivalence and is used to unzip the translation strategy used with all its limitations or liberations of the translator along with the contextual references.

6. Textual Data and its Analysis

In this section, the textual examples are presented containing the translation strategy of amplification with page number of each extract from translated book is also given for future referencing.

6.1 Amplification Projected in 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 what it is about. 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.

6.1.1 Freddy: Sorry [he rushes off].(p. 5)

فرید : معاف کرنا میں جلدی میں ہوں (جاتا ہے)۔

The addition of میں جلدی میں ہوں has been used to clarify the haste of Freddy and it produced an amplified effect by but in a more dramatical way and expressive enhances the apologetic nature of the situation in a more comprehensive but beautiful manner which convey the real essence of the culture.

6.1.2 The Flower Girl: Thank you kindly, lady. (p. 7)

امرود والی: اللہ ٹمرا بھلا کرے۔ میں تو سمجھی رہوں کہ مورے امرودوں کا ناس بوئی گو۔

The given extract is an excellent example of amplification which is replete with additional expressions connecting previous and subsequent contexts. The expression, an instance of amplification میں تو سمجھی رہوں کہ مورے امرودوں کا ناس بوئی گو which amplified the kindness of the lady by giving the real picture of the situation and the words اللہ ٹمرا بھلا کرے is used to amplify the gratitude of the Flower Girl character but is soaked in a more culturally accurate colors of the target audience.

6.1.3 The Flower Girl: I didn't. (p. 7)

امرود والی: میں تو اوئی کا نام نا ہیں لیے رہوں۔

The translated extract gives us the information about the previous situation by the addition of اوئی کا نام gives us an understanding that they are talking about which topic right which is absent in the source text.

6.1.4 The Gentleman: Phew! (p. 7)

فرحت : لاحول ولا قوۃ! مزا کر کرا ہو گیا میلے کا۔

The translated version points out that he is talking about some background or situation in which everything is happening and also amplifies the situation by the expressive nature of the emotions and with the words *لا حول ولا قوة* gives an understanding of the cultural flavors of the target text which gives a more clear and interesting nature of the target language thus completing the meaning of the picture with the portrayal of all the feelings but in a more natural way.

6.1.5 The Flower Girl: I can give you change, Captain. (p. 8)

امرود والی: ارے کپتان صاحب ، ریج گاری کی کون پھکر ہے۔ لاؤ میکا دیو ؛ روپیہ میں تڑائے دیہوں ۔

Here the addition of the words *ریج گاری کی کون پھکر ہے* makes us understand the generous and pure feelings of the flower girl in the colors of the target culture and the word *صاحب* is added to show the respectful nature of interaction and *ارے* is giving us information the local textural way of calling someone in Urdu to make the things clear in the understanding of the captain.

6.1.6 The Note Taker: I can.

[Reads, reproducing her pronunciation exactly]

"Cheer ap, Keptin; n' haw yaflahrorf a pore gel." (p. 9)

آذر : ان پڑھ جاہل ، لاؤ میں پڑھوں (پڑھتا ہے)
" بارش بڑھ گئی ہے تو اب سمجھ ليو تھم جئی ہے۔ تم پھکر نہ کرو
، بابو جی بس تھوڑے سے امرود لے ليو۔"

The addition of the words *ان پڑھ جاہل* amplifies the feelings of the Note Taker (آذر) about the flower girl and shows his superiority of the knowledge over the girl which was considered to be belonging to a lower status and illiterate strata of the society and amplification is clearly apparent in the next lines where he repeats the words of the girl *بارش بڑھ گئی ہے تو اب سمجھ ليو تھم جئی ہے* is not in the source text but this addition by the translator gives a complete understanding about the situational aspects of the scenario and tells us about the rain which otherwise is not known if we simply read the line given alone thus giving the whole pictures view with the addition of the information and the alienization in the translation of the text is also removed in this way.

6.1.7 The Note Taker: [whipping out his book]

Heavens! what a sound! [He writes, then holds out the book
and reads, reproducing hervowels exactly]

Ah —ah—ah—ow—ow—ow—oo!

آذر : (کتاب نکالتے ہوئے)، واللہ کیا محاورہ ہے کیا تلفظ ہے
ذرا دھرانا تو
تمرے مرے مرجائی ، تم تو ہمارا پیچھا ہی لے لیے ہو۔

In the rendered translation, the phrases such *اللہ کیا محاورہ ہے کیا تلفظ ہے* create an exaggerated impact and the phrase *تمرے مرے مرجائی ، تم تو ہمارا پیچھا ہی لے لیے ہو۔* natural impact of a local sales girl of that time of the translator, which along with an amplification of the expressions *Ah —ah—ah—ow—ow—ow—oo* which does not give any meaning if viewed from target culture and are not even words thus exalting the beauty of translation to some other level.

6.1.8 The Flower Girl: Never you mind, young man.

I'm going home in a taxi.

[She sails off to the cab. The driver puts his hand
behindhim and holds the door firmly shut against- Quite

understanding his mistrust, she shows her handful of money].
Eightpence ain't no object to me, Charlie.
[He grins and opens the door].
Angel Court, Drury Lane, round the corner of
Meiklejohn's oilshop.
Let's see how fast you can make her hop it.
[She gets in and pulls the door to with a
slam as the taxicab starts].(p. 14)

امرود والی: کچھے پروانہ کریو بابو۔ میئ آج ای گاڑی ماں گھر جئی ہوں (گاڑی والا اندر آتا۔ امرود والی کو دیکھ کر
ہچکچاتا ہے) (دامن کی پھکر نہ کرو چا چا ٹوکری کی پھکر کرو۔ ای کا کا ہوئی ہے۔
گاڑی والا: تمہارے ساتھ یہ بھی گاڑی میں آجائے گی۔
امرود والی: گڈی تلے چھپائے دیہوں۔ کوئی دیکھ نہ پئی ہے (گاڑی والا نوکری اٹھا لیتا ہے)، سلام کرت ہوں پھرید بالو
فرید: سلام
گاڑی والا: کہاں جاؤگی؟
امرود والی: راشٹر پتی بھون۔
گاڑی والا: راشٹر پتی بھون۔
امرود والی: انڈیا گیٹ سے تنک آگے راج پتھ کے سرد پر کا اتو نا ہیں جانت ہو۔ بوئیں۔ یہاں راشٹر پتی ربت ہیں (فرید
سے) پھرید بابو تم کاہے ک کھڑے ہو۔ تھک جئی ہو۔ جاؤ اپنے گھر، کھدا حاہج (فرید جاتا ہے)
گاڑی والا: بھلا راشٹر پتی بھون میں تمہارا کیا کام؟
امرود والی: مورا ہواں کا کام ہوئی ہے۔ مگر اوئی کے سامنے کا ہے ک بتتی تیوں۔۔۔۔۔ کہ ما کہاں ربت ہوں۔
گاڑی والا، تو پھر کہاں لے چلوں؟
امرود والی: جاما مجد کے کنے چنلی کیر کے تنک آگے بندد کنجڑے کی دکان کی بگل ماں۔
گاڑی والا: ہاں یہ بات آئی ہے سمجھ میں چلو تو چلو (جاتے ہیں)

The translated extract clearly shows the amplification on lexical, syntactic, and pragmatic levels with the addition of several lines, which not only holds the taste of the natural locals of the target audiences of that time when the translator was doing work on it but also the addition of dialogues on the behalf of driver makes it more lively and makes the character of the driver truly depicting the real drivers of the target audiences in a more elegantly expressive way.

6.1.9 Higgins: I'm not going to waste another cylinder on it. [To the girl]
Be off with you: I don't want you. (p. 16)

آذر: اس پر اور وقت کیوں ضائع کیا جائے (امرود والی سے)
جاؤ جاؤ، دوکان بڑھاؤ، یہاں تمہارا کوئی کام نہیں۔

The Urdu rendered translation of this line is a good example of amplification، دوکان بڑھاؤ، depicting the nature and mood of the situation and intensifying it along with a depiction of the role performed by a worker in extending their work by making their constantly static shop which can be opened and extended anywhere and depicts the nature of the job in such an expressive amplified way and in the next line - یہاں تمہارا کوئی کام نہیں - shows it from the perspective of the cultural norms because the translator is a female and well aware of the target audiences' mentality where the words direct translation will eclipse the role of the flower girl also will show Higgins character distorted further it may convey a wrong meaning if one does not know the context given in the previous line about the job of the girl.

6.1.10 Mrs. Pearce: Nonsense, girl! what do you think a gentleman like

Mr. Higgins cares what you came in?(p. 17)

انا : گاڑی میں آئی ہو تو کون سی رانی جھانسی بن گئیں
گاڑی میں آؤ یا ہوائی جہاز میں ، آرمیاں کو اس سے کیا ۔

Literal translation of these given lines would have been different, but the projection کون سی رانی جھانسی بن گئیں is a perfect example of amplification and also the words میں آؤ یا ہوائی جہاز میں through the tool of amplification exaggerates the situation by expanding its coverage to contextual circumference and also the additional description has enriched the quality of translation.

6.1.11The Flower Girl: Oh, we are proud! He ain't above giving lessons, not him:

I heard him say so.

Well, I ain't come here to ask for anycompliment.

and if my money's not good enough I can go elsewhere.(p. 17)

امروڈ والی : ارے وا ، کوئی دماغ تو دیکھے ۔ لونڈے پڑھاوے پایو حال ہے ،
جو کہیں کا کلٹرولٹر ہوتا تو نہ جانے کا کرتا ۔ سن لیو جی کانن کھول ک
ہم کوئی بھیک ویک مانگے ناہیں آئے ہیں۔ مجدوری دئے ک کام کراوے آئے ہیں۔
تم نہ سئی کوؤ اور سئی۔ جی کا دام دیبا وئی سے کام لے لیا ۔

In the Urdu translation of the lines above, the phrase is an addition and a good example of amplification and also ک جو کہیں کا کلٹرولٹر ہوتا تو نہ جانے کا کرتا is further an addition because there is no mentioning of the words ear in literal translation and the words “if my money's not good enough I can go elsewhere” are translated to لیا لے لیا which is a perfect example of amplification.

6.1.12Higgins: Good enough for what? (p. 17)

آذر: تم نہ سئی کوؤ اور سئی جی کا دام دیبا وئی سے کام لے لیا ۔ کیا بک بک لگا رکھی ہے بد تمیز ۔

The translator has used the amplification by using the phrase کام لے لیا which gives a contextual meaning and connects it with the previous lines and the addition of the word تمیز has made the translation more expressive in nature by expressing the true feelings of Higgins parallel Azar but in a unique and elaborate way.

6.1.13The Flower Girl: Why shouldn't I?

I know what lessons cost as well as you do;

and I'm ready to pay.(p. 17)

امروڈ والی: کیسے باتیں کرت ہو ۔ ہم تین کتاب پڑھ لیوہن کوئو جاہل، گنوار ناہیں ہیں ۔
میکا کھوب جانت ہوں کہ پڑھاوے ماں کتے پیسے لگت ہیں ۔

The translation of this extract is another excellent example of amplification depicting the educational background of the girl showing the innocence of the local girls at the target audience shows the expressive life-like features in the line ۔ گنوار ناہیں ہیں ۔ give it a further texture of good humor and authentic taste of a masterpiece.

6.1.14The Flower Girl: Oh, if you're going to make a compliment of it. (p. 18)

امروڈ والی : تم ت ایسے بولت ہو جیس ہمرے اوپر کوئی بڑا بھاری اسان کیے دیت ہو۔

In the present example, the use of the words بولت ہو جیسے show the amplification again in action by the addition of several words like you are talking like and a heavy بھاری بڑا کوئی also performs the same function of an elegant addition by filling the perceived gap.

6.1.15 LIZA:[protesting extremely] Ah—ah—ah—ah—ow—ow—oooo!!!

I ain't dirty: I washed my face and hands afore I come, I did.(p.20)

ہجو : اونی کون کہت ہے ۔ اکی میں گلیج ہوں ۔
ہیاں آوے سے پہلے تو میں ہاتھ منہ کھوب مل مل کے دھوئے لیے رہوں۔
آذر : اس کی کوئی خاص ضرورت تو تھی نہیں ۔ وہ توہ

The translated extract is very expressive in the sense depicting the expressions Ah—ah—ah—ah—ow—ow—oooo which does not have any direct meaning but expresses the feelings of Liza girl in the words بے کون کہت ہے and اونی کون کہت ہے is another example of amplification in this dialogue and then another addition of a new dialogue from Azar taunting the girl just to add a natural flavor of the target culture .

6.1.16 LIZA: [turning on him] Oh you are a brute. It's a lie:

Nobody ever saw the sign of liquor on me.

[She goes back to her chair and plants herself there defiantly].(p. 25)

ہجو : دور کم بکھت ، میں کاہے کری ہوں آوارگی۔ آوارگی کرت ہوئی ہیں۔
توری مائی بہن (فرحت سے) ، آپ سر پیہ آدمی ہوئیں آپ ای کا بتائے دیو یو ہم سے ایسی باتیں نہ کریں ۔

The translated extract is very expressive while amplifying the situation and molding it in the target culture as liquor is not a common practice done by local sales of the target related terms آوارگی کرت in the sense depicting expressive nature and the true feelings of Liza's distress and anger otherwise the English version don't have any mentioning of the words mother or sister and another addition of a whole line (فرحت سے) ، آپ سر پیہ آدمی ہوئیں آپ ای کا بتائے دیو یو ہم سے ایسی باتیں نہ کریں shows her attitude towards MR Pickering an alternative parallel of Farhat.

7. Conclusion

Analysis of the data clearly depicts that rendering translation with all its elements and perspectives is extremely challenging and to use the previous outdated translation approaches is a big mistake in this situation. Traditional translation methods are inadequate to incorporate all the linguistic and stylistic features and neglect all the socio-cultural features of the text. To meet the modern standards of language, Amplification is the suitable tool that enables a translator to add relevant material where needed, which reveals the deep meaning and the minimization of foreignness impact. This addition enhances the quality of rendered translation by allowing it to be close to the hearts of target audiences in almost the same manner and effect source text had.

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