

A TEXTUAL ANALYSIS OF LINGUISTIC ADAPTATIONS IN THE URDU TRANSLATION OF SHAKESPEARE'S HAMLET: AN INQUIRY OF FAITHFULNESS

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Abstract

The objective of this study is to investigate the various translation strategies employed by a translator in the process of translating a source text (ST) into a target text (TT), based on Vinay and Darbelnet's model of translational shift (2000). The study also utilizes the Skopos Theory of Translation by Vermeer to achieve its research goals. To carry out this research, the researcher has selected "Hamlet," a renowned English play written by William Shakespeare, as the source text, and its translation into Urdu by Firaq Gorakhpuri as the target text. The data collection process involved Convenience sampling followed by simple random sampling technique, a meticulous examination of the translation at the word, phrase, and sentence levels. The collected data was subjected to qualitative analysis to uncover the translator's utilization of translation techniques and to assess their effectiveness. The researcher selected 27 examples at random from Act One of the source text and proceeded to apply Vinay and Darbelnet's Model of Translation and Skopos Theory. Out of these, only 03 instances pertained exclusively to the faithfulness of the text, wherein borrowing, calque, and literal translation techniques were employed. In contrast, the remaining 24 examples involved the adaptation and alteration of the text to enhance its cultural familiarity for the target audience. This research aims to shed light on the translation strategies employed in the transformation of "Hamlet" from English to Urdu, contributing to our understanding of the intricacies of the translation process. The analysis provided insights for future research in translation studies and comparative literature, focusing on linguistic adaptations in translating classical texts like Shakespeare's.

Key words: *Vinay and Darbelnet's model of translation, Skopos theory of Translation, Source Text (ST), Targeted Text (TT)*

1. Introduction

This research project aims to conduct a comprehensive textual analysis of the linguistic adaptations employed in the Urdu translation of William Shakespeare's "Hamlet." The primary focus of this analysis is to examine how the translator has strived to maintain faithfulness to the source text while accommodating the linguistic and cultural nuances of the target audience. To accomplish this, the research makes use of Vinay and Darbelnet's Model of Translation and Vermeer's Skopos Theory of Translation to assess the extent of faithfulness in the Urdu translation of "Hamlet," particularly in terms of vocabulary and syntax. The study adopts qualitative research methods for the textual analysis, addressing critical questions related to faithfulness in translation and investigating the key linguistic challenges that arise during the translation process. Additionally, this research project lays the groundwork for future investigations, suggesting various areas for further exploration, such as specific linguistic adaptation techniques for translating classical or archaic source texts, comparative analyses of

different translations of "Hamlet" into Urdu, audience reception, and the broader implications of these translation techniques in cross-cultural literary adaptation.

The primary goal of this study is to assess the Urdu translation of "Hamlet" by Firaq Gorakhpuri in terms of its faithfulness to the original text, particularly by examining linguistic adaptations, including vocabulary and syntax. The research also aims to identify and analyze the key linguistic challenges faced by translators when rendering "Hamlet" into Urdu. Furthermore, it seeks to investigate the strategies and techniques employed by translators to address these challenges while maintaining fidelity to Shakespeare's source text. Through this examination, the study offers insights into the complexities and nuances of translating Shakespearean works into languages with distinct linguistic and cultural characteristics, contributing to a deeper understanding of the art of translation and the preservation of the original text's essence in a different linguistic context.

"Hamlet" was a renowned tragedy authored by William Shakespeare, recounting the tale of Prince Hamlet of Denmark. After his father's sudden demise, Hamlet was visited by his ghost, disclosing that he had been murdered by Hamlet's uncle, who had assumed the throne. Overwhelmed by grief, anger, and a thirst for revenge, Hamlet feigned insanity and grappled with moral dilemmas, leading to a series of tragic events, including the deaths of his beloved Ophelia, her brother Laertes, his mother Queen Gertrude, and ultimately, Hamlet himself. The play delved into themes of retribution, madness, betrayal, and the repercussions of one's actions, solidifying its status as one of Shakespeare's most intricate and enduring works.

To conduct this research, a qualitative research method is employed for the textual analysis of the data. The data collection process involves convenience sampling followed by a simple random sampling technique. The research team initially selects Act One as a convenient sample and then randomly selects text from that Act using a simple random sampling technique. Subsequently, textual analysis techniques are applied to the data.

Vinay and Darbelnet's Translation Model historically assesses target text faithfulness to the source text using techniques like "Direct Translation" and "Calque" for word retention and literal translation. "Modulation" allows for altering expression while preserving meaning, and "Equivalence" seeks to find equivalent expressions in the target language. These techniques ensure historical fidelity in translation analysis.

Vermeer's Skopos Theory of Translation provides a framework for evaluating faithfulness, emphasizing "functional equivalence" to adapt the translation to the target audience's communicative goals. "Dynamic equivalence" allows flexibility to capture the source text's essence, even if it diverges from literal translation. These techniques maintain faithfulness while considering the unique communicative context.

This research project extensively examines linguistic adaptations in the Urdu translation of "Hamlet" using established translation models and theories. It emphasizes the translator's pursuit of fidelity to the source while addressing linguistic and cultural nuances, particularly in vocabulary and syntax. Qualitative research methods probe questions about faithfulness and the translation challenges encountered. The study also suggests future research directions in translation studies and comparative literature, including the translation of classical texts, multiple Urdu "Hamlet" translations, audience reception, and broader cross-cultural literary adaptation implications.

1.1 Statement of Problem

The central issue under investigation in this study is to assess the degree of linguistic adaptations present in the Urdu translation of Shakespeare's 'Hamlet' and to determine the level of faithfulness exhibited by the translator to the original text.

1.2 Research Objectives

- To investigate the translation strategies employed in translating "Hamlet" from English to Urdu using Vinay and Darbelnet's model of translational shift.
- To examine the application of Skopos Theory in the translation process to achieve specific communicative goals and cultural adaptation.
- To analyze a selected sample of 27 examples from Act One, focusing on instances of borrowing, calque, literal translation, and adaptation techniques.
- To contribute to a deeper understanding of the translation process for classical texts like Shakespeare's in the context of linguistic and cultural adaptation, with implications for translation studies and comparative literature.

1.3 Research Questions

1. To what extent does the Urdu translation of Shakespeare's Hamlet maintain faithfulness to the original text in terms of linguistic adaptations, such as vocabulary and syntax?
2. What are the key linguistic challenges in translating Shakespeare's Hamlet into Urdu?
3. How do translators address these challenges while maintaining faithfulness to the source text?

1.4 Significance of study

The study's significance resided in its contribution to the understanding of translation strategies, the application of translation theories, the balance between faithfulness and adaptation, and its potential to inform future research in the fields of translation studies and comparative literature. It underscored the importance of translation in cultural exchange and enriched our appreciation of the intricate art of transforming literary works across languages and cultures.

1. Literature Review

Prior to the introduction of Shakespearean literature in Urdu culture, theatrical drama was scarce, allowing room for controversy and innovation. The first Urdu translation of "Hamlet" was by Mirza Ghalib, a renowned Urdu poet, marking a milestone in introducing Shakespearean drama to Urdu audiences in 1870. Ghalib's historic translation left a lasting impact on Urdu literature, ushering in the world of Shakespeare for Urdu readers.

Apart from Mirza Ghalib, other prominent Urdu writers and playwrights have also translated "Hamlet" into Urdu. Mustansir Hussain, known for his late 20th-century translation, and Qateel Shifai, a renowned poet, who translated it in the mid-20th century. Tariq Aziz, another Urdu writer, contributed his translation in the latter part of the 20th century. These translations expanded Urdu readers' access to Shakespeare's iconic play, enriching the cultural and literary landscape.

William Shakespeare's "Hamlet" has achieved global renown for its profound exploration of human emotions and political intricacies, captivating scholars and enthusiasts alike since the 15th century. This study delves into the unique perspective of Urdu author Firaq Gorakhpuri and his translation of "Hamlet." Specifically, we explore his linguistic choices, encompassing vocabulary, syntax, and cultural adaptation, to understand how these choices impact the Urdu rendition of this classic play.

Translating Shakespeare presents unique challenges, such as preserving ambiguities and wordplay while ensuring clarity in Urdu. This study examines Gorakhpuri's strategies for maintaining the linguistic subtleties of the original text. Additionally, it explores how he navigated the task of retaining the poetic elements inherent in Shakespeare's language while adapting them to an Urdu context. The study also delves into his approach to addressing cultural sensitivities to ensure the play's relevance to Urdu-speaking audiences.

This study employs a blend of Linguistic model of translation by 'Vinay and Darbelnet' and 'Adaptation Theory' of 'Linda Hutcheon' to delve into a more profound comprehension and significance of a specific context using various methodologies. Research is focused on the linguistic patterns followed by the translator and how they are adopted in the Urdu culture by translator.

This model emphasizes the idea that translation is not a mechanical, word-for-word substitution but a complex process that involves many linguistic and cultural factors. The Vinay and Darbelnet model outlines various translation techniques and strategies, including: (1) Borrowing technique, involves directly importing words or phrases from the source language into the target language. It is often used when there are no equivalent terms in the target language, such as technical or specialized terms. (2) Calque, A calque is a word or phrase borrowed from the source language but translated word-for-word into the target language. This can lead to idiomatic or awkward expressions in the target language. (3) Literal Translation, in this technique, the translator adheres closely to the structure of the source language, often resulting in sentences that may sound unnatural in the target language. It is used when the literal meaning is crucial, even if it sacrifices fluency. (4) Transposition, Transposition involves changing the grammatical category of a word or phrase, such as converting a noun in the source language to a verb in the target language, to maintain the meaning and naturalness in the translation. (5) Modulation, Modulation involves changing the perspective, point of view, or expression of a concept to make it more culturally or idiomatically appropriate in the target language. (6) Equivalence, This technique aims to find equivalent expressions or idiomatic phrases in the target language to maintain both meaning and style, even if it requires substantial rephrasing. (7) Adaptation, Adaptation involves making cultural or situational adjustments to the text to ensure its relevance and comprehensibility in the target language. This may involve replacing cultural references with equivalent ones from the target culture. (8) Compensation, Compensation is used when it's not possible to translate a term or concept directly. It involves providing the missing information elsewhere in the text, usually in the form of additional explanatory sentences. Mundy, introducing translation studies: theories and applications.

The theory or model being discussed is most likely "Skopos theory," or the "Skopos translation theory." Skopos theory is a framework within the field of translation studies that was developed by the German linguist Hans J. Vermeer and his associates. This theory places a significant emphasis on the importance of considering the purpose or function (Skopos) of a translation, and tailoring the translation to meet the specific needs and expectations of the target audience. Skopos theory takes into account various factors such as equivalence, cultural specificity, lexical errors, semantic complexity, different meanings, superordinate translation, specific terms, differences in physical and interpersonal perspectives, differences in expressing meaning, differences in form, differences in the frequency and purpose of using specific terms, and the use of loan words from the source text. Nosheen , Mahmood, Iqbal (2021)

Skopos theory fundamentally centers around the idea of producing translations that are contextually appropriate for the target audience, prioritizing effective communication over rigid

linguistic equivalence with the source text. The primary goal of translation, according to this theory, is to convey the intended message in the target language and culture, taking into account the specific communicative and cultural context of the translation's use.

Functional equivalence, rather than strict linguistic equivalence, is the cornerstone of Skopos theory. This means that a translation should fulfill the same communicative intent or purpose as the source text, even if it necessitates adjustments in content, style, or structure to suit the target audience and context. These adaptations might result in non-equivalence, but they ensure the message's effectiveness.

Cultural considerations are paramount in Skopos theory. Cultural variations can significantly impact how a message is expressed and understood, so translators must navigate these differences. This may involve modifying or explaining cultural references to enhance the text's accessibility and relevance to the target audience.

Skopos theory also acknowledges the need for addressing lexical errors or disparities in the source text to maintain clarity and precision in the target language. Moreover, it allows for modifications in the semantic intricacy of the translation, balancing between simplification and expansion to ensure contextual suitability.

In summary, Skopos theory provides a flexible framework for translation that adapts to the specific needs and context of the target audience, recognizing the dynamic interplay between language, culture, and communication. It underscores the importance of achieving functional equivalence and making deliberate choices that align with the purpose of the translation and the expectations of the audience, even if it means departing from strict linguistic equivalence with the source text.

2. Methodology

Qualitative research method is used for the textual analysis of the data. Convenience sampling followed by simple random sampling technique is used to collect the data. First researcher selects Act one as a convenient sample then the text was selected from that Act randomly by using simple random sampling technique. Then textual analysis technique is used to analysis the data. For analyzing the data Vinay and Darbelnet's Model of Translation and Vermeer's Skopos theory of translation used by researcher.

3. Theoretical Analysis

The study employed a qualitative research approach, utilizing convenience and simple random sampling methods for data collection. Act One served as a convenient sample, and 27 random text segments were selected. The data was then analyzed using Vinay and Darbelnet's Model of Translation and Vermeer's Skopos theory. This approach provided insights into the translation process, considering linguistic and functional aspects while ensuring a representative sample.

4.1 Vinay and Darbelnet's Model of Translation

3.1.1 Direct Translation:

In this research, the direct translation method following Vinay and Darbelnet's model was used to explore how translations can faithfully preserve the source text's structure and style, ensuring a strong correspondence between the two.

3.1.1.1 Borrowing

Source Text: Page 40	Target Text: Page 40	Explanation
Laertes: My necessities are embark'd; farewell: And sister,	لاثرٹس: اچھا اب رخصت ہوتا ہوں بہن! میرا تمام سامان جہاز پر بار بوچکا ہے Laertes: Acha ab ruksat hota	Borrowing was employed in the translation, with the word "embar'd" used as "بار" in the target text without

	hon behan!mera tamam saman jahaz par bar ho chukka hai	modification.
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Translator used borrowing technique in the above example. This technique is used by the translators when they did not get exact translation from the targeted language to stick the audience or readers to the original text. Here, translator used "بار" directly in the translation of "embark'd". But the problem is that this word has translation in many English to Urdu dictionaries. Even Google gives the meaning of it "سوار".

3.1.1.2 Calque

Source Text: Page 36	Target Text: Page 22	Explanation
Hamlet: ..., Frailty, thy name is woman	بیملیٹ: ...، اے کمزوری، تیرا ہی نام عورت ہے۔ Hamlet: Aye Kamzori tera hi nam aurat hai.	Calque was applied by the translator in this instance, involving a direct translation of a phrase on a word-for-word basis.

The calque technique was utilized to achieve a word-for-word translation while maintaining the original sentence's structure and essence in Urdu. In this calque translation, the structure and literal meanings were conserved, but it's important to acknowledge that the resulting translation may not have encompassed the poetic and cultural nuances inherent in the original English text.

3.1.1.3 Literal Translation

Source Text: Page 39	Target Text: Page 27	Explanation
Horatio: Nay, very pale.	بوریشو: نہیں، بہت زرد تھا Horatio: nahi, bohat zard tha.	A literal translation approach was adopted by the translator to facilitate a clearer understanding of the text by using a word-for-word rendition of the source text.

In this translation, translator strived to maintain the words and structure of the original sentence while closely adhering to literal meanings. However, it's imperative to acknowledge that this method might not have comprehensively conveyed the nuanced and subtle aspects of the original text in the target language.

3.1.2 Oblique Translation

The technique of oblique translation was used to ensure the translation captured not only the literal text but also the cultural and contextual nuances, offering a comprehensive understanding. It allowed for the preservation of "Hamlet's" essence while making it accessible to Urdu-speaking readers, enhancing their grasp of the play's depth and intent.

3.1.2.1 Amplification

Source Text: Page 37	Target Text: Page 24	Explanation
Hamlet: ..., I shall not look upon his like again.	بیملیٹ: ...، مجھے دنیا میں ان جیسا کوئی شخص نظر نہیں آتا۔ Hamlet: Mujhy duniya main in jesa koi shaksh nazar ni aata.	Amplification is employed in this translation with the inclusion of the word "دنیا," signifying "world," even though it was not originally present in the source text.

Source Text: Page 38	Target Text: Page 26	Explanation
Hamlet: 'Tis very strange.	ہیملٹ: 'کیا عجیب واقعہ ہے۔ Hamlet: kia ajeeb waqeeya hai	Amplification is utilized in the translation by introducing the word "واقعہ," which translates to "event," even though it was not originally present in the source text.

Source Text: Page 40	Target Text: Page 29	Explanation
Ophelia: No more but so?	اوفیلیا: کیا اس سے زیادہ اس کی کوئی اہمیت نہیں؟ Ophelia: kia iss se ziyada iss ki koi ahmeeyat ni?	Amplification is employed in the translation by incorporating the term "اہمیت," which translates to "importance," even though it is not present in the original source text.

Source Text: Page 49	Targeted Text: Page 41	Explanation
Hamlet: O God!	ہیملٹ: رحیم و کریم مالک Hamlet: Raheem o Kareem Malik	Amplification is employed in the translation, introducing the terms "رحیم و کریم," which convey the meaning of "Merciful and kind," despite their absence in the original text.

The amplification technique was employed in the translation process, which entails enriching the target text by adding extra information, context, or elucidations to facilitate a deeper understanding of the source text.

3.1.2.2 Equivalence

Source Text: Page 52	Target Text: Page 45	Explanation
Hamlet: so be it	ہیملٹ: ایسا ہی ہو۔ Hamlet: Aisa hi ho	In this translation, the concept of 'equivalence' has been implemented, aiming for a literal word-for-word rendition. This methodology remains consistent, even when utilizing machine translation.

3.1.2.3 Transposition

Source Text: Page 44	Target Text: Page 35	Explanation
Horatio: It is a nipping and an eager air.	ہوریشو: جسم میں چھید کرنے والی ہوا ہے۔ Horatio: Jism main ched karny wali hawa hai	The translation employs the 'transposition' technique, wherein in the source language, the verb 'nipping' is paired with the adjective

		'eager,' while in the target language, the noun 'چھید کرنے والی' is substituted for both.
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Source Text: Page 54	Target Text: Page 48	Explanation
Hamlet: And therefore as a stranger give it welcome.	بیملیٹ: اگر ایسا ہے تو اسے ایک اجنبی کی ماند سمجھو۔ Hamlet: Agar aisa hai tu issy aik ajnabi ki manind samjho.	Transposition is a linguistic technique employed in translation. In the source language, the noun "welcome" is used to convey acceptance. However, in the target language, the word "سمجھو" is used, which is an adjective denoting acceptance. This transposition preserves the meaning while adapting the grammatical structure to the requirements of the target language.

Source Text: Page 48	Targeted Text: Page 40	Explanation
Ghost: ..., when I to sulphurous and tormenting flames Must render up myself.	روح: دوزخ کی آگ میں جلنے کے لئے مجھے پھر واپس جانا ہے۔ Roh: dosakh ki aag main jalny k liye mujhy phir wapis jana hai.	Transposition in translation involves replacing the adjectives "sulphurous" and "tormenting" from the source text with the noun "دوزخ" in the target text, simplifying the language while preserving the intended meaning.

The 'transposition' technique in translation was a crucial tool for conveying meaning across languages. It involved adjusting grammar to fit the target language while preserving the intended message, highlighting the intricate art of translation, where linguistic choices bridged language and culture, ensuring the essence of the original text was faithfully conveyed.

3.1.2.4 Modulation

Source Text: Page 35	Targeted Text: Page 21	Explanation
Hamlet: Oh, that this too too solid flesh would melt, Thaw and resolve itself into a dew: Or that the Everlasting had not fix'd His canon 'gainst self-slaughter. O God, God!	بیملیٹ: پروردگار! تو نے خود کشی کرنے والوں کے لئے اتنی سخت سزا کیوں مقرر کی ہے۔ میرا یہ جسم پانی کی طرح گھل کیوں نہیں جاتا Hamlet: Pervardigaar! Tu ne khud kushi karny walon k liye itni sakht saza q muqarar ki hai. Mera yeh jism pani ki tarha ghul q ni jata	Modulation was employed to transform the solid flesh into the word 'جسم,' which translates to 'body' in the dictionary. Additionally, the phrase 'O God' was originally called out at the end twice, but in the translation, it was added at the beginning only once as 'پروردگار.'

Source Text : Page 49	Target Text: Page 41-42	Explanation
Hamlet: Haste, haste me to know it, that I with wings as swift As meditation or the thoughts of love, May sweep to my revenge.	بیملیٹ: بتاؤ مجھے جلدی بتاؤ۔ تاکہ میں اتنی ہی تیزی سے اپنے باپ کے خون کا بدلہ لے سکوں جتنی تیزی سے کہ انسان کے دماغ میں محبت کے خیالات پیدا ہوتے ہیں۔ Hamlet: Batao mujhy jail batao. Ta k main itni he tezi se apny baap k khoon ka badla ly sakoon jitni tezi se k insaan k dimag main mohabbat k khyalaat paida hoty hain.	Modulation is employed to transform 'wings as swift' into 'اتنی ہی تیزی سے', where there is not a direct dictionary translation of 'wings' as 'پروں,' the plural form of 'wing,' which is 'پر.'

These instances illustrated how Hamlet's emotional condition and objectives shifted by the translator using modulation technique throughout the dialogue, mirroring the intricate and evolving aspects of his character as well as the development of the play's storyline.

3.1.2.5 Adaptation

Source Text: Page 31	Target Text: Page 16	Explanation
King: ..., with one auspicious, and one dropping eye, with mirth in funeral, and with dirge in marriage, In equal scale weighing delight and dole	بادشاہ: ...، ہماری آنکھوں میں خوشی کی جھلک کے ساتھ ساتھ آنسوؤں کی بوندیں بھی ہیں۔ اسی طرح ہماری خوشی اور غم ہم پہلے ہیں۔ Badshah:..., Humari ankhon main khushi ki jhalak k sath sth ansoon ki boondain b hain. Issi tarha humari khushi aur ghum hum palah hain.	Adaptation was employed to modify the entire meaning of the text in accordance with the specific audience's needs, even though there was an omission in translating the phrase 'with mirth in funeral, and with dirge in marriage.'

Source Text: Page 48	Target Text: Page 41	Explanation
Ghost: ..., I could a tale unfold, whose lightest word Would harrow up thy soul, freeze thy young blood.	بھوت: ...، میں تم کو ایک ایسی داستان سناتا کہ جسے سن کر تمہارے رونگھٹے کھڑے ہو جاتے۔ اور خون رگوں میں جم جاتا۔ Bhoot: main tum ko aik aisi dastan sunata jisy sun kar tumhare rongtay kharay ho jaty. Aur khoon raghoon main jum jata.	In the adaptation, the translator chose to express "whose lightest word" as "کہ جسے سن کر" without providing dictionary meanings to maintain a storytelling mood. They also used the Urdu idiom "رونگھٹے کھڑے ہو جاتے" when translating "would harrow up thy soul" to make the text culturally relevant to the audience.

These adaptations involved making the text more accessible and relatable to an Urdu-speaking audience while preserving the essence and meaning of the original English text. It was important to adapt the text while ensuring it remained faithful to the core themes and intentions of the original work.

3.2 Skopos Theory

3.2.1 Equality

Source Text: Page 25	Targeted Text: Page 6	Machine Translation
Barnardo: Well, good night.	برنارڈو: اچھا، شب بخیر۔ Barnardo: Acha, shaba khair	برنارڈو: ٹھیک ہے، شب بخیر۔

Translator employed the equivalence technique to ensure that the translated text closely mirrored the original source text in the target language.

3.2.2 Cultural Specification

Source Text: Page 25	Targeted Text: Page 05	Machine Translation
Francisco:....., And I am sick at heart	فرانسسکو:، میرا تو دل بیٹھا جا رہا ہے Francisco...., Mera tu dil betha jar aha hai.	فرانسسکو:.....، اور میں دل سے بیمار ہوں۔

The translator incorporated cultural terms more extensively rather than relying solely on literal word-for-word translation, employing the skopos technique of cultural specification.

3.2.3 Lexical Error

Source Text: Page 25	Targeted Text: Page 04	Machine Translation
Barnardo: He	برنارڈو: ہاں میں ہی ہوں Barnardo: Han main hi hon	برنارڈو: وہ

The translator encountered a challenge when translating old English words, as additional context was needed for accurate interpretation. This issue arises in machine translation because in modern English, "he" is a personal pronoun referring to a male person, while in Urdu; it translates to "وہ." However, in old English, "he" had the meaning of "yes."

Source Text: Page 52	Targeted Text: Page 46	Machine Translation
Marcellus: Nor I, my lord	مارسیلس: اور میں بھی کہتا ہوں آقا کہ کسی سے نہیں کہوں گا Marcellus: Aur main b kehta hon aqa k kisi se nahi kahon ga	مارسیلس: نہ میں، میرے آقا

3.2.4 Complexity Semantically

Source Text: Page 25	Targeted Text: Page 05	Machine Translation
Francisco: Give you good night.	فرانسسکو: اچھا میں چلا Francisco: Acha main chala	فرانسسکو: آپ کو شب بخیر۔

The translator, following the Skopos theory, provided text with intricate meanings. In this context, "semantically complex" meant emphasizing the deeper, nuanced, and culturally embedded aspects of the source text, considering the context, intent, and purpose of communication. This could involve a more detailed interpretation in the target language, even if it didn't align with a literal translation, all aimed at effectively conveying the source text's intended message and cultural nuances in the target context.

3.2.5 Different Dictionary Meanings

Source Text: Page 25	Targeted Text: Page 05	Machine Translation
Marcellus: O, farewell honest soldiers,	مارسیلس: اچھے سپاہی الوداع Marcellus: Achy sipahi Alvida	مارسیلس: اے ایماندار سپاہیوں کو الوداع

At times, the translator diverged from dictionary definitions, utilizing Skopos techniques, which prioritize the context and communicative purpose to offer entirely different meanings.

3.2.6 Specific Terms and Loan words

Source Text: Page 36	Targeted Text: Page 22	Machine Translation
Hamlet:, with which she followed my father's body like Niobe, all tears.	بیملیٹ:، تو نیوبی کی طرح آنسو بہاتی ہوئی میرے باپ کے جنازے کے ساتھ گئی تھی Hamlet: ... , tu Niobe ki tarha ansu bahati mere baap k janazy k sath gayi thi	بیملیٹ:، جس کے ساتھ اس نے میرے والد کے جسم کے پیچھے نیوبی کی طرح آنسو بہائے۔

Some specific terms which do not have proper translation available translator use them as it is.

3.2.7 Distinguish between the physical and interpersonal views.

Source Text : Page 25	Targeted Text: Page 04	Machine Translation
Barnardo: Who's there?	برنارڈو: (نیم بلند آواز میں) کون ہے؟ Barnardo: (neem buland awaz main) kon hai?	برنارڈو: وہاں کون ہے؟

Translators adapt content to align with the target audience's worldview and values.

3.2.8 Variation in conveying message.

Source Text: Page 25	Targeted Text: Page 04	Machine Translation
Francisco: Nay answer me. Stand and unfold yourself.	فرانسسکو: ٹھہرو۔ تم کون ہو؟ Francisco: Thero tum kon ho?	فرانسسکو: نہیں مجھے جواب دو۔ کھڑے ہو کر اپنے آپ کو کھولیں۔

Source Text: Page 51	Targeted Text: Page 44	Machine Translation
Hamlet:, oh fie: hold my heart.	بیملیٹ: ...، یہ کام کتنا قابل نفرت اور بدترین ہے۔ کہیں میرے دل کی دیواریں ٹوٹ نہ جائیں Hamlet: Yeh kaam kitna qabil e naftrat aur badtareen hai. Kahin mere dil ki deewarein toot na jain.	بیملیٹ: ...، اوہ فائی: میرا دل پکڑو۔

The translator altered meanings based on cultural interpretations, implementing the Skopos technique of variation in conveying the message.

3.2.9 Forms Change

Source Text: Page 45	Targeted Text: Page 36	Machine Translation
Hamlet: The king doth wake to-night, and takes his rouse,	بیملیٹ: بادشاہ آدھی رات کو اٹھ کر جشن منا رہا ہے، Hamlet: Badsha adhi raat ko uth kar jashan mana raha hai,	بیملیٹ: بادشاہ آج رات جاگتا ہے، اور جاگتا ہے،

To fulfilling the targeted audience need translator changed the form of verb in the targeted text.

3.2.10 Dissimilarity in the frequency and intent behind the utilization of particular terms.

Source Text: Page 47	Targeted Text: Page 39	Machine Translation
Hamlet: Hold off your hands.	بیملیٹ: اپنے ہاتھ کو الگ رکھو مارسلس Hamlet: apny hath aalag rakho	بیملیٹ: اپنے ہاتھ روکو۔

	Marcellus.	
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Translator modified the specific terms according to targeted language.

4. Findings

A researcher randomly selected 27 examples from Act One of the source text and applied Vinay and Darbelnet's Model of Translation and Skopos Theory. Only three examples were purely related to the faithfulness of the text, involving borrowing, calque, and literal translation techniques, while the remaining 24 examples were related to modifying the text to make it more familiar to the targeted culture.

5. Discussion

The Urdu translation of Shakespeare's Hamlet was examined to assess its faithfulness to the original text in terms of linguistic adaptations, including vocabulary and syntax. The analysis found that, in certain instances, the Urdu translation maintained a high degree of fidelity to the original text, ensuring that linguistic adaptations aligned with the source material. Nevertheless, at times, there were deviations from the original text to accommodate the nuances and linguistic characteristics of the Urdu language.

During the evaluation of the Urdu translation of Shakespeare's Hamlet, several notable linguistic challenges were identified. These challenges included the preservation of Shakespeare's poetic and archaic language, the capture of intricate wordplay and puns, and the conveyance of the depth of emotion and subtext found in the original text. Additionally, finding equivalent expressions and idiomatic phrases in Urdu that could convey the same meaning and impact as in English posed a significant challenge.

Translators addressed these linguistic challenges by employing various techniques to maintain faithfulness to the source text. They used strategies such as selecting Urdu words and phrases carefully to closely match the vocabulary and syntax of the original text, all while ensuring that the essence and emotional resonance of the source material were retained. Translators also employed creative methods to convey the wordplay, puns, and poetic elements in Urdu. Furthermore, they utilized cultural adaptation and contextualization to make the text more relatable to the Urdu-speaking audience while staying true to the thematic and emotional core of Shakespeare's Hamlet.

6. Conclusion

This study investigated the various translation strategies employed by a translator in the process of translating William Shakespeare's "Hamlet" from English into Urdu, based on Vinay and Darbelnet's model of translational shift (2000) and guided by the Skopos Theory of Translation by Vermeer. Through a combination of convenience and random sampling techniques, we meticulously examined the translation at the word, phrase, and sentence levels, shedding light on the intricacies of the translator's decision-making process. Our findings revealed that while some instances in the translation process focused on faithfulness to the source text, employing techniques such as borrowing, calque, and literal translation, the majority of examples involved adaptation and alteration to enhance cultural familiarity for the target audience. This research has provided valuable insights into the dynamic and multifaceted nature of translation, especially when dealing with classical texts like Shakespeare's works. The analysis presented in this study contributes to the field of translation studies and comparative literature by highlighting the importance of linguistic adaptations in the process of translating renowned literary works. It serves as a foundation for future research in this domain, encouraging further exploration of the

strategies and techniques employed in translating classical texts, ultimately enriching our understanding of the complex art of translation. As we reflect on this study, it becomes evident that translation is not merely a mechanical task but a nuanced and culturally significant endeavor, and this research has illuminated the path for continued scholarship in this fascinating field.

7. Recommendations

This analysis paves the way for future research in translation studies and comparative literature. Potential studies could delve deeper into specific linguistic adaptation techniques used in translating classical or archaic texts like Shakespeare's works, assessing their effectiveness and impact on target audiences. Comparative analyses of multiple Urdu translations of Shakespeare's Hamlet could shed light on diverse translation approaches. Exploring how Urdu-speaking audiences receive and interpret these translations would provide a comprehensive view of linguistic adaptations. Additionally, studying the broader applicability of these techniques in cross-cultural literary adaptation and their relevance to other classical works would enrich the field of translation studies.

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