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Navigating Cultural Topographies: A Vinay and Darbelnet Analysis of Translation Strategies in Ghulam Abbas's *Aanandi*

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Abstract: Translation is more than replacing words from one language with another; it is a complex process of cultural exchange that forges connections among languages and traditions. It enables literary worlds to interact across time and place, a phenomenon especially visible in South Asia, where linguistic diversity sometimes fosters harmony but also creates tensions. In such contexts, translation becomes vital for understanding perspectives, negotiating cultures, and addressing power struggles, though it may also involve a loss of meaning. This study analyzes *Aanandi*, a short story by renowned Urdu writer Ghulam Abbas. Regarded as a remarkable twentieth-century work with allegorical depth, *Aanandi* explores challenges faced by traditional communities encountering moral hypocrisy, government control, and modernity. Its thematic and stylistic richness makes it an ideal case for testing in translation. The analysis employs Jean-Paul Vinay and Jean Darbelnet's translation model, which combines direct and oblique methods. Direct strategies comprising borrowing, calque, and literal translation help preserve linguistic and cultural features in the target text. Oblique strategies consisting of transposition, modulation, adaptation, and equivalence which effectively convey culturally embedded idioms, symbolic meanings, and biting satire. Together, these strategies reshape themes of gender, social critique, and ideology, presenting Urdu literature anew on the global English-speaking stage. The interaction between the Urdu original and its English translation highlights the dual significance of this study. It introduces Abbas's literary art to a global audience while enriching Urdu literary criticism. Moreover, it demonstrates the contemporary relevance of applying Western translation frameworks to South Asian literature.

Key Words: Aanandi, Translation Strategies, Urdu-English Translation, Cultural Mediation, Comparative Literature

Introduction
Background of the Study
Translation has always played an important role in connecting cultures, allowing literary and philosophical works to move across languages and reach wider audiences. Ideas and knowledge can be shared using translation as a tool. This gives birth to an intellectual tradition. However, it remains under discussion. There is no shortage of multilingual individuals in South Asia. At the same time South Asia is place where there are many cultures. So, languages and cultures are strongly glued here. In such situations, translation does not act as a medium though which replacement of words among languages take place. Mediation between cultures and transfer of meaning are also kept under consideration. Adaptation of ideas in a different context make them new to some extent. Urdu literature holds a prominent position in South Asia. This is because it has a rich cultural history. Urdu poetry is liked and read in surroundings of south Asia. Social commentary carried out in Urdu has a philosophical depth. Translation of Urdu literature in to other languages especially in English grants it international recognition. In this transfer of ideas translator finds serious challenges ahead.

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For example, the translator has to deal with cultural shades, translation of idioms may need profound deliberation, political and social connotations may be a serious problem.

There were many short story writers in the twentieth century and Ghulam Abbas (1909-1982) is a prominent literary figure among them. His writings indicate that he minutely observed the Asian society and portrayed the social changes very effectively. To do so, he made use of satire, irony, and allegory. It was 1948 when he published his famous short story, *Aanandi*. It gives a very suitable reflection of writing style. Apparently, it is the story which makes the reader aware of an imaginary community which came into existence through a government order. The reader comes to know how this community gain rise and then met its fall. Allegorical style gains attention when the reader is presented with the moral pretenses and political struggles existing in that society. In addition to this, social contradictions have also been symbolized. On the surface, it is a simple story but under the surface it reveals hypocrisy embedded in that very society. It brings to light how authority was used to make painful transformations before and after the division of India.

People with literary insight have a better idea that translation of complex texts like Aanandi is not an act of mere transfer of words, but it also involves how to handle mediation of culture and its interpretation. The readers who don't have now how of Urdu language and cultural background of North India, English translation of Annandi becomes a route to access Abbas's voice and vision. Translator's roles becomes prominent because he understood the insights of the writer of the source text and made him and his work known internationally. Application of Vinay and Darbelnet Model of translation for the analysis of Aanandi's translation becomes a test case when applied to it. This model offers two kinds of translation strategies namely, direct translation strategies and oblique translation strategies.

Purpose of the Study

The main purpose of this study is to anaylyze Aanandi's English translation through the application of vinay and darbelnet framework. The research investigates how Muhammad Umer Memon, translator of Aanandi creates a balance between two demands which are opposite. On one hand, showing his faithfulness to the original text of Urdu and on the other hand, giving an opportunity to the English reader to access it in an appropriate manner. The aforementioned model comprises seven strategies: borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation. The research discloses that the stylistic and cultural aspects were presented to the target reader in a reshaped manner.

Besides this major analysis, the research also brings under discussion three central concerns which are part of greater debates. These are as under

1. What a relevant Vinay and Darbelnet conventional western Model is when applied to texts having their roots in South Asia.
2. How do translation strategies of Vinay and Darbelnet method keep the cultural and artistic beauty of Udru short stories intact when they are translated into English?
3. What is the impact of these translation strategies on global readership in terms of their understanding of Urdu literature?

Significance of the Study

Three academic fields can benefit from this research.

1. **Translation Studies** – It brings to light the effectiveness of Vinay and Darbelnet Model intended for French-English translation years ago is still applicable to South Asian literature. Its usefulness and possible limits contribute to global translation theory Urdu Literary Criticism – By studying the English translation of *Aanandi*, the research highlights how Abbas's tone, style, and cultural references change in translation. It provides a new way to understand how Urdu literature is represented internationally.
2. **Cultural Studies** – The translation of *Aanandi* shows how cultures are represented to others through translation. Decisions such as whether to keep words like *tawaif* (courtesan) in Urdu or replace them with an English equivalent affect how global readers understand South Asian culture and history.

Research Questions

This study is guided by the following research questions:

1. Which of Vinay and Darbelnet's translation strategies are used most often in Memon's English translation of *Aanandi*, and what do they reveal about his overall approach?
2. How do these strategies influence the representation of the cultural details in the Urdu original?
3. To what extent does the translation preserve the satirical tone and symbolic depth of Abbas's story?
4. What larger conclusions can be drawn about the challenges of translating Urdu literature into English through this case study?

Structure of the Paper

To answer these questions, the paper is organized into several sections. The Literature Review surveys research on Ghulam Abbas' *Aanandi*, and translation studies in Urdu literature. The Theoretical Framework explains Vinay and Darbelnet's model and its relevance to this study. The Methodology section describes the qualitative and comparative approach used to analyze the text. The Analysis and Discussion chapter applies the translation strategies to selected parts of *Aanandi* and provides detailed explanations. Finally, the Conclusion summarizes the findings, explains their significance, notes limitations, and suggests directions for future research.

Literature Review

Ghulam Abbas and the Literary Context of *Aanandi*

Ghulam Abbas (1909–1982) is considered one of the most important short story writers in Urdu literature. Literary work of him contains sharp satire. Other features include his style of concise storytelling and social critique. These factors grant him a unique literary place among writers of twentieth century in South Asia. In his work, he made an attempt to highlight the culture, politics and ethical values of his time. He presented transparent details of his society by providing an imbalance which arose between traditions and modernism, secular values and religious conservatism, rising capitalism and feudal structures (Ali, 2018; Farooqi, 2013). Contrary to writers who upheld progressive writers movement in which romanticism and ideology were the main themes, Abbas created a blend of irony and realism rooted in psychology. This approach paved the way for him to write easily understandable stories with rich critical depth.

Aanandi written in 1948 depicts his artistic qualities and issues forth his social message. Apparently, it is story of a brothel-town Aannadi containing rise and fall. The town came into existence as a result of administrative orders and it met its downfall after the shift of power. However, under the surface it highlights hypocrisy and opportunism risen as a result of political gains. Morality has also been treated in it as a commodity (Pritchett, 2023). The brothel emerges above the level of social reality, it gains a metaphorical value when corruption and transactional nature of social and political institutions reaches its peak. Scholars comment that profound frustration of Abbas is quite evident in structures of authority which make the powerless a victim of the powerful (Hassan, 2021).

Though literary work of Abbas has its connections to a famous movement, namely the Progressive Writers' Movement in1930 which was meant to bring social reforms, yet he kept himself away from propaganda. To achieve a long-term impact, he made use of allegory, irony and ambiguity. We find an excellent examples of these features in Ananandi. It does not only entertain but also forces the reader to face painful truth about misuse of power and morality.

This dual nature—being both specific and universal—makes *Aanandi* a strong case study for exploring how translation can either bridge or widen cultural gaps.

Critical Reception and Interpretations of *Aanandi*

Aanandi has been studied extensively, both within Urdu literary criticism and in comparative literature after its translation into English. Critics have emphasized the allegorical strength of the story, especially how the town of *Aanandi* symbolizes shifting ideas of morality (Naqvi, 2017). The prostitutes in the narrative are not portrayed to sensationalize their profession but to highlight the fragile nature of social respectability and the manipulative ways in which power operates.

Other scholars read *Aanandi* as a commentary on colonial and postcolonial politics. Jalal (2014) argues that the story reveals how administrative authorities—shaped by colonial bureaucracy—exploited the weak for political and economic gain. Ahmad (2019) stresses the critique of hypocrisy, showing how moral debates can easily be manipulated for selfish purposes. These readings underline Abbas's reputation as a writer who skillfully combined engaging plots with sharp social satire.

Stylistically, *Aanandi* is known for its clear, concise prose and strong imagery. Hassan (2021) observes Abbas's literary power to present bitter realities and psychological insights into narratives which are easily accessible to the reader. He uses colloquial Urdu containing metaphorical depth and symbolic significance. This blend creates a complexity for the translator to capture both immediacy and multilayered meaning. In addition, the story is replete with cultural references. We can take the word Tawaifs (courtesans) as an example. Regional idioms also require considerable deliberation for cross- cultural translation.

English Translation especially of Aanandi by Memon (2016) paved the way for Abbas to get recognition among the international readers. However, elements like irony, idiomatic humour and culture related terms often lose their strength when translated into another language. This has given rise to a debate in translation studies whether translator should show his fidelity to the source text or make an attempt to give the reader an access to the foreign text with a changed literary flavor. This discussion about Aanandi indicates how translation makes a route for the global literary world to have an access to South Asain literature. How it is presented to them and how they understand it, where the role of English is mostly of a dominant filter.

Translation of Urdu Literature: Challenges and Approaches

Translation of Urdu literature into English is not only difficult but also rewarding. Urdu has a strong influence of Persian and Arabic on it. Its politeness system and cultural registers are non-existent in English (Rahman, 2011). Thoroughly portraying meanings, relationships and tones are not easy in translation. In addition, culture specific idioms, images and metaphors of Urdu are not likely to have exact equivalents in English. Translators are left with complex choices: either use explanation, rely on substitution or adopt omission strategy.

For instance, English translation of the Urdu word tawaif as "prostitute" or "courtesan" deprive it form its historical meanings and cultural value. If we review the history of south Asia, it becomes crystal clear that on one hand, Tawaif was marginalized as a result of her sexual nature but on the other hand she was admired for performing the role of preserver of refined etiquette, poetry and classical music (Oldenburg, 1990). Translation of terms like tawaif compels the translator not only to make a linguistic decision but also to make an endeavor to go deep down for cultural interpretation, mostly rely on glossaries or explanatory notes.

To cope with challenges like these translation scholars have suggested various approaches. Nida (1964) makes a distinction between "formal equivalence," which stresses upon closeness with the source text and "dynamic equivalence," which focuses the effect on the reader. Newmark (1988) afterwards introduced these ideas as classes of "communicative" and semantic translation. Venuti (2017) provided a political dimension to translation by introducing a distinction between two strategies: "domestication" (familiarizing the text for the target audience) and "foreignization" (maintaining the cultural strangeness of the source text). He was of the view that domestication strengthens cultural supremacy.

These discussions were made complicated by the history of colonialism in context of Urdu-English. Shamma (2009) comments that South Asian Texts' English Translations may strengthen stereotypes not on purpose or leave an exotic cultural effect if not handled with care. Bassentt (2014) stresses that it is imperative for the translators to safeguard hybridization of culture along with layered intertextuality of writings belonging to South Asia.

Particularly, Aanandi becomes a challenging case because it is full of idioms of cultural significance, bitter satire and political references. Its translation demands that a balance should be maintained in terms of showing loyalty to the Urdu

original and at the same time presenting English reader a clarity. Vinay and Darbelnet organized model offer a persuasive framework for the analysis the translator's decisions and their effect on meaning.

Vinay and Darbelnet's Model: Relevance and Applications

Vinay and Darbelnet's *Stylistique comparée du français et de l'anglais* (1958/1995) may well be considered as the most valuable authentic work in translation studies. The most prominent feature of this model is that it presents an explanatory taxonomy of strategies comprising direct translation and oblique translation. Direct translation contains borrowing, calque and literal translation whereas oblique translation encompasses transposition, modulation, equivalence and adaptation. This system has been employed on a massive scale across various languages around the globe as it offers a well-defined method to identify and analyze translation choices.

- ▶ **Borrowing**: a word is taken from the source text and used as it is in the target text. This strategy is applied equivalent in the target language are non-existent. such as *tawaif*, *nawabi*, *hookah*, or *pan*.
- ▶ **Calque**: it refers to word for word translations of phrases. The structure is kept the same but it has an element of foreignness for the English reader.
- ▶ **Literal Translation**: word for word translation is carried out without disturbing grammatical accuracy and semantic flavor.
- ▶ **Transposition**: it results in the change of grammatical category. For instance, a verb is changed into a noun or nouns sounds like a verb as it becomes a requirement of the target text.
- ▶ **Modulation**: it means that a change in point of view takes place. (e.g., "it is not difficult" → "it is easy").
- ▶ **Equivalence**: it refers to equivalents which could help translate proverbs and idioms.
- ▶ **Adaptation**: it is the replacement of an element with cultural significance to common one in the target language.

Though this model was designed for translation of French and English, scholars like Munday (2016) and Baker (2018) point out its continued applicability across languages. In South Asian region, researchers such as Khan (2015) and Malik (2020) have made its successful application for Urdu-English translation.

The use of this framework provides a systematic analysis of how idioms, metaphor and narrative style can be translated. For example, the translator may use equivalence or modulation for ironic Urdu idioms used by Abbas and in this way the effect may be maintained. However, cultural terms like tawaif may be translated directly providing context in the text using borrowing technique under direct translation method. Thus, it can be said with certainty that Vinay and Darbelnet model is worth using to capture literary tone and cultural depth.

Synthesis of Literature Review

As a result of reviewing opinion of scholars interested in translation studies, three central insights arise. Firstly, Aanandi is not a mere short story; it is an allegory containing political and social layers. It themes include authority, hypocrisy and transformation which have universal significance. On one hand, these feature make it meaningful and on the other hand, it becomes a challenge to translate them. Secondly, there exist linguistic differences between Urdu and English so it becomes difficult to translate items of cultural importance. Power relations rooted in history also play a central role in this regard. It depends upon the choice of the translator how he offers literature written in Urdu translated in English language on the international level. Thirdly, Vinay and Darbelnet Model, in spite of having its origin in the West, proposes a practical framework for analysis these translation choices.

By placing *Aanandi* at the intersection of Urdu literary criticism and translation studies, this research addresses a gap in scholarship: although Abbas's story is widely studied, its English translation has not been systematically analyzed using this model. This study aims to provide that detailed examination.

Methodology
Research Design
The research design of this study is qualitative in nature. It focuses on comprehensive reading of the two texts i.e. the original version of Aanandi written by Ghulam Abbas in 1948 and the English version which was the creation of

Muhammad Umar Memon who accomplished this rigorous task in 1998. The application of qualitative approach can be fully justified because the purpose is thorough understanding and explanation of translation strategies and their effect on language transfer, symbolic meaning and culture. There is no involvement of numbers as deeper interpretation is the sole aim.

The design is based on descriptive translation studies, as explained by Toury (2012), which views translation both as a product (the translated text) and as a process of choices. By carefully analyzing selected passages using Vinay and Darbelnet's model, the study identifies and explains the translation techniques that influence how *Aanandi* is received in English.

The design is also comparative in nature. It compares the Urdu source text (ST) with the English target text (TT) line by line. This helps to highlight where direct translation was possible and where indirect or creative strategies were needed due to linguistic or cultural gaps. This dual focus, at both the word/phrase level and the cultural level, makes the design interpretive and explanatory. It does not just identify which strategies were used but also discusses why they might have been chosen and what effects they create for the target audience.

Theoretical Framework
The methodology is guided by Vinay and Darbelnet's (1995) translation model, which is used as the main tool for analyzing Memon's translation of *Aanandi*. Their framework provides seven techniques that can be grouped into two categories:

Direct Translation
- ▶ *Borrowing*: Using a word from the source text directly in the target text (e.g., *tawaif*).
- ▶ *Calque*: Translating a phrase word-for-word, creating a new expression in the target text.
- ▶ *Literal Translation*: Word-for-word transfer that is correct and natural in the target language.

Oblique Translation
- ▶ *Transposition*: Changing the word class, such as a noun into a verb.
- ▶ *Modulation*: Shifting the meaning or perspective to sound more natural (e.g., turning a negative into a positive).
- ▶ *Equivalence*: Replacing an idiom or proverb with one that has the same meaning in the target culture (e.g., translating "اونٹ کے منہ میں زیرا" as "a drop in the ocean").
- ▶ *Adaptation*: Replacing a cultural reference with something more familiar to the target audience.

This model is effective because it works on both linguistic and cultural levels. It makes it possible to study how Abbas's satire, cultural references, and social commentary are managed in translation.

Data Collection
The data include two main texts:
1. The Urdu source text (*Aanandi*, 1948).
2. The English target text (Memon's translation, 1998).

These were chosen because Abbas's story is considered a landmark in Urdu fiction, while Memon's translation is the most widely respected and studied version in English.

The researcher carried out parallel reading of both texts. Passages with strong cultural references, idiomatic language, figurative imagery, or political and social critique were selected. These passages serve as the main material for analysis because they show the translator's most important and challenging decisions.

In addition, secondary sources such as books and articles on translation theory and Abbas's work were used. These helped to place the analysis in the broader academic discussion about fidelity, equivalence, domestication, foreignization, and cultural transfer.

Sampling Strategy

The study uses purposive sampling. Since *Aanandi* is too long for every line to be studied in detail, attention is given to key sections that best reflect the story's style and themes. These include:

1. Descriptions of the town of Aanandi and its rise and fall.
2. Dialogues between the *tawaifs* and officials, which show cultural and power dynamics.
3. Passages filled with irony or satire, reflecting Abbas's main critique.
4. Idioms, proverbs, and metaphors that resist direct translation.

This selective focus allows for detailed study without losing the larger picture.

Analytical Procedure

The analysis followed clear steps:

1. **Identifying Segments**: Placing Urdu and English excerpts side by side.
2. **Classifying Strategies**: Using Vinay and Darbelnet's categories (e.g., borrowing, equivalence).
3. **Interpreting Meaning**: Discussing the effect of each choice (e.g., borrowing preserves cultural meaning but may confuse non-Urdu readers).
4. **Comparing Patterns**: Looking for recurring strategies and noting whether direct or oblique translation dominates.
5. **Connecting to Theory**: Relating findings to broader debates such as Venuti's domestication/foreignization (2017) and Nida's equivalence (1964).

This structured procedure ensures clarity and consistency in analysis.

Validity and Reliability

Validity is ensured by grounding the analysis in a respected theoretical model (Vinay & Darbelnet) and by comparing findings with existing studies on Urdu-English translation. Clear description of methods adds transparency.

Reliability is supported by applying the same framework consistently across all excerpts. Although interpretation in qualitative research is partly subjective, the structured model and comparative approach minimize bias and allow others to replicate the method.

Ethical Considerations

This research works with published texts, not human participants. Still, it gives full credit to Abbas as the author and Memon as the translator. All sources are cited properly. Since the story deals with prostitution and marginalized women, the analysis avoids stereotypes and focuses on the literary and symbolic functions of these portrayals.

Limitations of the Methodology

Some limitations remain:

1. Only one translation (Memon's) is studied. Other translations may show different choices.
2. Vinay and Darbelnet's model was designed for European languages, so some Urdu-specific features may not fit perfectly.
3. As a qualitative study, the findings cannot be generalized statistically.

These limits do not weaken the study but frame it as an in-depth exploration of a single case.

Conclusion of Methodology

In conclusion, the methodology combines qualitative, comparative, and descriptive methods. By aligning the Urdu and English texts, applying Vinay and Darbelnet's framework, and linking findings to broader translation theory, the study creates a solid foundation for analysis. This prepares the way for the next stage, where examples from the text are examined in detail.

Data Analysis

Overview of Analytical Approach

This study examines Ghulam Abbas's *Aanandi* and its English translation by Muhammad Umar Memon through a careful, step-by-step comparison of the Urdu source text (ST) and the English target text (TT). The main aim is to recognize,

classify, and explain the translation methods that have been used, based on the model of Vinay and Darbelnet (1995). This section includes selected examples that illustrate the difficulties of translating Urdu literature into English and the choices Memon makes in response. Each example is shown with the original Urdu (both transliterated and translated), Memon's English version, and an explanation of the method used along with its effect on cultural meaning and accuracy.

Examples of Direct Translation Procedures
1. Borrowing
▸ Urdu (ST): "وہ ایک مشہور طوائف تھی" (voh ek mashhoor tawaif thi)
▸ Literal Gloss: "She was a famous courtesan."
▸ English (TT – Memon): "She was a famous *tawaif*."

Analysis
This is a strong example of borrowing. The translator keeps the original word *tawaif* in English instead of replacing it with terms such as "prostitute" or "courtesan," which would limit the cultural meaning. This approach values cultural accuracy more than immediate clarity. As Oldenburg (1990) explains, a *tawaif* was not just a sex worker but also a trained artist and cultural figure, with a special position in society. Keeping the word in Urdu makes the English reader face the concept directly, though they may need to guess its meaning from context or look it up. This method fits Venuti's (2017) idea of foreignization, where cultural difference is preserved instead of being simplified. At the same time, it can create difficulty for readers who do not know South Asian culture.

2. Calque
▸ Urdu (ST): "نئی بستی کی بنیاد رکھی گئی" (nayi basti ki bunyaad rakhi gayi)
▸ Literal Gloss: "The foundation of a new settlement was laid."
▸ English (TT – Memon): "A new colony was founded."

Analysis
This is an example of calque, or direct translation of a phrase. The idiom "بنیاد رکھنا" (to lay the foundation) is translated as "was founded," which works grammatically in English. However, Memon uses the word "colony" instead of "settlement" or "town." While "basti" simply means a community or habitation, "colony" has political and historical associations with colonialism and segregation. This small change adds an extra layer of meaning that may not have been in the original, encouraging English readers to see the new town of Aanandi in a post-colonial light. This shows how even a direct method can shift interpretation.

3. Literal Translation
▸ Urdu (ST): "یہ سب کچھ بہت جلدی ہوا" (yeh sab kuch bohat jaldi hua)
▸ Literal Gloss: "All this happened very quickly."
▸ English (TT – Memon): "All this happened very quickly."

Analysis
This is a case of literal translation. Here, the sentence structure and vocabulary in both languages match perfectly, so the translation is both clear and accurate. The direct method works best in such examples, as it maintains both the meaning and the simple style of the original without creating any awkwardness.

Examples of Oblique Translation Procedures
4. Transposition
▸ Urdu (ST): "بازار کی چمک دمک بڑھ گئی" (bazaar ki chamak-damak barh gayi)
▸ Literal Gloss: "The market's glitter increased."
▸ English (TT – Memon): "The market grew more vibrant."

Analysis

This is an example of transposition, where the translator changes the grammatical category. The Urdu phrase is noun-based, while the English version uses an adjective phrase. The literal translation "the market's glitter increased" sounds stiff, while "grew more vibrant" is natural and idiomatic in English. This shift makes the translation smoother but still faithful to the original meaning.

5. Modulation

- ▶ **Urdu (ST):** "اس کا پردہ فاش ہو گیا" (uska parda faash ho gaya)
- ▶ **Literal Gloss:** "His veil was exposed."
- ▶ **English (TT – Memon):** "His secret was revealed."

Analysis

This shows modulation, which involves changing the perspective. The Urdu metaphor of a "veil being lifted" is powerful but may sound strange in English. Memon turns it into a common English phrase: "his secret was revealed." This makes the meaning clear but removes the imagery of the original. It is an example of how translators often balance clarity with cultural richness.

6. Equivalence

- ▶ **Urdu (ST):** "اونٹ کے منہ میں زیرا" (oonth ke munh mein zeera)
- ▶ **Literal Gloss:** "A cumin seed in a camel's mouth."
- ▶ **English (TT – Memon):** "A drop in the ocean."

Analysis

This is a clear example of equivalence. The Urdu proverb and the English idiom both mean the same thing: that something is too small to make a difference. If translated literally, the Urdu saying would confuse English readers, who do not share the cultural connection between camels and cumin. By using "a drop in the ocean," Memon ensures that the meaning and effect are understood, though the cultural imagery of the source text is lost.

7. Adaptation

- ▶ **Urdu (ST):** "یہ سب کچھ سرکار کی مہربانی سے ہوا" (yeh sab kuch sarkar ki meharbani se hua)
- ▶ **Literal Gloss:** "All this happened due to the government's kindness."
- ▶ **English (TT – Memon):** "All this was thanks to the authorities."

Analysis

This is adaptation, where cultural details are changed for the target audience. The Urdu word *sarkar* can mean "government" but also refers to rulers or colonial masters in history. The word *meharbani* means "kindness," but here it is sarcastic. Memon translates the phrase as "thanks to the authorities," which simplifies the meaning and removes the irony. While this makes the sentence easier for English readers, it reduces the cultural and historical richness of the original.

Patterns and Findings from the Analysis

The detailed comparison shows several patterns in Memon's translation:

1. **Hybrid Method:** in it both methods are mixed and one is used which is most suitable according to the situation.
2. **Borrowing of Key Terms:** to safeguard meaning, words with cultural significance are retained in the target text. Tawaif can be presented as an example.
3. **Use of Modulation and Equivalence:** Translation of idioms and metaphors is made easy with the help of modulation and equivalence. However, at the same time it is made sure that in spite of cultural changes, readers can make sense of figure of speech without much effort.
4. **Literal Translation in Simple Cases:** Literal translation works well where grammatical and semantic aspect are not disturbed.

5. **Limited Adaptation:** in case of non-availability of suitable equivalents adaptation strategy is put into practice.

The use of this combination indicates that Memon achieves a dual purpose. First, he maintains the uniqueness of Ghulam Abbas' literary work which depicts a specific culture. Second, he makes Abbas' work easily understandable for global audience.

Discussion

The Translator's Role: Fidelity vs. Fluency

The research makes it evident that mediation between cultures has been done quite aptly by Memon. Borrowing words like *tawaif* forces readers to face cultural difference, while using equivalence or modulation makes the text smoother and easier to follow. This balance of this nature produces an English version of Abbas' literary work that retains the major themes but softens some of the cultural aspects.

Vinay and Darbelnet in Context

The study also presents the effectiveness and scope of Vinay and Darbelnet's model. The categories give precise terms for analyzing translation choices, but sometimes the cultural depth of Urdu expressions goes beyond these categories. For example, the choice to keep *tawaif* fits under "borrowing," but the word carries complex meanings about gender, art, and history that the model alone cannot explain. This shows the need to combine the model with cultural analysis.

Cultural Loss and Gain

Finally, the analysis highlights what is gained and lost in translation. English readers gain access to Abbas's story, its characters, satire, and social critique. But they lose some cultural images, historical depth, and the sound of the Urdu language. One cannot label it as weakness in work done by Memon. It is quite natural while doing translation. None of the translations can be called perfect. Memon's version makes an attempt that the loss remains minimum and English translation still creates powerful and meaning-bearing effect on the reader.

Conclusion

This detailed study of the English version of Ghulam Abbas's Aanandi, with Vinay and Darbelnet's Model indicates that literary translation is not an easy task to accomplish. While carrying out translation, a translator has to create a balance between different methods and trade-offs. Muhammad Umar Memon's style discloses that it is a valuable amalgamation of tactics. He makes use of direct method like borrowing and literal translation for one thing so that cultural feel remains intact. In this way, he maintains a closeness with the source text. So far as other things are concerned he uses indirect methods like adaptation, equivalence, and modulation on a massive scale to bridge the cultural gaps. In this way, he makes sure that there is clarity in translation, and it easily makes clear sense for English readers.

We come to know through this study that ancient methods such as Vinay and darbelnet's are still worth using. They provide a gateway to systematic analysis of translated texts. But there is a serious need to deal with details related to history and culture. Memon's translation of Aanandi effectively presents the central plot and sarcastic criticism related to it. However, this act of translation certainly brings some subtle changes in some cultural parts. Comparisons, hints and sayings are occasionally made tasteless and modified for an audience which is new. It is true for all translations that an attempt is made in them to keep the things same but with a few changes.

This study exhibits that there are two main jobs which a translator performs. First, he precisely elaborates the original text. Second, he assumes the role of an inventive writer who builds a novel version that can connect with the new readership. It clearly brings to light that bias in the translation are mostly present. A process of explanation is always at work in translated texts and it frequently affects how other culture is understood by the reader. For further research, researchers can study various translations of Abbas's work and determine the reaction of audience about cultural items in translated texts analyzed through some other models such as Venuti's concept of foreignization and domestication. In this way, political and moral aspects of South Asian Literature can be revealed.

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