

ANALYSIS OF LINGUISTIC INVENTIVENESS FOR REPRESENTING CULTURAL IMAGINATION AND SOCIAL REALITIES IN LITERARY TRANSLATION OF THE CROOKED LINE BY TAHIRA H. NAQVI

Faisal Sajjad¹, Dr. Mustanir Ahmad², Nabeela Gul³, Saima Ikram⁴, Nuzhat Sultana⁵

¹Lecturer of English, University of Haripur, Pakistan,

²Associate Professor Department of English, Hazara University Mansehra, Pakistan

³MPhil Scholar, Department of English, Qurtaba University Peshawar, Pakistan

⁴Lecturer in English, Hazara University Mansehra, Pakistan,

⁵Lecturer in English, Hazara University Mansehra, Pakistan

Email: [1faisalsajjad@uoh.edu.pk](mailto:faisalsajjad@uoh.edu.pk), [2mustanir@msn.com](mailto:mustanir@msn.com)

[3Gulnabeela353@gmail.com](mailto:Gulnabeela353@gmail.com), [4Saimaikram169@gmail.com](mailto:Saimaikram169@gmail.com)

[5Nuzhatkhan1780@gmail.com](mailto:Nuzhatkhan1780@gmail.com)

Faisal Sajjad, Dr. Mustanir Ahmad, Nabeela Gul, Saima Ikram, Nuzhat Sultana.
Analysis Of Linguistic Inventiveness For Representing Cultural Imagination And Social Realities In Literary Translation Of The Crooked Line By Tahira H. Naqvi--
Palarch's Journal Of Archaeology Of Egypt/Egyptology 20(1), 771-791. ISSN 1567-214x

Keywords: Translation, Proverb, Idiom, Culture, Reality, Misrepresentation, And Text

ABSTRACT

Translation is the basic source of transforming language and culture in literary or non-literary texts. According to Bassnett (2002), in addition to replacing lexical and grammatical components between two languages, translation entails transmitting the cultural context of a piece of writing. This study compares various strategies used while translating *The Crooked Line* from its source text, i.e., *Terhi Lakir* by Ismat Chughtai to present various instances of cultural imagination and social realities in language. The researchers focused on the use of various literary devices, cultural terms, idioms, and proverbs of the source text in the light of Descriptive Translation Studies (DTS). The study also probes the fact to determine as to what extent Tahira H. Naqvi is successful at portraying the culture-specific items, literary devices, idiom and proverbs in her translation by transforming the form and meaning of the source text. They also explore various strategies used by her to portray faithful pictures of a society in her work. The translation strategies of Tahira H. Naqvi were placed and analyzed under the lens of various strategies and translation techniques recommended by the significant theorists in the field to find out whether she is a creative translator who captures the very essence of an event or story in her translation. The analysis of both the texts

proves that she is not a creative translator and a skillful master of Urdu language while translating the idioms, proverbs, and culture specific items of Terhi Lakir into The Crooked Line. The study further concludes that She fails to acquire the true spirit and form of the original text in her translation and misrepresents socio-cultural realities as described in the source text.

INTRODUCTION

Translation is a reconstruction of a written work from one language into another and is considered as a bridge between two discreet languages, cultures, and societies. Not only does it reduce the gap between languages, but is considered to be a gateway to ideas, knowledge, and scientific information [subjectively] experienced in other languages. Translation is also a great source of exchange of socio-cultural experiences, ideas, and vocabulary items as knowledge migrates from one language to another during the process of translation. The Urdu language is no different, as it has fully benefited from the ideas and lexis of other languages, especially English. It is due to translation that various literary genres have been translated from English into Urdu language and vice-versa. However, it is interesting to note that no one has paid due attention to the critical appraisal of the translated texts and how the process of translation itself had been undertaken. Or, what strategies and theories were taken into consideration by the translator to translate the form and content/essence of the original text into the translated one. Unfortunately, in most cases, the entire business of translation remained confined to the translator's own free or deliberate choice and will vis-à-vis playing upon concepts, idioms, proverbs, and stylistics effects that are peculiar to the original text. Almost negligible research has been carried out so far to study the translated texts systematically and critically from Urdu into English language. A significant contribution could be made to the progress of Urdu literature if preference is given to the translation of each genre of Urdu literature. As the translation activity and research is very sketchy in Urdu language, there is a strong need of professional translators who could not only be practitioners but also theorists and scholars of Urdu language. It is in this context that the present study is deemed necessary to consider, compare and analyze Ismat Chughtai's *Terhi Lakir* and Tahira H. Naqvi's translation titled as *The Crooked Line* that how the original text has been translated while placing its specific features against the established norms of theory and techniques in a critical and systematic way. Due to their frozen nature and constraints in literary devices of Urdu language, the cultural concepts, idiomatic phrases and metaphoric proverbs make it too difficult for a translator to [re-]create all these devices into English language without losing their original spirit.

Ismat Chughtai wrote *Terhi Lakir* in 1944 in Urdu language while Tahira H. Naqvi translated it into English under the title *The Crooked Line* in 1995. This translation is sponsored by the Feminist press as this novel is considered as a feminist text that is based on the emotional journey of Shamman who refuses to be a stereotypical Indian Muslim woman. She not only wishes to be free in making even simple decisions in her life, but also desires her country to be independent from the occupation of the British Imperialism. She is the mouthpiece of Ismat Chughtai and dreamed every woman to be educated, equal to men, financially independent and

have a say in the social circle. As this study deals with the translation strategies applied by Tahira H. Naqvi while translating the culture specific words, figures of speech, idioms and proverbs originally employed by Ismat Chughtai in *Terhi Lakir*, these specific devices or features are compared with each other under the framework of Descriptive Translation Studies (DTS). It is, however, to note that the DTS approach does not frame any rules and principles to judge a target text. Rather, it compares the two texts, the source and target one, to reach a better explanation regarding the ways in which various translation strategies have been used in the translation product. Its aim is not to prescribe any rules like Prescriptive Translation, but it studies the way as to how certain problems in translation have been coped with. This consideration leads to the following research problem.

Statement of the Problem

The translation of culture specific terms, literary and idiomatic expressions create obstacles in their translation from one language into the other. The translation becomes more enhanced when the two languages under consideration are from different families. Same is the case with Urdu and English languages. Both are different from each other, but besides living side-by-side for hundreds of years the culture-specific items, idioms, proverbial phrases, and literary devices particular to the Urdu language create translation problems for English language translators. In the context of this study, the researchers made an effort to compare and analyze as to how the Naqvi has been able to translate the abovementioned cultural and literary devices used in *Terhi Lakir* into its English translation, i.e. *The Crooked Line*. In other words, what strategies, in the form of linguistic inventiveness, have been adopted by the translator to give a more vivid and authentic picture of social realities in the translated version of the novel.

Objectives of the Study

1. To identify the culture-specific items, idioms, proverbs, and figures of speech employed by Ismat Chughtai in *Terhi Lakir*.
2. To analyze the strategies of linguistic inventiveness have been used by Tahira H. Naqvi to represent social realities in her English translation of *Terhi Lakir*.

Research Questions

1. How the culture-specific terms in *Terhi Lakir* have been translated in *The Crooked Line*?
2. What role does linguistic inventiveness play in representing social realities in *The Crooked Line*?

LITERATURE REVIEW

This section of the present study provides a detailed overview of literature on the key terms of translation studies used in this study. As the focus of this study is on translation strategies exercised in *The Crooked Line* by Tahira H. Naqvi and its source text *Terhi Lakir* by Ismat Chughtai, it is deemed as necessary to have thorough discussion on the phenomena of translation. When cultural concepts, idioms and proverbs cross the boundary of one language to another, certain problems in the translator has to face

certain problems during the process of translation. A successful translator is the one whose decision(s) while translating create the same equivalent effect in translation, as it is present in the source text. In the present case, the translator's strategies are of paramount importance in translation, as the translation of idioms, proverbs, and figurative devices of *Terhi Lakir* into *The Crooked Line* become extremely difficult, rather impossible, due to their absence in the target language and culture. It is thus necessary to explain the key terms used in this study in order to pave the way for analyzing certain specific features of both texts.

The major terms examined here are translation, prose translation, strategies, translation problem, culture and language, culture specific items, idioms, proverbs, literary devices, strategies of translating culture specific items, idioms, proverbs and figures of speech. The word translation is derived from a Latin word 'translatio', it is further derived from 'transferre.' The word transfer is composed of two words 'trans' and 'ferre.' 'Trans' means 'across' and 'ferre' means 'to carry or to bring.' Thus, translation means 'carrying across' or 'bringing across.' (Kasperek, 1983, p. 83). Due to the multifaceted and interdisciplinary nature of translation, there are as many definitions of Translation as there are Translation Scholars (Hatim & Munday, 2004, p. 3). These definitions give us certain confusing interpretations of the term. The first is the process of translation, while the second is the product of translation. The process of translation focuses on the role of translator in converting the source text, his translation decisions, and strategies regarding the target text, whereas the product of translation refers to the actual translation produced by the translator. Nida and Taber (1982, p. 12) define translation as "translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style". The focus of this definition is three-fold. First, it wants the translator to find natural equivalent of the source text; second, it focuses on the meaning of the source text, and third, it stresses capturing the style of the source text in the target language. Catford (1965) an eminent translation scholar, defines translation from the point of view of equivalence as "the replacement of textual material in one language (source language) by equivalent textual material in another language (target language)" (p. 20). Larson (1998) has discussed Translation from semantic aspect. He is of the view that translation is basically a change of form (form refers to the actual words, phrases, clauses, sentence, etc. of a language). In translation the form of the source language is replaced by the form of the receptor (target) language. Not only the form but translation also "consists in transferring the meaning of the source text into the receptor language" (p. 3).

The main task in front of a translator is that s/he should only change the form but must keep constant the meaning of the source text. S/he should be as near to the meaning of the source text as s/he can, so that the translation may look as natural, original, fluent and vivid as possible. The translated text should stand alone without finding any crutches of the source text.

I see translation as the attempt to reproduce a text so transparent that it does not seem to be translated. A good translation is like a pane of glass. You only notice that it's there when there are little imperfections- scratches, bubbles. Ideally there should not be any. It should never call attention to itself. (Venuti, 2004, p. 1)

Moreover, translation should also leave the impression that translation is a second-rate activity. Naturalness, transparency, and fluency must prevail in it. Roman Jakobson in his seminal essay ‘On Linguistic Aspects of Translation’ has distinguished three types of translation. These three types are as follows:

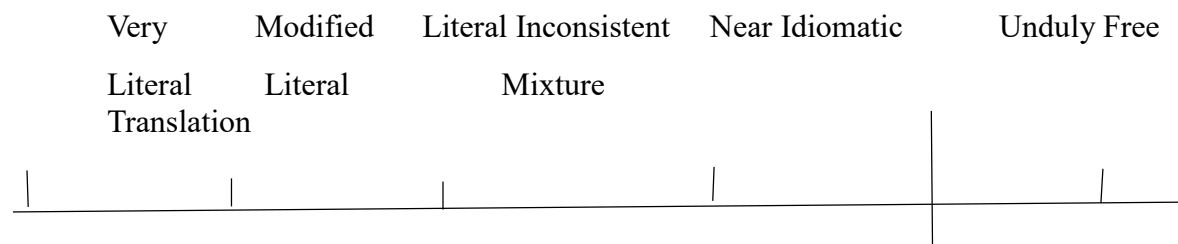
- 1) Intralingual Translation or rewording is an interpretation of verbal signs by means of other signs of the same language.
- 2) Interlingual Translation: Translation Proper is an interpretation of verbal signs by means of some other language.
- 3) Inter-semiotic Translation or “Transmutation is an interpretation of verbal signs by means of signs of nonverbal sign system” (Bassnett, 2005, p. 23).

Besides these three kinds, Larson (1984) has distinguished two other types of translation. They are Form Based and Meaning Based Translation. Form Based Translation refers to follow the form of the source language, i.e., the structure and surface of the source language. It is also known as literal translation. While Meaning Based Translation attempts to convey the meaning of the source language in the target language. It is also called Idiomatic Translation.

Form Based or Literal Translation is of little importance to the target speakers because it has little communicative value. It is of worth when the two languages are related. If the two languages are unrelated then the translator who wished to translate, then he should use a modified literal translation method. The translator conforms the source language message to the order and syntactic structure of the target language. However, the lexical items are translated literally. Literal and modified literal translation methods persistently err in translation. Literal translation of words, figures of speech, idioms mostly erred in translation. The result is always unclear and unnatural.

In Modified Literal Translation, the Translation though is adjusted to that of TL but even then, the unnaturalness remains. Contrary to the Form based and modified literal translation, Larson suggests the use of idiomatic Translation because in it a translator uses the TL structure to convey the meaning of the SL Text. Though the entire text cannot be translated idiomatically but the translator can use a mixture of literal, modified literal and idiomatic translation methods. Idiomatic Translation does not seem to be a translation, it seems to be an original and natural work which could stand by itself. For it embodies fluency and naturalness in its essence. According to Venuti (2004) fluency and transparency are the two hallmarks of translation which every translated text must possess.

Larson (1984) observes that a translator sometimes falls to the literal, modified literal, to near idiomatic to idiomatic and then to unduly free translation. This is explained in the following figure.



Translator's goal

Unduly free translation is not an acceptable translation, for such translation provides information which is not there in the ST, or it may distort the historical and cultural facts of the ST. (p. 19)

Peter Newmark (1988) has put forward the following contrastive column of the methods of translation which is more elaborate than that of Larson's.

In this method, the TL words are written/translated below the SL words. It transfers the grammar, word order as well as the primary meaning of all the SL words. Its use has a dual purpose. Firstly, to understand the mechanics of the SL and secondly as a technique of pre translation process for a difficult text.

Literal Translation ranges from 'one word to one word, group to group, collocation to collocation, clause to clause, and sentence to sentence'. Though Newmark (1988) seems to be a literalist, he is also aware of its shortcomings which are expressed in the following lines.

'I believe literal translation to be the basic translation procedure, both in communicative and semantic translation in that translation starts from there. However, above the word level, literal translation becomes increasingly difficult. When there is any translation problem; Literal translation is normally (not always) out of the question. Again, he says, Literal Translation is correct and must not be avoided if it secures referential and pragmatic equivalence to the original. In Literal Translation proper, the denotative meaning of words is taken as if straight from the dictionary (i.e., out of context) but the TL is respected. As TL grammar is adhered, Literal Translation often involves grammatical transposition- the replacement or reinforcement of given parts of speech in the ST by other parts of speech in the TT.

In Faithful Translation Method a translator does his or her best to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structure. In such translation the cultural words, the grammar and lexical abnormality are preserved in the TL. The Translator is expected to be entirely faithful to the intentions and text realization of the ST.

Semantic Translation attempts to render as closely as the Semantic and syntactic structures of second Language allow the exact contextual meaning of the original. It takes into account the aesthetic value of the ST... Semantic Translation focuses on the original culture, Newmark (1988) further states about Semantic Translation that it tends to be more complex, more awkward, more detailed more concentrated and pursues the thought process rather than the intentions of the transmitter. It inclines to over translation, it tends to be more specific than the original, or include more meanings in its search for one nuance of meaning.

Newmark (1988) terms it to be "the freest form of translation" (p. 46). Vinay and Darbelnet (1958) offered a universal definition of Adaptation. They term it to be a situational equivalence. This procedure is used when the SL text situation/context is found absent in the TL/culture and the translator has to create a situation in the TL which is equivalent to that of the ST. Stressing on the use of adaptation in translation Vinay and Darbelnet are of the view that translator can do translation without adaptation, but it can be detected and noticed due to its "indefinable tone" (Vinay & Darbelnet, 1966, p. 39). Adaptation is also

necessary because it affects the syntax, ideas and its representation in the text. This method is a sort of paraphrase of the original text. It focuses on the content of the message and ignores the form of the text; usually it is longer than the original.

Communicative translation method attempts to translate the specific contextual meaning of the original. It is realized in such a way that both the content and form are acceptable to the target readers. The same effect is aimed to produce in the TT as it is on the source reader. Thus, a translator keeps the target reader in mind while translating a text by using this procedure. Its focus is on the “force and not on the content of the message” (Newmark 1980, p. 39).

Translation is not only the transfer of the meaning of the ST but it consists also of the study of the lexis, grammar, contextual situation, communication and cultural content of the SL text in order to determine its meaning. Translatability is defined by Pym and Turk as ‘the capacity for meaning to be transferred from one language to another without undergoing radical change (Baker, 2005, p. 273).

Translation Strategy

As the discipline of Translation Studies is comparatively new, certain technical terms in the field are not the same among different translation scholars. Some concepts are referred to by different terms in translation studies. Among them one such word is Strategy. It is called by different words as “procedure, method, transformation, techniques of adjustment, transfer operations” (Baker, p. 282). However, in this study the word strategy will be used generically for procedures, methods and principles.

The word, strategy, is a broad term and used in many disciplines. In Translation Studies, a translator adopts a particular strategy whenever he comes across a translation problem. Translation strategy has been defined by various scholars from different aspects. Some of them which are related to this study are as follows. Krings (1986) defines translation strategy as “a translator’s potentially conscious plan for solving concrete problems in the framework of a concrete translation task” (p. 263). We can observe from the above definitions that Translation Strategy, as defined by translation scholars, is a problem-solving tool, which is used by a translator when he comes across a translation problem. Translation Strategy plays a vital role in the process and decision making of translation. Its need arises when a translator faces a translation problem. Each problem is solved by following a different strategy “translator first identifies a problem, then a solution is formed, monitored and controlled” (Ghazala, 2008, p. 17)

Strategies

The following are the strategies offered by various translation scholars which should be exercised by translators in the process of translation while working on a text to translate. Newmark (1988) has put forward the following translation strategies for various translation problems which come across during translation. They are as follows. Transference, Naturalization, Cultural Equivalent, Functional equivalent, Descriptive Equivalent, Synonym, Through Translation, Modulation, Recognized Translation, Compensation, Componential Analysis, Paraphrase, Notes, Additions, Glosses. Davies has presented the

following seven translation strategies. Preservation, Addition, Omission, Globalization, Localization, Transformation and Creation. The strategies of Davies have also been discussed by Newmark but with different names. So, the strategies of Newmark will be kept in view for the analysis of specific features in this study. Vinay and Darbelnet (1958) also proposed the following seven translation strategies to overcome translation problems. They are as followed.

Direct and Oblique Translation, Borrowing, Calque, Literal Translation, Transposition, Modulation, Equivalence and Adaptation. The strategies offered by Baker (1992) are mostly related to idiomatic expressions of the ST. They are recommended by her to translators who wished to create the same scholarly and artistic effect in the TT by retaining the idiomatic expressions in the TT. They are as under. Recognition, Interpretation of idioms, using an Idiom of similar form and meaning, using an Idiom of similar meaning but dissimilar form, translation by paraphrase and the last is translation by omission. The strategies recommended by Baker are mostly related to idioms and figurative devices in translation. In this study the strategies of Baker will be kept in mind while analyzing the idioms and proverbs of the ST and TT. While the strategies of Newmark will be considered for the translation of cultural categories and figurative devices.

RESEARCH METHODOLOGY

This part of the study includes the Culture specific items, idioms, proverbs and figurative devices of the ST, i.e., *Terhi Lakir*. These are collected from the ST and will be compared and analyzed with the TT, i.e. *The Crooked Line* to know the phenomena of the strategies employed by the translator. Data is considered as the crux of a research. It should be handled with utmost care, The primary sources of data in this study are two novels. The first one is an Urdu novel, *Terhi Lakir* written by Ismat Chughtai in 1940 and the second is its translation in English language, i.e. *The Crooked Line* translated by Tahira H. Naqvi in 1994. The data from the ST as well as the TT were collected via extensive reading and searched for the needed material. The following data were collected from the ST and then compared with the TT. They are the culture specific items, idioms, proverbs and figures of speech. The required data were collected from *Terhi Lakir* and *The Crooked Line*, they were then compared with each other and noted that which strategies are used by the translator in her translation? An explanation is also provided for her choice of strategy. In this study, the cultural and formalistic aspects of the *Terhi Lakir* and *The Crooked Line* have been compared with each other. The basis of comparison as stated above is the culturally specific items, particular literary devices, idioms and proverbs of both the texts. The analysis is carried out under the framework of Descriptive Translation Studies which does not lay down any rules regarding the translation but rather only points out that how the translation has been made? DTS does not provide any analytical tools so the sociological and formalistic approaches to literary criticism are selected in this study as analytical tools to compare both the ST and TT selected features. The sociological approach will focus on the culturally specific items while the formalistic aspect will focus on the literary devices, idioms and proverbs of the ST and their translation in *The Crooked Line*. It is due to this analytical and comparative study of a translated work that its true worth comes to the fore. Firstly, the ST by Ismat Chughtai will be read and identify the culture specific items, idioms, proverbs and figures of speech. Secondly the CSI's, idioms, proverbs and figures of speech shall be read and searched in the TT. For literary devices I

shall use *Penguin Dictionary of literary terms*, *Oxford Dictionary of Literary terms*, and internet sources shall be used for their explanation. Besides these, *Cambridge Dictionary of Idioms* and the *American Heritage Dictionary of Idioms* shall also be consulted for the explanation of idioms. Thirdly, after the collection and identification of the required data. the data of the ST and TT shall be compared and examined that what kind of strategies are applied by the translator in the translation of the CSI's, idioms, proverbs and figures of speech.

DATA ANALYSIS

This section makes a comparison and analysis of the cultural terms, literary devices, idioms and proverbs used in both the texts to ascertain as to how the translator has dealt with them in *The Crooked Line*. How has she tried to capture and re-create the authentic and real picture of the culture and language nuances of *Terhi Lakir*? As some translation scholars are of the view that culture specific terms and concepts, idiomatic and proverbial language and literariness of the ST are difficult and impossible in translation. To examine the strategies of Tahira H. Naqvi in her translation of *The Crooked Line*, the ST i.e., *Terhi Lakir* and *The Crooked Line* have been compared and analyzed in this section in detail. *Terhi Lakir* is analyzed from the perspective of formalism and sociological approach. The focus of formalistic aspect will be to compare and analyze the idioms, proverbs and figurative devices of both texts. As these aspects create translation problems in the process of translation so their study and analysis are considered necessary in translation studies. As some idioms of the ST are highly elusive and can be taken in both literal and metaphoric sense. Due to which, translator on many occasions failed to recognize them and took them in their literal sense, which conveyed a wrong meaning in the TT. Some idioms in *Terhi Lakir* have not been recognized hence their interpretation also went wrong.

The sociological approach will focus on the specific cultural categories as outlined by Newmark (1988) will be discussed. The features include culture specific terms, address words, proper names, swear words, curses, and religious terms besides other relevant factors that is deemed necessary for the proper understanding of the ST, are the point of focused in this section.

Before proceeding to the analytical phase, we begin by presenting a short summary of the *Terhi Lakir* in the following lines.

Not unlike Ismat Chughtai, Tahira H. Naqvi has divided the novel into three parts, but forty-four chapters. The first two parts contain fifteen chapters each, while the last one has fourteen chapters. Chapter forty-one of the ST is divided into two parts in *The Crooked Line*. Besides a line or two or the entire para(s) in every chapter of *Terhi Lakir*, chapter number 22, 24, 31 and 40 are mostly omitted in *The Crooked Line*. The translator has also failed to translate the words of an uneducated woman, i.e., Aya in chapter 37. She spoke most of the words incorrectly but in translation there is not a glimpse of the uncorrected words, all her speaking is presented as normal and correct. The translator has provided an introduction in which she critically examined *The Crooked Line* as well as the writer Ismat Chughtai in general. At the end of *The Crooked Line*, the translator has also provided a glossary of the culture specific items and other important lexis which is untranslatable and absent in the target language. The name of the translator appeared on the front page of *The Crooked Line*.

The title of the novel *Terhi Lakir* is translated which possess a metaphoric meaning. It has not created any problem in translation. The translator has also translated the dedication of *Terhi Lakir* which runs like this 'ان یتیم بچوں کے نام جن کے والدین بقیہ حیات ہیں۔' translated as 'To those orphaned children whose parents are imprisoned by life.' (TT, p. v) The translator has also translated it which conveyed a wrong meaning in *The Crooked Line*. The translator understood the word 'بقیہ حیات' in its literal sense which means 'imprisoned by life,' but it is a Persian word which means 'still alive.' Literal translation strategy failed to capture the true and real meaning of the word 'بقیہ حیات' in translation. The features analyzed in this chapter are two-fold, the first is formalistic and the second is sociological. The formalistic approach to literary criticism includes the analysis of idioms, proverbs, and figures of speech while the sociological approach includes cultural words, proper names, Places Names, address words, swear words, curses, and religious terms.

Idiomes

As idioms are 'frozen chunks of language whose meaning cannot be deduced from their constituent units.' (Baker, p.63) Therefore, a translator must possess a supreme command over both the source and target languages, so that he may know the various nuances of language and understand the transparent, opaque and misleading idioms. The following are some of the idioms occurred in the ST which have not been identified and wrongly interpreted in *The Crooked Line*, even though some are transparent, but they have not been identified but some idioms in *Terhi Lakir* are misleading. They have been taken in their surface form but in fact idiom carries a meaning which cannot be deduced usually from its constituent elements.

لہو ولعب۔ (ST, p. 11)

1. 'Covered with spittle and blood again'. (TT, p. 6)

The idiom 'لہو ولعب' is taken in its literal form, which on the surface gives one meaning but its hidden meaning is 'frisk or frolic or a person deeply involved in playing games.' The translator has taken it in its literal sense and translated its individual word, meaning in the TT, but, it is an Idiom, which should be understood as a whole. The problem is created here by the lack of recognition which leads to misinterpretation. The strategy used here is literal translation which proved to be wrong. The target readers failed to receive either the idiom or its correct interpretation.

معنی خیز نظریں ڈالنا۔ (ST, p. 58)

2. 'threw meaningful glances.' (TT, p. 37)

Again, this phrase is taken in its surface form which means 'to cast a critical view on.' The misinterpretation occurred due to lack of recognition. The strategy used here is literal translation.

سر پیٹنا۔ (ST, p. 73)

'Hit her palms against her head.' (TT, p. 48) means 'to express regret and remorse' but due to literal translation of it in the TT, the translator has failed to capture its idiomatic sense and transferred its literal sense in the TT. Misinterpretation and lack of recognition occurred in its translation.

زندگی کا مزہ چکھانا. (ST, p. 79)

It is an idiom which means 'to give someone a severe reprimand or punishment.' The translator

translated it as 'give a taste she would never forget.' (TT, p. 52). The translator has played upon.

the word 'taste' in this translation and the target reader has to meant 'punishment' while taking.

its context. In short, the translator has provided a metaphoric translation of the idiom, it is the half.

equivalent of the idiom of the ST. She has tried to retain and transferred the idiomaticity of the ST in the TT. The second strategy of Mona Baker i.e., using an idiom of similar meaning but dissimilar form has been applied.

قدم چومنا. (ST, p. 128)

3. 'Kiss her feet.' (TT, p. 86)

It is an idiom which means expressing humility, submission, and flattery. In the ST context, this

idiom means 'flattery.' Tahira translated it as 'kiss her feet,' which gives the same meaning. as that of the ST, despite its literal translation. Thus, the first strategy of Baker using an idiom of similar form and meaning is exercised for the translation of this idiom. It is an ideal

strategy in which both the form and meaning are attained. It is mostly recommended by the translation scholars.

خدا خدا کر کے. (ST, p. 145)

4. This idiom occurred many times in the ST, which means 'with great difficulty.' But the translator has omitted it and used 'after a long wait,' (TT, p. 98 or 'finally,' (TT, p. 198) thoroughly out in the TT. This idiom is compensated for 'after a long wait,' thoroughly in the target text. It is extensively used in the ST but strategy of Modulation is exercised for this idiom in the TT.

خاک میں ملنا. (ST, p. 96)

5. 'Ground into the dust.' (TT, p. 58).

This idiom also proves to be elusive as it conveys both the surface and hidden meaning or literal and metaphoric meaning. Ismat Chughtai, the writer has used it in its idiomatic sense and not in its surface form, but the translator has considered its surface meaning in translation. Which lead to wrong interpretation in *The Crooked Line*. Lack of recognition or identification led to wrong interpretation in the TT, which is a loss in translation.

دنیا بھر کی ٹھوکریں کھائی ہے۔ (ST, p. 236)

6. 'I have been kicked around.' (TT, p. 154)

The underlined idiom means to learn a lesson after a bad experience. But the translator has understood it in its literal form which once again lead to misinterpretation in the TT. The translator translated it as "kicked around." Lack of identification and its misinterpretation lead

again, to wrong translation in the TT.

ادھر روس کی بھی پسلی پھڑکی اور خون لگا کر شہیدوں میں داخل ہو گیا۔ (ST, p. 307)

7. 'At this end Russia too felt some tingling and joined the ranks of martyrs.' (TT, p. 205)
Two idioms have been used in the ST. These are underlined in the ST. The first one means to remind something, know something, or become aware of something, but it has been taken in its literal form 'felt some tingling.' Due to lack of recognition, it has been wrongly interpreted in the TT.

Similarly, the second idiom 'خون لگا کر شہیدوں میں داخل' means 'اونے عمل سے بڑے درجے کا طالب ہونا' to demand a highest degree of status from an unjustified or undeserved action. But it is also taken in its literal form and translated as 'joined the ranks of martyrs,' which gave a wrong meaning and sense to the target readers. The strategy used here is literal Translation which proved to be wrong due to lack of recognition and misinterpretation.

یہی جرمنی جس سے بیس بائیس سال پہلے حق پرستوں نے ناک رگڑوالی تھی۔ (ST, p. 329,447,376,203)

8. 'that same Germany which had been forced to grind its nose into the dirt by the standard-bearers of fairness.' (TT, p. 220)

This idiom 'ناک رگڑوالی' means 'to surrender someone to the extent of begging' is used by the source writer Ismat Chughtai in its idiomatic form but the translator understood it in its literal form which led her to misinterpretation. This idiom occurred four times in the ST and each time it has been recognized in its literal form in the TT. In another instance it has been translated as 'rub their noses.' (TT p.224)

افتخار کا منہ اُتر گیا۔ (ST, p.288)

9. 'his face fell.' (TT p.279)

The underlined idiom in the ST means the appearance of the emotions of sorrow or disappointment on one's face. Again, this idiom has been taken in its literal form. But here it gives the same meaning. Because both the ST and TT idiom convey the meaning of 'disappointment.' According to Baker (1992) such strategy is very rare in two different languages. The translator has used the same form of the ST which conveys the same meaning in the TT as it conveys in the ST. The strategy of the same form with same meaning is exercised for the translation of this idiom.

ایک بار بازاری عورت کو چھوڑ کر بقول تمہارے شریف عورت کا مطالعہ کرنے کی کوشش کی تو قدم قدم پر آنکھوں میں خاک چھونکی گئی۔ (ST, p. 385)

10. 'for once I turned away from women of the street to study, to use your words, a respectable woman, and at every step I was blinded by dust thrown in my eyes. (TT, p. 259)

The idiom used in the ST means to deceive or swindle or defraud someone. But here in translation, it is used in its surface form due to lack of recognition of the idiom which leads to wrong interpretation and translation in the TT. The target readers failed to receive the correct idiom and its interpretation in *The Crooked Line*.

ادھر جاپان کو بھی جھینکیں آنے لگی۔ (ST, p.381)

11. 'Japan too was beginning to sneeze.' (TT, p. 256)

The translator has once again failed to recognize the idiom in the ST which led to err in translation. The idiom "جھینکیں آنا" conveys several meanings. In this context it means to interfere. The translator has transferred only the form of the ST but there is a gulf of difference between the two. The literal translation strategy again failed to capture the idiom or its meaning in *The Crooked Line*.

The following are some more idioms in the TT which the translator has transferred but only its form not its meaning. They have been wrongly interpreted and transferred in the TT. The target readers have not only received a text free of idioms but at the same time they also got a wrong interpretation of some of the idioms in *The Crooked Line*.

غول بیابانی۔ (ST, p.441)

12. It is an idiom which has been omitted in the target text and added a new one of her own "bubbled like lava" (ST, p. 300). The same equivalent effect is lacking in the target text. It has become obvious after the analysis of the above idioms of *Terhi Lakir* while comparing them with their translation in *The Crooked Line*; that the translator Tahira H. Naqvi has adopted multi strategies for the translation of idioms of the ST. But due to some idioms even though they are transparent in the ST but the translator found them as misleading and literally translate them in the TT, which proved to be wrong in *The Crooked Line*.

Strategy of Omission

Sometimes idiom creates such a problem in the process of translation for its which the translator has no alternative but to omit it in the target text. The problem so created may be due to lack of "exact match in the target language, or its meaning cannot be easily paraphrased, or for stylistic reason" (Baker, 1992, p. 77). The following idioms in *Terhi Lakir* have been omitted in the TT besides others. The translator, Tahira H. Naqvi has applied the strategy of Omission in their translation. This strategy is not recommended by the translation scholars; for it leaves the literary work simple and plain. While on the other hand the use of idioms in a text show the command and mastery of a writer on a language. Its use should be very rare for it mars the beauty of the text. Tahira H. Naqvi has omitted numerous idioms of the ST in her translation. The following are some of the idioms besides others which have been selected from *Terhi Lakir* which are omitted in *The Crooked Line*.

'محرم میں ڈھول بجنا' (ST, p.19)

کھٹ پٹ ہونا۔ (ST, p.71)

آنکھوں ہی آنکھوں میں۔ (ST, p.58)

دل ہی دل میں۔ (ST, p.89)

راگ کا الاپ شروع کرنا۔ (ST, p.180)

ماتھے پر شکن ڈالنا۔ (ST, p.180)

جوتی پہ ناک رگڑنا۔ (ST, p.203)

آنکھیں پتھرا جانا۔ (ST, p.279)

آستین میں سانپ پالنا۔ (ST, p.362)

ٹانگ اڑانا۔ (ST, p.389)

کان پر جوں نہ رینگنا۔ (ST, p.455)

Strategy of Paraphrase

The Strategy of Paraphrase is another kind of strategy which the translator has put into use in transferring the idioms of the ST into the TT. This strategy mostly involves explanation its need occurred when its “match cannot be found in the target language or when it seems inappropriate to use idiomatic language” (Baker, 1992, p. 74). It transfers only the meaning of the idiom and not an equivalent target language idiom in the target text. This strategy has its merits and demerits. The positive aspect of this strategy is that it gives the meaning of the idioms and fixed expression in the TT. Moreover, it makes the target text easy and plain. But the negative effect of this strategy is that the target readers will not be able to taste the flavor of the ST idioms. Extensive use of this strategy in *The Crooked Line* has been exercised while translating the idioms of the ST. the following are some instances of idioms from both texts in which the translator has applied the strategy of paraphrase.

تندور ٹھنڈے پڑے رہنا۔ (ST, p.8)

1. ‘Still their bellies remained empty.’ (TT, p.1)

The idiom in the ST means ‘to remain hungry even if there is plenty of food’. The translator though literally translated it, but it gives the same sense and gives us the same meaning as that of the ST. The only difference is that the source writer used it in a metaphoric sense while in the TT it is in plain form. The metaphoric and idiomatic sense has been omitted. The strategy of Paraphrase is used here.

پھول کر کیا ہونا۔ (ST, p.8)

2. ‘She became healthier and plumper.’ (ST, p. 2)

The strategy of paraphrase is exercised by the translator. She has provided us only the meaning and not the form of the idiom in the TT. It is considered as a loss to the translation. The target readers will not be able to taste the flavor of the ST. This strategy is mostly used throughout the text. It is one of the most extensively used strategies exercised by the translator in the translation of *Terhi Lakir*. The following are some more idioms upon which the strategy of Paraphrase is utilized.

صبر کا پیمانہ چھلکا۔ (ST, p. 18)

3. 'Losing her patience.' (ST, p. 10)

The translator has identified the idiom 'صبر کا پیمانہ چھلکا' and interpreted its meaning as 'Losing

her patience' in the target text. Again, the translator has applied the strategy of paraphrase for the

translation of this idiom for it conveys only the meaning of the idiom of the source text. In another context in the target text, it has been translated as 'her patience ran out.' (TT, p. 32). The translator here conveyed the meaning of the TT with help of a phrasal verb. Thus, in both examples the strategy of paraphrase is deemed necessary in *The Crooked Line*.

بھوت سوار ہونا۔ (ST, p. 17)

4. 'Lost control.' (TT, p. 9)

The translator has identified the idiom of the ST and provides to the target readers the meaning.

of ST idiom i.e., 'lost control.' Strategy of paraphrase is put into use by the translator.

جی ٹھنڈا ہو جانا۔ (ST, p. 48)

5. 'Feel gratifying.' (TT, p. 30)

First the translator has identified the idiom and interpreted it as 'feel gratifying'. The translator has used the strategy of paraphrase by giving us only the explanation or meaning of the idiom in *The Crooked Line*.

There are some idioms in *Terhi Lakir* for their translation; the translator has used a unique strategy. She translated the idiom and later added its meaning. Thus, capturing both the form and meaning of the idiom of the ST. Here a couple of strategies have been applied for the translation of idioms of the ST. These strategies are literal translation and paraphrase strategies. Thus, approximately both the form and meaning are captured of the ST idiom in the TT. The following is a list of such idioms on which the application of the couple of strategies has proved to be successful.

آنکھیں کھلی کی کھلی رہ گئی۔ (ST, p. 44)

1. 'her eyes flew open in amazement' (TT, p. 27)

This idiom means when a person opens his eyes wide open due to wonder i.e., 'wide eyed,' the

translator has tried not only to capture the form of the idiom but also the meaning of the idiom in the target texts. Thus, she combines both the form and meaning of the idiom in its translation. She uses a unique combination of literal and paraphrase strategies, which proved to be correct in its translation. For the sake of clarity and due to its lack of name in Translation Studies, this strategy will be termed here as Approximate strategy.

پیٹ کی آگ/پکار۔ (ST, p. 10)

2. 'The burning intensity of hunger.' (TT, p. 4)

Here again the same technique of Approximate strategy is exercised in the translation of this idiom.

The idiom 'پیٹ کی آگ/پکار' means 'hunger', but the writer has used a metaphoric word i.e. idiom

for it. The translator too has used the combination of metaphoric word plus the meaning of the

idiom to capture the emotional effect and literary flavor of the ST in her translation. Here again two strategies have been applied the Literal and Paraphrase strategies. This strategy will be called as Approximate strategy, because here the translator is very near to both the form and meaning of the idiom.

Proverbe

As proverb seem to be a single or two-line expression of an experience but it has vexed the parasitologists as well as the scholars of other disciplines but there is not a universal definition of proverb. Most of the essential features of a proverb are captured in the definition of Mieder. Such as A proverb must have truth, wisdom, tested the time, short, either plain or metaphorical etc. It is related in form and content to the maxim and aphorism common to most nations and people, it is a form of expression of great antiquity. (Cuddon,1992, p.566). Though proverb is concise, but it is not simple. It is the summary and observation of a longstanding experience of wisdom. Proverb generally provides a comment on the human relations and social or behavioral reality. It is a Rhetorical device and still held in high esteem in the Modern age. Ismat Chughtai has scattered pearls of wisdom all over the pages of *Terhi Lakir* and the translator too adopted a similar bent of mind to gloss all the proverbs/aphorism of the novel into the TT, i.e. *The Crooked Line*. There are many types of proverbs used by Ismat in her *Terhi Lakir*. The following examples, there comparison and analysis will show how Tahira Naqvi has dealt in with the Proverbs of the ST. Three kinds of proverbs are used by Ismat Chughtai in the ST. The first kind is plain and can be taken in its surface form while the second kind of proverb is idiomatic and should be understood in its metaphoric sense. Its surface meaning does not carry the real meaning. The real meaning or sense is hidden. If such proverbs are failed to recognize then its interpretation will mar the translation and the target readers will not only get the wrong proverb but the wrong meaning. The last kind is a nugget of wisdom, which is her own creation, which does not come under the definition of proverb. But even then, this kind shared some features of the real proverb; they have not been made the part of this study. The following are some of the proverbs which have been selected from the ST and compared with those of the TT, they are analyzed and finally come to know that how the translator has dealt with both kinds of proverbs in the TT. The strategies of Mona Baker will be kept in view while comparing and analyzing the proverbs of both the texts.

تجربہ نے اسے بہت کچھ سکھا دیا۔ (p. 10)

1. 'Experience proved to be an effective teacher.' (p. 3)

It is a simple proverb and wise saying. It does not carry hidden meaning. Its translation does not create any obstacle in the process of translation. The translator did an idiomatic translation of this proverb. It is a local equivalent in the Target Language.

سیتل نے تلمے مہذب جملوں میں اُسے ایک نیم حکیم خطرہ جان سے تشبیہ دے رہا تھا۔ (p. 218)

5. Using calculated, cultured language Satil was suggesting that her half-baked theories were ridiculously inefficient. (p. 143)

The underlined clause in the ST is an instance of proverb. It is an indigenous way of speaking of a person who knows less about his profession or certain other matter. The writer has used it for Shamman who is considered by Satil as an amateurish in the University politics.

دودھ کا جلا چھاچھ کو بھی پھونک پھونک کر پینا ہے۔ (p. 420)

6. ‘Someone who has been burnt by boiling milk blows even on the buttermilk before drinking it.’ (p. 284)

This proverb comes under the category of figurative proverb, for it also carries a hidden meaning.

Its target language equivalent is ‘a burnt child dreads the fire.’ But the translator has not recognized it in the ST and translated it. Hence wrong interpretation occurred in the TT due to lack of identification.

The following are some of the proverbs which have been translated from the ST into the TT. These proverbs should not be understood in their surface form. These are clear statements and do not carry double meaning.

چھوٹی بلی جلیبیوں کی رکھوالی کرنے چلی ہے۔ (p. 454)

7. ‘The sneaky cat is out to protect the jalebis! How wonderful!’ (p. 311)

It is an idiomatic proverb which means, it is no use appointing a person to guard a thing or person, of which he is unfit.

نوسو چوبے تو پورے ہو گئے اب حج باقی رہ گیا ہے۔ (p. 454)

8. It is omitted in the *The Crooked Line*.

Another strategy which the translator applied for the translation of proverb is the strategy of omission. This proverb has been omitted in the TT. The translation scholars like Mona Baker, P. Newmark, Vinay and Darbelnet mostly do not recommend the strategy of omission. This application of this strategy should be very rare in the TT.

آدھا تیترا آدھا بٹیر۔ (p. 473)

9. ‘Half a partridge and half a quail.’ (p. 326)

The translator has once again failed to recognize this idiomatic phrase and understood it in its literal sense. She translated it as ‘half a partridge and half a quail’ but its target language equivalent is ‘neither fish nor fowl’ which means ‘discordant objects jumbled together.’

It is spoken by Ronnie Tailor to Shamman that their union is grotesque, and they did a great stupidity to unite these two divergent and discordant minds. Their marital life is not a success due to their different bent of mind. But the translator has translated it wrongly in the TT, creating a sort of non-sense in the TT.

قلم بھی تو ویسے شمشیر کا توام بھائی ہے۔ (p. 357)

10. It is omitted in the TT. (p. 240)

میرا ہی جوتا میرا ہی سر۔ (p. 461)

11. 'I know hit me with my own shoe.' (p. 316)

It is a proverb which carries double meaning i.e., the surface and hidden meaning. Some of the proverbs convey only hidden meaning if they are understood in their literal sense, it would be wrong and incorrect. The translator has understood this proverb in its literal form and translated it as 'I know hit me with my own shoe.' But it means 'receiving the reputation while spending our money on us.' The target readers failed to receive a proverb in the target text on the one hand while on the other hand they received a wrong translation of it. It is due to lack of recognition and misinterpretation of the ST.

لو بے کو لو با کاٹتا ہے۔ (p. 335)

12. 'iron is slashed only iron.' (p. 225)

The context of the proverb is that of the opponents of the Second World War. That Hitler was a steel and more powerful than the Allied force. The time tested and cultural equivalent of this proverb available in the target language is 'diamond cuts diamond,' but the translator has translated the proverb in her own way. Which according to Baker as stated above that idiom and proverb word order and any inflection in it is not allowed. Hence this translation of the proverb also suffered. The literal translation strategy again failed to capture the true sense of the proverb. The translator has literally translated it in the TT which again failed to create the same equivalent effect and correct sense in the TT.

Conclusion

The focus of the present study was on the comparative and analytical study of the Urdu novel titled as *Terhi Lakir* and its English translation *The Crooked Line*. Both the texts were compared and analyzed on four different grounds under the umbrella of the Descriptive Translation Studies. These grounds were the culture bound terms, figures of speech, idioms, and proverbs. These aspects of the Urdu novel were compared with their translation in *The Crooked Line* to know if the translation represents social realities with the same intensity through linguistic inventiveness or not. The features of the ST created translation problems in the process of translation. The analysis of *Terhi Lakir* from these perspectives had thus enabled to give an all-inclusive and exhaustive portrait of *The Crooked Line*. The focus of the translator in the translation of the culture specific items was seen consistent in *The Crooked Line*. The cultural words, e.g., names of rivers, mountains, characters, historical figures of the Indian history, artifacts, music, religious and conceptual words of Islam and Hinduism, food items, variety of dresses of the sub-continent, religious customs for all of them have adopted the foreignizing strategy (focus on the source language culture) of Venuti. They have been transferred into the target language. These cultural words have not been translated in *The Crooked Line*. As for the idioms, which prove to be more elusive and slippery, and the ST is enriched with them. The translator uses many strategies for the translation of idioms. The strategies employed for idioms were the use of idiom having similar form and meaning, idioms having dissimilar form but similar meaning, strategy of paraphrase, omission strategy, Tahira H. Naqvi also employed phrasal verbs and literal

translation strategies for the translation of idiomatic expressions of the ST. Besides these strategies, the translator has also misunderstood some idioms due to lack of recognition and interpreted them literally in the target text which led to wrong interpretation in *The Crooked Line*. The literal translation strategy failed in the construing of idioms because idioms are frozen chunks of language whose meaning cannot be deduced from their constituents. It is the weakest point of *The Crooked Line*, which needs improvement and revision. Considering the whole translation of the ST, i.e. *The Crooked Line* shows that the translation is not the twin brother of *Terhi Lakir*. It does not fully and justifiably present all the social realities in the selected novel. It is not its real shadow. The strategies exercised for the translation of culture specific items, figurative devices, idioms, and proverbs of the ST prove to be most elusive in nature. All these translation problems compel the translator to take translation decisions, but idioms and metaphoric proverbs prove to be more elusive in nature.

References

- Asaduddin, M. (2012). *A life in Words: Memoirs*, New Delhi: Penguin books.
- Baker, M. (1998). *The Routledge Encyclopedia of Translation Studies*. London: Routledge.
- Bell, R. T. (1991). *Translation and translating: Theory and Practice*. London: Longman.
- Baldick, C. (2001). *The Concise Oxford Dictionary of Literary Terms*. New York: Oxford University Press.
- Bassnett, S. M. (2002). *Translation Studies Reader*. New York, NY: Routledge.
- Berg, B. L. (2001). *Qualitative Research Methods for the Social Sciences*. California: Allyn and Bacon.
- Catford, J.C. (1965). *A Linguistic Theory of Translation*. London. Oxford University Press.
- Chughtai, Ismat. (1944). *Terhi Lakir*. Lahore: Altaf Printers.
- Cristine, Ammer. (1997). *The American heritage Dictionary of Idioms*. Boston: Forbes Inc.
- Cuddon, J. A. (1999). *Penguin Dictionary of Literary Terms*. Middlesex. Clays Ltd.
- Darwish, A. (2008). *Optimality in Translation*. Patterson Lakes, Victoria: Writescop Pty Ltd.
- Dickins, J. (2005). *Thinking Arabic translation*. Oxon: Routledge.
- Gentzler, E. C. (1993). *Contemporary Translation Theories*. London. Routledge.
- Hassan, G. (2008). *Translation, as Problems and Solution*. Beirut, Lebanon. Dar el Ilm Lilmalay.

Hatim, B. & Munday. J. (2004). *Translation: An Advanced Resource Book*. Oxon: Routledge.
Hornby, A. S. (1980). *Oxford Advanced Learner's Dictionary*. Oxford: Oxford University Press.

Jacobson, R. (1966). *On Linguistic Aspects of Translation*. in L. Venuti. Editor, *Translation Studies Reader*. London: Routledge.

Katan, D. (1999). *Translating Cultures: An Introduction for Translators, Interpreters and Mediators*. Manchester: St. Jerome.

Kasperek, C. (1983). *The translator's endless toil*. *The Polish Review*, 28(2), 83.

Kruger, A., Walmach, K. (1997). *Research Methodology for the Description of a Source Text*

and its Translation(s). *South African Journal of African Languages*, 17(4), 121.

Larson, M. L. (1984). *Meaning Based Translation*. Maryland: University Press of America.
Lefevere, A. (1992). *Translation/ History/ Culture*. London: Routledge.

Manto, S. H. *Ismat Chughtai*, Retrieved on May 20, 2014, from

www.urdustudies.com/pdf/16/21_Manto_IsmatChughtai.

Marczyk, G., Demateo, D., Festinger, D. (2005). *Essentials of Research Design and Methodology*. Hoboken: John Wiley and Sons.

Munday, J. (2001). *Introducing Translation Studies: Theories and Applications*. London: Routledge.

Meider, W. (2004). *Proverbs: A Handbook*. Westport: Greenwood Press.

Naqvi, T. H. (1995). *The Crooked Line*. Oxford: Heinemann.

Nayyar, N. H. (1972). *Noor-ul-Lughat (Dictionary of Noor)*. Lucknow:

Newmark, P. (1988). *A Textbook of Translation*. Hertfordshire: Prentice Hall International.

Nida, E. A. & Taber, C. R. (1982). *The Theory and Practice of Translation*. Leiden: E. J. Brill.

Ordudari, M. *Translation Procedures, Strategies, and Methods*. Retrieved on April 15,

2013 from <http://www.bokorlang.com/journal/41culture.htm>

Peter, D. Fawcett. (1997). *Translation and Language: Linguistic Theories Explained*.

Manchester: St. Jerome.

Smith, P. J. O. (1993). *Literary Translation and Culture Consciousness*. Retrieved on

20/6/2014 from <http://id.erudit.org/iderudit/004196ar>

Uddin, F. (n.d). *Feroz-ul-Lughat (Dictionary of Feroz)*. Lahore: Feroz Sons.