

PalArch's Journal of Archaeology
of Egypt / Egyptology

**TRANSLATION: A DAMAGING ACT TO AN ORIGINAL IDEA OF
THE SOURCE TEXT**

¹Abdul Wali Ahmad Abbasi, ²Tajammal HussainAwan, ³Anam Shehzadi, ⁴Faisal Irfan

¹School of English, Minhaj University, Lahore.

²Superior University Lahore.

³University of Lahore.

⁴School of Languages, Civilization and Philosophy, University Utara Malaysia.

Abdul Wali Ahmad Abbasi , Tajammal HussainAwan , Anam Shehzadi , Faisal Irfan , Translation: A Damaging Act To An Original Idea Of The Source Text , Palarch's Journal Of Archaeology Of Egypt/Egyptology 18(7). ISSN 1567-214x.

Keywords: Translation, Meaning, Text, Source Language, Target Language, Flash, Culture, Semantic Problems, Pragmatic Problems.

ABSTRACT:

This research is about the translation which is playing its role in the damage to the original idea or actual sense of the source text while being translated into target language. In the process of translation, untranslatability occurs when it is impossible to build functionally relevant features of the situation into the contextual meaning of target language. Translation is not an easy job when we have to have check and balance while transferring the original meaning of a text with its true sense into second language because in the process of sharing or moving the idea of the source language to target language, there is always something missed and something changed, reshaped or replaced. In order to check and investigate the damaging effect of translation on source text, this research has done with the dialogical analysis of a season 'Flash' by using qualitative methodology. The data has been analyzed in three tables according to its damage variation. This research concludes that translation is a damaging act to an original idea. Translation can be possible only considering all the stages on the part of translator, including degree of liberty, unbiased approach, check and balance, linguistic competence, creativity as well as strong memory, but the issue is that, those stages cannot be fulfilled accordingly, this is why it is proved that translation is an impossibly possible task and a damaging act to an original idea.

Introduction:

Translation is an activity in which the meaning of a given text is delivered from one language to another. The word 'trans' has its separate independent meaning 'across' that means 'from one side to another opposite side'. Translation means the renovation of the meaning of a written text of source language into target language. It is a kind of cross-cultural as well as cross linguistic communication. According to Yin Hua (2011), translation as a kind of communication has a purpose to maintain equivalence between target language and source language. It has a purpose to convey the meaning of one language into another, along with the original sense, but when there is no equivalent in target language for the word that's meaning is required to be communicated, then translator goes with the modification of meaning because, sometimes it is the need to modify the word or meaning to achieve the naturalness of target text. This activity, sometimes, changes the whole idea of the original text. For example, there are some words which are cultural bound and have hidden cultural information, how those cultural specific words can be translated into another language of different culture. In Urdu there are many words which are 'untranslatable' e.g. 'Goya', 'Naz', 'Uns', 'Lehaz', 'Inayat', 'Lehja', 'Deedar', 'Nafs' and many more. Words like these, which do not have their actual translation, are called 'heart words'.

Catford said that untranslatability occurs when it is impossible to build functionally relevant features of the situation into the contextual meaning of target language. This means that they are unique to the culture concerned and cannot be translated. The damage to the original text arises because of the divergent systems of the two languages regardless of the skill and competence of the translator who cannot establish equivalence and therefore resorts to compensatory strategies. Gandinn (2009) has his perception that in the process of sharing or moving the idea of the source language to target language, there is always something missed and something changed, reshaped or replaced. Whether they create positive or negative discourses, it is important to recognize the junctions and blending's of two when brought together (Irfan, Naqvi, Awan, & Abbasi, 2021)

Statement of Problem and Purpose of the Study:

Translation has a purpose to convert the meaning of the source text to the target text and during the exchange or sharing the meaning and idea, there is always something, which has been missed or replaced which results in the damage to an original idea. Purpose of this study is to find out and understand the reason behind this damage to an original idea. There is sagacity that this damage is the result by the side of translator who is unable to do his remarkable job faithfully as it is not an easy job. Translator has to maintain the balance between source and target text by keeping in view the different aspects of translation like authenticity of the original text, accuracy, readability, ambiguity and equivalence between both texts.

Objectives of this Study:

- To find out that how an original text or idea gets damaged through translation.
- To explain the aspects (vocabulary, form and content) of translation which triggers the damaging act to an original idea
- To explain that how a text should be translated without damaging an original idea.

Research Questions:

1. How translation can damage the original idea of a text?
2. Which aspects are behind the damaging act to an idea?

3. How to translate a text without damaging it?

Research Framework:

This research has conducted under the theory of 'literal translation' which is a linguistics theory of discourse analysis. Any deviation from literal translation can be justified as an overriding authority, in fact, this theory must not be avoided while translating a text to another language because most of the time, it secures the referential and pragmatic equivalence to the original as it is different from word-to-word and one-to-one translation.

Literature Review:

The term translation was first introduced in 1340 and derived either from old French translation or directly from the Latin *translatio* that itself came from the participle of the verb *transferre* which means 'to carry over'. The word Translation has its several meanings in the field of language: a subject, a process and a product as well. Translation as a process has its purpose to communicate the meaning of source language text by means of target language text. Yin Hua (2011) states that translation as a kind of communication has its purpose to establish equivalence between the source text and target text but it is impossible to find or establish the equivalence between both source and target text every time which results in damage, to an idea of the source text. Almost every time when someone tries to compare the translated text with the original text, there are always some aspects of the original text that are certainly left behind even when a translator has done a remarkable job (Gandinn, 2009). As translation is also an interpretive act, meaning or idea may get lost or damaged in the translation process. The meaning that has communicated by source text has to be interpreted by the translator in such a way that original meaning understood by the reader that what was meant.

Every language has its different set of rules, words, sounds and different grammatical constructions as well as social diversities. Even a same sentence of a language has its different contexts e.g. she plucks a flower and, a flower is plucked by her. These factors of difference between both languages' structure may cause damage to the source text or idea which is an unavoidable part of the process of translation. The structural and lexical differences, ambiguity and multiplicity of meaning within a language complicate the process of translation and most of the times lead towards damage. According to Chabban's view (1984), sometimes a reasonably acceptable version of the same text may reflect a completely different background, culture and temperament and such differences cannot detract from the merit of the translator. The writer and a translator may have both lexical and grammatical idiosyncrasies along their personal connotation and meaning to certain words. Most of the time the writer and translator both have different style of writing, cultural backgrounds, concepts of meaning and moral standards which makes it impossible or difficult to have translator's styles as similar to the author's style. Translation as a multi-level process includes lexical and grammatical elements as well as cultural and environmental factors that may influence the meaning of translated text and sometimes contributes to the damage of the whole text along its original idea. If language is considered part and parcel for any society that language may be considered for playing an important role in all the aspects of the lives of human that how they interact with each other and how they are connected to each other. (Irfan, Shahzadi, Talib, & Awan 2020)

Aiwei (2005) states that translation is a meaningful effort which needs accommodation to target cultural conventions; and translator should have concern of linguistic as well as cultural adaptations to make it easy for readers to understand translated

work because the readers like the translated text being informative, cognitive, practical, aesthetic and entertaining.

Methodology:

This research is qualitative in its nature and investigated the target text doesn't have same linguistic features as source text because during the process of translation, the source text got damaged. It further investigated that translation is a damaging act to an original idea of the source text. For the purpose of data collection, this research selected a season "Flash" and done with dialogical analysis to come to the findings. It was difficult to mention all the dialogues of all the episodes, this is why this study is only restricted to season one, and collected data from two episodes, and investigated the syntactic, semantic and pragmatic variations from original to translated dialogues.

Data Analysis:

The data analyzed which collected from a season 'Flash' to strengthen the research that the act or process of translation makes damage to the original idea. The data has divided in 5 tables. Table 1 and 2 includes data collection and table 3, 4 and 5 analyzed the data according to the damage variation to source text. Table 3 analyzed the damage to source text on syntactic level. Table 4 analyzed the issue in target text on semantic level and table 5 analyzed the damage to the original text due to the translation in target text on pragmatic level.

Table: 1

Sr. no	English dialogue	Urdu translation
1.	I am the fastest man alive.	میں ہوں سب سے تیز انسان۔
2.	I saw a bell of lightning.	اس رات میں نے بجلی دیکھی۔
3.	He killed my mom.	میری ماں کا قاتل وہی ہے
4.	All my life I have wanted to do more.	اپنی زندگی میں دوسروں کی مدد کرنا چاہتا تھا۔
5.	The good you do will far out weight the bad.	تمہاری اچھائی اس برائی سے بڑھ کر ہے۔
6.	I think I finally have a way to find him.	میرے پاس اسے ٹونڈھنے کا طریقہ ہے۔
7.	Let's get to the good stuff.	اب سیدھے مدے کی بات کرتے ہیں۔
8.	That's me on my way to it.	اور یہ میں ہوں، اسے بجھانے جا رہا ہوں۔
9.	And it's a slow day.	کیوں کے آج کا دن بہت ہی دھیرا ہے۔
10.	We are still at least two minutes out.	ہم دو منٹ میں پہنچ جائیں گے۔
11.	People are going to die.	جلدی کرو ورنہ لوگ مر جائیں گے۔
12.	Did I miss it?	میں پہنچ گیا۔
13.	My bad.	معاف کرنا۔
14.	Have anyone seen my daughter?	میری بچی کہاں ہے۔
15.	You there yet?	تم پہنچ گئے۔

16.	Struck by lightning, in a coma for nine months.	جس پے بجلی گر گئی اور وہ کوما میں چلا گیا۔
17.	Nope, haven't talked to him.	نہیں، اس سے تو میں بات ہی نہیں کرتا۔
18.	Cisco, are you still there?	سسکو، تم مجھے سن رہے ہو؟
19.	Everybody's out.	سب لوگ بچ گئے ہیں۔
20.	What else you got for me?	کوئی اور کام ہو تو بتانا۔
21.	Well, I'm the eyes and ears, and he is the feet.	میں یہاں کا دماغ ہوں اور یہ یہاں کی طاقت ہے۔
22.	This isn't funny.	اچھا مزاح تھا۔
23.	You can't be running around the city like some supersonic fireman.	تم کسی ہیرو کی طرح یہاں سے وہاں نہیں بھاگ سکتے۔
24.	Will you please say something?	آپ بھی انہی کی سائیڈ لیں گیں نا۔
25.	I think, what Caitlin is saying	مجھے لگتا ہے کیٹلن بھی یہی کہنا چاہتی ہے۔
26.	Not to sound like a broken record, Mr. Allen.	میری بات آپ کو کتابی لگ سکتی ہے مسٹر ایلن۔
27.	Don't expect me to patch you up every time you break something.	اگلی بار جب اپنی ہڈیاں تڑواؤ تو میرے پاس نہ آنا۔
28.	Never felt better.	میں تو بالکل ٹھیک ہوں۔
29.	Yellow tape stretched out everywhere.	چاروں طرف پولیس پھیلی ہوئی ہے۔
30.	When do you think he'll realize he didn't take his clothes?	یہ اتنا تیز ہے کہ اب اسے کپڑوں کی ضرورت ہی نہیں رہی۔
31.	Somebody's looking to do a lot of bad.	لگتا ہے اس کا ارادہ کچھ بڑا کرنے کا تھا۔
32.	Not relevant.	میں مزاح کر رہا ہوں۔
33.	Go to your room.	جاو، جا کے پڑھو۔
34.	You can't tell me what to do.	میں آپ کی ہر بات کیوں مانوں؟
35.	I hate you.	آپ بہت برے ہو۔
36.	I've had a crazy few weeks.	میں کچھ ہفتوں سے بہت مصروف ہوں۔
37.	I was wondering if I could get a quote from you.	مجھے ابک سوال کا جواب دے سکتے ہیں؟
38.	I'll just make something up.	میں کچھ بھی لکھ دوں گی۔
39.	You're all wearing your finest jewelry. Almost like you knew we were coming to rob you	آپ سب لوگ اپنی جیولری پہن کر آئے ہو، اب تمہے لوٹنا اور بھی آسان ہو جائے گا۔
40.	I turned around and you were gone.	تم وہاں سے غائب ہی ہو گئے تھے۔
41.	You are not a cop.	تم ایسا کچھ نہیں کرو گے۔

42.	And you know Iris is not stupid.	اور یاد رہے آئرس بیوقوف نہیں ہے۔
43.	Your cells are in a constant state of flux.	تم بار بار کمزور ہو رہے ہو۔
44.	Barry, we think we know why you keep passing out.	بیری، ہم سمجھ گئے تم کیوں بار بار بے ہوش ہو رہے ہو۔
45.	If I go up those stairs, am I gonna see Barry or are you gonna be grounded for lying to me?	اگر میں اوپر گیا اور بیری نہیں ملا تو تمہارا ایک ہفتے کے لیے تی وی دیکھنا بند۔
46.	I can explain.	میری بات سنو۔
47.	You saw a man control the weather.	آپکو ہو آدمی یاد ہے جو موسم کو قابو میں کر رہا تھا؟
48.	You don't know what you don't know.	بہت سی چیزیں ہیں جو تم لوگ نہیں جانتے۔
49.	It's one thing if my employer gets iced. It's another if it happens in his bedroom.	سٹیگ کو گھر میں مارا تو میری سالوں کی محنت مٹی میں مل جائے گی۔
50.	We can never learn to fly without crashing a few times.	بنا گرے اور چوٹ کھائے ہم دوڑنا نہیں سیکھتے۔
51.	No physical contact.	تمہیں ان سے دور رہنا ہو گا۔
52.	Joe wouldn't bring me.	جونے مجھے منا کیا تھا۔
53.	You just be the good boy that your mom and I know you are.	اور تم ویسے ہی اچھے بچے بنے رہو جیسے تمہاری موم چاہتی تھی۔
54.	We consider him armed and dangerous.	اسے پکڑنے کے لیے کوشش کی جا رہی ہے۔
55.	Right place, right time.	میں بس اپنا کام کر رہا ہوں۔
56.	So did you came here for caffeine?	تو تم یہاں کافی پینے آئے ہو۔
57.	What's going on with you?	تم مجھ سے کیا چھپا رہے ہو؟
58.	But he's set to fly into the fire right along with you.	لیکن آپ نے بیرو بنانے کے خواب میں تو اسے آگ میں جھونک دیا۔
59.	And for the record, I care about him to.	ہاں، ایک اور بات، مجھے بھی اس کی پرواہ ہے۔
60.	Guess you were hungry	تمہیں بھوک لگ رہی ہے۔
61.	I grew him.	میں نے اسے بنایا۔
62.	I know where he was summoned to.	مجھے پتا ہے کہ یہ کہاں جا رہا تھا۔
63.	Maybe way beyond them too.	پولیس بھی اس پر یقین نہیں کرے گی۔
64.	You gotta do this.	تمہیں اسے روکنا ہو گا۔
65.	And I got to bury my best friend.	جب کی میری بیوی کو موت ملی۔
66.	There's too many of them to fight.	میں سب سے نہیں لڑ پاؤں گا۔
67.	Barry, you need to isolate the prime.	بیری، تمہیں اصلی بلیک کو دھونڈنا ہے۔

68.	You're gonna have to be specific.	آپ کس غلطی کی بات کر رہے ہیں؟
69.	But no kid thinks about what it's like when you're a hero and you're not saving people.	لیکن بچے اس بارے میں نہیں سوچتے کہ باقی کے ٹائم میں ہیرو کیا کرتا ہے۔
70.	You still hurt, you still love, you still wish, and hope and fear things.	ہم سب غلطیاں کرتے ہیں، ہم سب لوگوں سے پیار کرتے ہیں، اور ہم سب چیزوں کو کھونے سے ڈرتے ہیں۔
71.	Wells, who the hell let you in here?	ویلز، یہاں اندر کیسے آئے تم؟
72.	The man in the red mask is the key. And I'm gonna get him.	لال نقاب والا اگر ہمارے ہاتھ لگ جائے تو ہم پوری دنیا کو بدل سکتے ہیں۔
73.	What the hell?	یہ کیا ہے؟
74.	He must be kept safe.	میرے لیے اس کا جینا ضروری ہے۔

Table: 2

Sr. no	English dialogue	Urdu translation
1.	I want you to take a moment and think about all the things that define your life.	میں چاہتا ہوں تم سب بھول کر صرف ان چیزوں کے بارے میں سوچو جو ضروری ہیں۔
2.	All of that vanished.	تم سے سب کچھ چھین لیا جائے۔
3.	Would you simply accept your new life and continuo on	کیا تم اپنی نئی زندگی کو جینے لگو گے۔
4.	I assure you.	مجھے یقین ہے۔
5.	I am not mad at you.	میں تم سے ناراض ہوں۔
6.	I won't let him take someone form you too.	اب میں اسے تم سے کچھ نہیں چھیننے دوں گا۔
7.	I kept asking myself.	مجھے سمجھ نہیں آیا۔
8.	Sympathy can't be the only reason.	اس نے ہمدردی کے لیے ایسا نہیں کیا۔
9.	Someone who lost the use of their legs.	جو چل نہیں سکتا۔
10.	And that's when I found this.	اور میرے ہاتھ یہ لگا۔
11.	You can't get that.	یہ کہاں سے ملا ہو گا۔
12.	It can't be.	یہ کیسے ہو گیا؟
13.	How is that possible?	یہ نہ ممکن ہے۔
14.	It had to have been rebuilt.	لیکن کسی نے اسے پھر سے بنا دیا۔
15.	What'd you bring that orange soda for?	تم جوس لے کر کیوں آئے ہو۔
16.	Do it.	اسے کھولو۔
17.	This is big.	یہ تو بہت بڑی جگہ ہے۔
18.	I will be.	میں ٹھیک ہوں

19.	Thanks Iris, I'm glad you showed up.	شکریہ آیرس وقت پر آنے کے لیے۔
20.	There you go.	اوپر چلو۔
21.	They're toast.	سب مارے جائیں گے۔
22.	May be he can help.	میں اس سے تھوڑی مدد لے لوں گا۔
23.	Cisco, if you do this, nobody can get loose.	سسکو دھیان رکھنا، یہاں سے کوئی بھاگنا نہیں چاہیے۔
24.	Thanks for stopping by.	آنے کے لیے شکریہ۔
25.	Is that what they're calling them?	بہت عجیب نام ہے۔
26.	It was not him.	اس سے بات نہیں ہو پائی۔
27.	She was very clear.	اس نے صاف انکار کر دیا۔
28.	No, I am good.	مجھے یہ سب نہیں چاہیے۔
29.	So you want me to, what, freeze the problem?	تو کیا چاہتے ہو میں ان کی قلفی جما دوں؟
30.	Protect you from them if anything goes wrong?	اگر انہیں غصہ آ گیا تو کیا تمہاری جان بچاؤں؟
31.	It's not my problem.	اس سے مجھے کوئی مطلب نہیں۔
32.	You said you love it here.	تم نے کہا تھا کہ تمہیں یہ شہر پسند ہے۔
33.	These people get loose.	یہ لوگ آزاد ہو گئے۔
34.	There won't be a city to love anymore.	یہ شہر نہیں بچے گا۔
35.	It's a compelling argument.	تمہاری بات میں دم ہے۔
36.	If I'm gonna help you out, I'll need something in return.	ویسے یہ کام بہت بڑا ہے تو دام بھی بڑا ہونا چاہیے۔
37.	Like what?	تمہیں کتنا چاہیے۔
38.	Snart, there has to be something you want that I can get.	سنارٹ، کوئی ایسی قیمت بتاؤ جسے میں واقعی میں چکا سکوں۔
39.	You were kidnapped for two weeks, and your first thought is to go back to work?	تم دو ہفتوں سے غائب تھے اور لوٹتے ہی کام پر پہنچ گئے
40.	I just needed something constant in my life.	ہاں مجھے چاہیے تھا جو مجھے درد نہ دے۔
41.	I thought that was us.	ایسا کیوں بول رہے ہو؟
42.	Eddie I miss you.	ایڈی تم میرے ساتھ ہو۔
43.	I love you.	ہم ساتھ ہیں۔
44.	I saw this when we found you.	مجھے یہ تب ملی جب مجھے تم ملے۔
45.	But now you are not?	اب نہیں کرو گے۔
46.	What could he've shown you that would make you change your mind?	اس نے تمہیں ایسا کیا دکھا دیا جس سے تم ہمارے بارے میں بھول گئے؟

47.	I asked him for help.	وہ ہماری مدد کر سکتا ہے۔
48.	Why would you do something so stupid?	وہ بھروسے کے لیے نہیں ہے۔
49.	If Cisco's transportation does not hold.	اگر سسکو کا پلین کام نہیں کرتا تو۔
50.	Then lucky for you, I figured out what it is you can get me.	اپنی اتنی تعریف سننے کے بعد مجھ سے رہا نہیں گیا۔
51.	The brass on this dude	تمہارا دماغ خراب ہے۔
52.	You really think we'd do that for you?	آخر ہم یہ کیوں کریں گے؟
53.	If it's the only way	اگر تم یہی چاہتے ہو۔
54.	What is going on with you?	تمہیں کیا ہو گیا ہے؟
55.	Bye-bye Snart.	تم پر اب کوئی الزام نہیں سنارٹ۔
56.	Please tell me this is a joke.	یہ کوئی مزاح ہے کیا؟
57.	Captin Cold's evil sister.	کیپٹن کولڈ کی دھوکے باز بہن۔
58.	A girl can hope.	امید کر سکتی ہوں۔
59.	We can get them to the airport and on the plane without them getting fresh	سس سے ہم انہیں پلین میں لے جا کے بٹھا سکتے ہیں اور وہ ہم پر حملہ نہیں کر سکیں گے۔
60.	We can't all be doctors.	ہاں میں تم سے بہتر ہوں۔
61.	All quiet so far.	ابھی تک سب ٹھیک ہے۔
62.	All brawn, no brains.	بس جوش ہے، دماغ نہیں۔
63.	I know you, don't I?	میں نے تمہیں کہیں دیکھا ہے۔
64.	Who doesn't like a thank you?	شکریہ بول دو گے تو اچھا لگے گا۔
65.	You are so welcome	یہاں سے دفع ہو جاؤ۔
66.	This is on you Barry.	یہ تمہاری غلطی تھی بیڑی۔
67.	You weren't willing to blur the lines between the two.	تم ان دونوں کے بیچ کا فرق مٹانے کے لیے تیار نہیں ہو۔
68.	Please let me prove it.	تم کیوں نہیں سمجھ رہے؟
69.	If I'm gonna be completely honest with myself	اگر تم چاہتی ہو کہ تمہیں سچ بتا دوں۔
70.	Ever the hero?	ہیرو بننے کا شوق ہے۔
71.	I got you.	کھیل ختم ہوا۔

Syntactic problem with the translation:

Table: 3

Sr. no	English dialogue	Urdu translation
1.	That's me on my way to it.	اور یہ میں ہوں، اسے بچھانے جا رہا ہوں۔
2.	We are still at least two minutes out.	ہم دو منٹ میں پہنچ جائیں گے۔
3.	Struck by lightning, in a coma for nine months.	جس پے بجلی گر گئی اور وہ کوما میں چلا گیا۔
4.	What else you got for me?	کوئی اور کام ہو تو بتانا۔
5.	Don't expect me to patch you up every time you break something.	اگلی بار جب اپنی ہڈیاں تڑواؤ تو میرے پاس نہ آنا۔
6.	You can't tell me what to do.	میں آپ کی ہر بات کیوں مانوں؟
7.	You saw a man control the weather.	آپکو ہو آدمی یاد ہے جو موسم کو قابو میں کر رہا تھا؟
8.	You don't know what you don't know.	بہت سی چیزیں ہیں جو تم لوگ نہیں جانتے۔
9.	It's one thing if my employer gets iced. It's another if it happens in his bedroom.	سٹیگ کو گھر میں مارا تو میری سالوں کی محنت مٹی میں مل جائے گی۔
10.	We can never learn to fly without crashing a few times.	بنا کرے اور چوٹ کھائے ہم دوڑنا نہیں سیکھتے۔
11.	Joe wuldn't bring me.	جونے مجھے منا کیا تھا۔
12.	What's going on with you?	تم مجھ سے کیا چھپا رہے ہو؟
13.	But he's set to fly into the fire right along with you.	لیکن آپ نے ہیرو بنانے کے خواب میں تو اسے آگ میں جھونک دیا۔
14.	You're gonna have to be specific.	آپ کس غلطی کی بات کر رہے ہیں؟
15.	But no kid thinks about what it's like when you're a hero and you're not saving people.	لیکن بچے اس بارے میں نہیں سوچتے کہ باقی کے ٹائم میں ہیرو کیا کرتا ہے۔
16.	Wells, who the hell let you in here?	ویلز، یہاں اندر کیسے آئے تم؟
17.	I won't let him take someone form you too.	اب میں اسے تم سے کچھ نہیں چھیننے دوں گا۔
18.	And that's when I found this.	اور میرے ہاتھ یہ لگا۔
19.	It can't be.	یہ کیسے ہو گیا؟
20.	It had to have been rebuilt.	لیکن کسی نے اسے پھر سے بنا دیا۔
21.	There you go.	اوپر چلو۔
22.	Please tell me this is a joke.	یہ کوئی مزاح ہے کیا؟
23.	What is going on with you?	تمہیں کیا ہو گیا ہے؟
24.	You really think we'd do that for you?	آخر ہم یہ کیوں کریں گے؟
25.	Why would you do something so stupid?	وہ بھروسے کے لیے نہیں ہے۔
26.	But now you are not?	اب نہیں کرو گے۔

27.	Like what?	تمہیں کتنا چاہیے۔
28.	There won't be a city to love anymore.	یہ شہر نہیں بچے گا۔

The data has been analyzed in the table 3 according to syntactic problems in translated work; this study has found syntactical issues with the translation which originates with parallel structural issues, direction of passive voice, rhetorical figures, hyperbaton and repetition. The major issue that translation is a damaging act to an original idea is to find the exact equivalence of structure or vocabulary. Urdu has a syntactic structure in which subject comes in the start and after that object and then, in the last, it is a verb but in English, scenario is opposite, because after subject, there is a verb and on the last, in a structure, it is an object. This is why, while doing translation, it creates a problem.

In the table 3 all the sentences are syntactically damaged which have been translated by the translator from English to Urdu. For example, 'Wells, yahanandarkey aye tum?' has been translated from 'Wells, who the hell let you in here?' If the translator translates the sentence according to the meaning of original one, then it would be like 'Wells, tumheinanderkis ne anediya', the whole meaning of a sentence has been changed just like another one: 'Bohatsicheezynhainjo tum log nahijanty' has been translated from 'You don't know what you don't know', again the meaning has been lost because of translator, the English version would be like 'tum najantejo tum najante'. In this paragraph, it is mentioned above that rhetorical figures also create a difference because metaphors, simile, synecdoche, metonymy and oxymoron of a language cannot be translated into another language. Another example: 'lakinkisi ne isephr se bnadiya' has been translated from 'it had to have been rebuilt' now see, because in Urdu there is no exact syntactic equivalence, this is why sentence cannot be properly translated.

Semantic problem in translation:

Table: 4

Sr. no	English dialogue	Urdu translation
1.	I got you.	کھیل ختم ہوا۔
2.	Ever the hero?	بیرو بننے کا شوق ہے۔
3.	If I'm gonna be completely honest with myself.	اگر تم چاہتی ہو کہ تمہیں سچ بتا دوں۔
4.	Please let me prove it.	تم کیوں نہیں سمجھ رہے؟
5.	Please let me prove it.	یہاں سے دفع ہو جاؤ۔
6.	Who doesn't like a thank you?	شکریہ بول دو گے تو اچھا لگے گا۔
7.	I know you, don't I?	میں نے تمہیں کہیں دیکھا ہے۔
8.	We can't all be doctors.	ہاں میں تم سے بہتر ہوں۔
9.	We can get them to the airport and on the plane without them getting fresh.	سس سے ہم انہیں پلین میں لے جا کے بٹھا سکتے ہیں اور وہ ہم پر حملہ نہیں کر سکیں گے۔
10.	Captin Cold's evil sister.	کیپٹن کولڈ کی دھوکے باز بہن۔

11.	A girl can hope.	امید کر سکتی ہوں۔
12.	Bye-bye Snart.	تم پر اب کوئی الزام نہیں سنارٹ۔
13.	All brawn, no brains.	بس جوش ہے، دماغ نہیں۔
14.	If it's the only way.	اگر تم یہی چاہتے ہو۔
15.	You really think we'd do that for you?	آخر ہم یہ کیوں کریں گے؟
16.	The brass on this dude	تمہارا دماغ خراب ہے۔
17.	Then lucky for you, I figured out what it is you can get me.	اپنی اتنی تعریف سننے کے بعد مجھ سے رہا نہیں گیا۔
18.	If Cisco's transportation does not hold.	اگر سسکو کا پلین کام نہیں کرتا تو۔
19.	Why would you do something so stupid?	وہ بھروسے کے لیے نہیں ہے۔
20.	I asked him for help.	وہ ہماری مدد کر سکتا ہے۔
21.	What could he've shown you that would make you change your mind?	اس نے تمہیں ایسا کیا دکھا دیا جس سے تم ہمارے بارے میں بھول گئے؟
22.	But now you are not?	اب نہیں کرو گے۔
23.	I saw this when we found you.	مجھے یہ تب ملی جب مجھے تم ملے۔
24.	Eddie I miss you.	ایڈی تم میرے ساتھ ہو۔
25.	I thought that was us.	ایسا کیوں بول رہے ہو؟
26.	I just needed something constant in my life.	ہاں مجھے چاہیے تھا جو مجھے درد نہ دے۔
27.	You were kidnapped for two weeks, and your first thought is to go back to work?	تم دو ہفتوں سے غائب تھے اور لوٹتے ہی کام پر پہنچ گئے
28.	Snart, there has to be something you want that I can get.	سنارٹ، کوئی ایسی قیمت بتاؤ جسے میں واقعی میں چکا سکوں۔
29.	Like what?	تمہیں کتنا چاہیے۔
30.	If I'm gonna help you out, I'll need something in return.	ویسے یہ کام بہت بڑا ہے تو دام بھی بڑا ہونا چاہیے۔
31.	It's a compelling argument.	تمہاری بات میں دم ہے۔
32.	There won't be a city to love anymore.	یہ شہر نہیں بچے گا۔
33.	These people get loose.	یہ لوگ آزاد ہو گئے۔
34.	You said you love it here.	تم نے کہا تھا کہ تمہیں یہ شہر پسند ہے۔
35.	No, I am good.	مجھے یہ سب نہیں چاہیے۔

The data has been analyzed in the table 4 according to the semantic problems in translated work as this study has also found semantic issues with the translation. Linguistic competence does matter but when damage comes to semantic level, it can be more worse,

because pragmatic issue can be solved just by learning the contextual meaning, though it is not as easy as it seems, but issue with semantics, is to find the exact equivalence, according to Raven Garcia, the worst thing for him was the word “insight”, why it was so because in his professional life he has translated around 203 books from English to Spanish but the worst thing was that there was no equivalence for the word ‘insight’. Now the problem arises that what is the possible solution for such issue, the answer is that, there is no proper solution. Translator may find the closest word but can he do justice to the original idea?, is it possible to maintain the exact essence of original work? The answer is, no, in fact not at all, if a translator is translating Iqbal’s poetry, how can he find the proper equivalence for “khudi” word, the translator cannot do that, this is why, he will do trans creation instead of translation. According to George W Bush, the biggest problem with the French people is that they do not have a word for “entrepreneur” so semantic issue is a very big issue for a translator as well as for the translation.

In the above mentioned table, there are many issues in which it can be seen that the translator did not find the exact equivalence, so tried to translation but the meaning has been lost, and the original idea has been damaged by the translator. In the very first sentence of the table, the dialogue is mentioned, taken from the season ‘Flash’, in that, the original dialogue is “I got you” but it has been translated by the translator “khailkhtamhua”. Now the word got has no proper equivalence in Urdu for the particular scenario, in Urdu language ‘got’ means “hasilkarna” but in English, it has different meanings, for example, if someone translate English word ‘got’ in Urdu then he/she will translate in a way “pakarlia”, “hasilkarlia” but for that, English has different words like ‘catch’ and ‘achieve’. This is the difference when a language does not possess the exact equivalence or translator is not skilled enough to translate by keeping or maintaining the original idea. Another example is that, there is another dialogue “all brawn, no brain”, now here, it has been translated “josh he per demagnai” instead of using ‘josh’, ‘taqat’ word should be used for ‘brawn’ word, because of this ‘josh’ word idea is damaged. “Brass on this dude” has been translated “tumharademaghkharabhai”. There is no such meaning of ‘brass’ in Urdu language, the exact meaning of ‘brass’ is ‘petal’ in Urdu but again damage is done by a translator and the original idea has been lost. As it was mentioned earlier that semantic equivalence is very important and this study found many semantic problems in the translation of selected data.

Pragmatic problem in translation:

Table: 5

Sr. no	English dialogue	Urdu translation
1.	What’s going on with you?	تم مجھ سے کیا چاہتے ہو؟
2.	But he’s set to fly into the fire right along with you.	لیکن آپ نے بیرو بنانے کے خواب میں تو اسے آگ میں جھونک دیا۔
3.	The good you do will far out weight the bad.	تمہاری اچھائی اس برائی سے بڑھ کر ہے۔
4.	Let’s get to the good stuff.	اب سیدھے مدے کی بات کرتے ہیں۔
5.	That’s me on my way to it.	اور یہ میں ہوں، اسے بچھانے جا رہا ہوں۔
6.	We are still at least two minutes out.	ہم دو منٹ میں پہنچ جائیں گے۔
7.	Did I miss it?	میں پہنچ گیا۔

8.	My bad.	معاف کرنا۔
9.	You there yet?	تم پہنچ گئے۔
10.	Struck by lightning, in a coma for nine months.	جس بے بجلی گر گئی اور وہ کوما میں چلا گیا۔
11.	Cisco, are you still there?	سسکو، تم مجھے سن رہے ہو؟
12.	Everybody's out.	سب لوگ بیچ گئے ہیں۔
13.	What else you got for me?	کوئی اور کام ہو تو بتانا۔
14.	Well, I'm the eyes and ears, and he is the feet.	میں یہاں کا دماغ ہوں اور یہ یہاں کی طاقت ہے۔
15.	This isn't funny.	اچھا مزاح تھا۔
16.	You can't be running around the city like some supersonic fireman.	تم کسی ہیرو کی طرح یہاں سے وہاں نہیں بھاگ سکتے۔
17.	Will you please say something?	آپ بھی انہی کی سائیڈ لیں گیں نا۔
18.	Not to sound like a broken record, Mr. Allen.	میری بات آپ کو کتابی لگ سکتی ہے مسٹر ایلن۔
19.	Don't expect me to patch you up every time you break something.	اگلی بار جب اپنی ہڈیاں تڑواؤ تو میرے پاس نہ آنا۔
20.	Never felt better.	میں تو بالکل ٹھیک ہوں۔
21.	Yellow tape stretched out everywhere.	چاروں طرف پولیس پھیلی ہوئی ہے۔
22.	You can't tell me what to do.	میں آپ کی ہر بات کیوں مانوں؟
23.	I hate you.	آپ بہت برے ہو۔
24.	I've had a crazy few weeks.	میں کچھ ہفتوں سے بہت مصروف ہوں۔
25.	I was wondering if I could get a quote from you.	مجھے ابک سوال کا جواب دے سکتے ہیں؟
26.	Your cells are in a constant state of flux.	تم بار بار کمزور ہو رہے ہو۔
27.	I can explain.	میری بات سنو۔
28.	You don't know what you don't know.	بہت سی چیزیں ہیں جو تم لوگ نہیں جانتے۔
29.	Barry, you need to isolate the prime.	بیری، تمہیں اصلی بلیک کو دھونڈنا ہے۔
30.	You still hurt, you still love, you still wish, and hope and fear things.	ہم سب غلطیاں کرتے ہیں، ہم سب لوگوں سے پیار کرتے ہیں، اور ہم سب چیزوں کو کھونے سے ڈرتے ہیں۔
31.	What the hell?	یہ کیا ہے؟
32.	He must be kept safe.	میرے لیے اس کا جینا ضروری ہے۔
33.	I want you to take a moment and think about all the things that define your life.	میں چاہتا ہوں تم سب بھول کر صرف ان چیزوں کے بارے میں سوچو جو ضروری ہیں۔
34.	All of that vanished.	تم سے سب کچھ چھین لیا جائے۔

35.	Would you simply accept your new life and continue on	کیا تم اپنی نئی زندگی کو جینے لگو گے۔
36.	I am not mad at you.	میں تم سے ناراض ہوں۔
37.	I kept asking myself.	مجھے سمجھ نہیں آیا۔
38.	What'd you bring that orange soda for?	تم جوس لے کر کیوں آئے ہو۔
39.	Thanks Iris, I'm glad you showed up.	شکریہ آیرس وقت پر آنے کے لیے۔
40.	So, did you come here for caffeine?	تو تم یہاں کافی پینے آئے ہو۔
41.	They're toast.	سب مارے جائیں گے۔
42.	Thanks for stopping by.	آنے کے لیے شکریہ۔
43.	Is that what they're calling them?	بہت عجیب نام ہے۔
44.	It was not him.	اس سے بات نہیں ہو پائی۔
45.	It's one thing if my employer gets iced. It's another if it happens in his bedroom.	سٹیگ کو گھر میں مارا تو میری سالوں کی محنت مٹی میں مل جائے گی۔
46.	We can never learn to fly without crashing a few times.	بنا گرے اور چوٹ کھائے ہم دوڑنا نہیں سیکھتے۔
47.	No physical contact.	تمہیں ان سے دور رہنا ہو گا۔
48.	We consider him armed and dangerous.	اسے پکڑنے کے لیے کوشش کی جا رہی ہے۔
49.	I thought that was us.	ایسا کیوں بول رہے ہو؟
50.	It's a compelling argument.	تمہاری بات میں دم ہے۔

The data has been analyzed according to pragmatic issues encountered by translated work in the table 5. This study has found many pragmatic issues with the translation, linguistic competence can be developed only by developing the sense of context, this is why it is suggested that, if a native speaker of English language is translating a piece of text of some other language, for example: Urdu language, then that speaker cannot be able to translate the text according to its context. Language in use is different than language itself, because when it comes to the use of a language then many things go differently, for example: in Urdu language the sense of relationships is different as compare to English language. Urdu gives importance to the relationships of Urdu speakers because in Urdu every relation possesses its unique word.

A proper translation of every language from pragmatic point of view requires deep and detailed understanding of the culture of source text as well as translator should be the native of both languages in order to create good piece of translation. In the above table, all the sentences are suffering from bad translation because of unavailability of pragmatic equivalence. For example: 'Tum mujhsykyachuparahy ho?' has been translated from 'What's going on with you?' Now the issue is with the context of the language, in Urdu, when someone says 'sab khairhai' always mean that he is asking that is everything all right? but this can be understood only by a native speaker. In the above mentioned sentence 'what's going on with you' has different connotations like, one can translate it that

'kiachalraha he' and second translation can be 'all ok?' or 'is everything all right', but it is only translated by a native speaker. Another example in this regard from the table is 'Abseedhymudaykibaatkartyhain' has been translated from 'Let's get to the good stuff'. The most appropriate example from table 5 is 'What the hell?' that has been translated 'ye kia he?' because there is no equivalence in Urdu language for the word 'hell' but translator has translated it in any way that damaged the original idea because the sentence 'what the hell' has multiple connotation in English environment and it has nothing to do with anything like above translated version, 'ye kia he' because it is used either in extreme cases or in cheerful mood. While doing translation pragmatic use or equivalence is needed.

Conclusion:

This research concludes that translation is a damaging act to an original, but the question is: why translation is needed? Answer can be that it is important to have a translated piece of literature from other cultures instead of bringing the same narratives. Now a days, if any culture borrows the original manuscripts of other cultures then, there would be the amalgamation of that culture, because with language, there is a culture, so it is important to maintain the prestige of one culture and prevent the phenomenon of hybridization of culture, but in order to maintain the exact essence and meaning of original text, it is important to categorize the liberty of translator, either translator should be given full liberty or it should be partial liberty that occasionally can be free to write whatever he wants. Secondly, there should be a check that whatever is being translated, should be done with impartial approach even if some atheists are translating any pious or holy book, then it should not be partial and if it is not possible, then one should not be permitted to translate such pious books of any religion. The third and most important point is the skill of translator; matter of concern is not that whether translator is doing transcreation, transliteration, metaphrase or paraphrase but the concern is that the translator should be skilled enough that whatever he does, it should be justified. He should be aware of all the linguistic features of source language and the target language and his own memory, creativity and vocabulary should be at excellent level, Translation can be possible only considering all those stages in which the first one was the degree of liberty, then unbiased approach, check and balance, linguistic competence, creativity as well as strong memory, but the issue is that, those stages cannot be fulfilled accordingly, this is why it can be said translation is an impossibly possible task and a damaging act to an original idea.

References:

- Al-Masri, H. (2009). Translation and cultural equivalence: A study of translation losses in Arabic literary texts. *Journal of Language and Translation*, 10 (1). 7-44
- Al-Qinai, J. (1999). Explication vs. Implication in English-Arabic Translation. *Theoretical Linguistics* 25 (2/3), 235-255.
- Armstrong, N. (2005). *Translation, Linguistics, Culture: A French-English Handbook*. Clevedon: Multilingual Matters.
- Baumgarten, N. (2005). *The Secret Agent: Film Dubbing and the Influence of the English Language on German Communicative Preferences. Towards a Model for the Analysis of Language Use in Visual Media*. PhD dissertation, Hamburg.
- Ginter, A. (2002). Cultural issues in translation. *Studies about languages*, 3, 1-32.
- Irfan, F., Shahzadi, M., Talib, N., & Awan, T. H. (2020). A COMPARATIVE CORPUS BASED ANALYSIS OF DISCOURSE MARKERS FOR GENDER

DESCRIPTION IN THE ALCHEMIST AND PRIDE AND PREJUDICE, PalArch's Journal of Archaeology of Egypt/Egyptology, 17(11), 358-376

Irfan, F., Naqvi, S. A., Awan, T. H., & Abbasi, A. W. A. (2021). IMPACT OF L2 PERFORMER'S ACCENT ON FOREIGN LANGUAGE LEARNERS LISTENING COMPREHENSION, PalArch's Journal of Archaeology of Egypt/Egyptology, 18(3), 171-186

Nida, E. (1969). The theory and practice of translation. Leiden: United Bible Societies.

Nida, E. (2001). Contexts in translation. Amsterdam: J. Benjamins Publishing Company.

Saedi, L. (1996). Translation Principles vs. Translator Strategies. META 4(3): 389-392.