

The Necessity of Translating English Literature into Urdu

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Abstract: The most compelling requirement today to be translated in English is for every literary tradition to develop its reputation globally. Currently, only certain literary styles have been recognized all over the world, which can either be written explicitly in English such as American, Canadian, British, etc. The asymmetrical power relationship between Urdu and English has always relied on the translation patterns between the two languages. This results in an extremely higher number of works translated from English into Urdu than those translated from Urdu to English. This lopsidedness does not seem to suggest an initial concept. Today, if Urdu literature is lost anonymously in the international academy and publishing industry, this is because it was not announced to the world as such. Although there are thousands of translators from English to Urdu, very few professional Urdu translators have been available. This paper takes some of the vocabulary, literature, history and sociopolitics of Urdu literary works into account and calls for greater visibility in translations which are not only completed linguistically, but also culturally viable.

Introduction: Tejaswini Niranjana, one the leading scholars of contemporary translation, said, 'The practice of translation, is and takes shape in the asymmetrical relations of power which operate under colonialism.' (1992, p. 2). In addressing Urdu literary tradition and his English translations, the insights of Niranjana should always be taken into consideration, as the issue of the Urdu-and English-based translation is closely related to the ideas of asymmetric relationships of power and other larger building blocks. In India, the practice of translation cannot be deeply rooted. There are also quite a few respectable names, but most of them are just translators from English to Urdu and not from Urdu to English. It has considerably decreased the language traffic in Urdu and from Urdu, i.e. the total number of works translated from English into Urdu is much higher than the number of works translated from Urdu into English. This paper calls for a quantitative and qualitative solution to this disparity. When a literary tradition is not translated into English in our country, it will still be possible to incorporate it on an international level. The book *Second Turn (Modern Indigenous Novels in Translation)*-Macmillan's India's latest series, first published in 1996, shows how translation into the English language could invest in a literary tradition with greater global visibility. This is a translated work, which has been proved in more than one respect not only from a literary point of view but also from an economic, social and political point of view, to be a modern gateway to India (Sherry, 2001, p. 247). This work is a series of translations into English of the well-known Indians before 1947. Critics and publishers have lauded the work as a "patriotic duty" (Sherry, 2001, p. 248). The activities of the same patriotic duty can be traced, even beyond the Indian Subcontinent. The same patriotic obligation that was labeled "ambassadorial considerations" when French-Québec literature was translated into English in Canada (Bednarski&Ferron 1991, p. 34). This was the English translation of the literary works of French Québec that gave this practice much more exposure and much more reading than before (Ben-Zion 1991).



This is the role of translation in internationalizing these writers and lending their respective literary traditions reputation and prestige. On the other hand, the Urdu literary tradition is unhappy in the sense that many of its authors and poets still do not have to be translated into English, so it does not properly extend this literary tradition outside India. So much that there are a range of successful and competitive translators like the stalware of Mir Taqi Mir, the MirzaAsadUllah Khan Ghalib and Muhammad Iqbal as well as the Faize Ahmad Faiz. At the other hand, authors (inclusive of second-class authors) of literary traditions such as French, German and Spanish may boast substantial translations in English of their works.

The role of literature in creating cultural representation should not be ignored (Tisha, 2011, p. 310), once mentioned GayatriChakravortySpivack. Spivak is right that literature is one of the most effective ways of fostering cultural representation in the contemporary world and that cultural representation is substantially lacking in Urdu literary tradition because of a lack of translation.

Difficulties and Challenges: Urdu-English translation is rooted in the colonial past to evaluate the problems and challenges which characterize the activity. Throughout the colonial era, English translators formally took home-country approaches when translating from Urdu, Hindi and Persian languages. Thanks to this domesticating tradition, Urdu texts and other languages have been cut out, condensed, simplified, enhanced and refined, with comprehensive anthropological and sociological footnotes written.

Thus, by means of specific textual practices, the subordinate role of the individual text and the culture which led first to its production was established. Edward Lane, the Arabs, told his readers that they were much more gullible than educated European readers and that they did not differentiate the logical from the fictional. Likewise, the Persians may be accused of creative failure and suggested that their poetry was not literature until it was translated into French [Bassnett& Trivedi, 1999, p. 6].

Today, the heirs of the Urdu literature must not lose sight of these methods of translation that were approved in the colonial period. But this is one part of a highly complex problem. The literary tradition of the Urdu country poses a special challenge in its English translation due to its richness of substance, theme variety, creative artistic studies, complicated treatment of subjects, highly hyperbolic temperament and figurative lustiness. For instance, SirajAurangabadi has very vibrant descriptions, a highly elliptical language, a delicious humor, alluring paradoxes and cinematic imaging energies. Ghalib demonstrates a highly individualistic interpretation of Baudelaire's generation. A philosophical approach, a strongly fused interpretation and the incomprehensibility Hopkin is seen in Noon Meem Rashid. Noon Meem All this requires a translator's incredibly broad abilities and experience.

Likewise one finds irony, conceit, hyperbole all stretched together, in poets such as Faiz, MiranJee, and Amjad Islam Amjad. Jaun Elias poetry is characterized by a picture of abstractions coupled with a heavy symbolism. The proverbial threshold for translators is now far higher. It's a bold move, but it has its own advantages and drawbacks which must be carefully weighed before implementing this approach on a more comprehensive scale. The undisguised advantage of this strategy's translation / transposition is that it will have an initial ring linguistically. The syntax of the above-mentioned translations was drawn up with outstanding skill and art. The benefit of this approach is that it offers the reader many parallel verse readings, providing different viewpoints on how to interpret the source text. But its free and losing

character, together with a propensity to view the source wording as pure raw material, is the principal defect of this kind of translation. In short, this approach appears to domesticate the source text far more often than not as it is based on indirect translation.

Conclusion: The literary Urdu tradition must be translated into English and the translators have to address many qualitative and quantitative challenges. Without the translation into English of increasingly literary works, the Urdu literary tradition has a slim chance of introducing / representing itself worldwide. This has far-not only literary but economic, sociological and political as well. Nevertheless, Indian translators should take great care not to obtain the literary distinction and cultural recognition of Urdu works, when reacting to this challenging task of making their literary heritage accessible to foreign readers. Translation is an important part of the process of domesticating source texts, i.e., assimilating source texts into the flat denatured ordinary language of the target text community (Baker, 2009). This apprehension is all the greater if the colonial past is taken into account and the long asymmetrical relationship of power between Urdu and English is taken into account. In short, the (neo) colonial interests should not be collaborated on the interpretations of Urdu plays. Sadly, most translations from Urdu to English currently suffer from the domestication issue as already mentioned. The asymmetric power relations have often worked on many levels with respect to the Urdu-English translations (Bassnett and Trivedi 1999). It is time to rid itself of these colonial features and set out on a trip to all corners of the world that takes one of the richest literary traditions.

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