Translations of Punjabi Poetry into English: An Analysis of Loss of Cultural Meaning in English Translation of Heer Waris Shah

UM-E-LAILA
M. Phil Scholar (English)
Umelaila28@gmail.com

Dr. Anser Mahmood
Associate Professor/HOD (English)
anser.mahmood@ell.uol.edu.pk

Fatima Anser (BS student)
Fanser382@gmail.com

Wajid Riaz
Assistant Professor (English)
wijisami@gmail.com

The University of Lahore, Sargodha Campus
Kinnard College, Lahore

Abstract

The present study aims at analysing the loss of cultural meaning and investigating strategies used by the translator in translating culturally bound words and expressions in the English translation of Heer Waris Shah by Sant Singh Sekhon. While translating cultural specific words and idiomatic expressions, the translators encounter many challenges that include a lack of equivalence between the SL and TL cultures. To overcome these difficulties, they use different strategies, including translation by paraphrasing, using a generic word, and using less expressive words. For this purpose, strategies proposed by Mona Baker (1992) and the typology of equivalence at world level were employed as a theoretical framework. The study is qualitative and analytical in design. The findings of study show that cultural loss is inevitable when a text is translated from one language to another. The findings also reflect that different kinds of non-equivalence require different strategies; it is the context and nature of translation that favour some strategies over others; otherwise, culturally bound concepts or expressions may lose their contextual significance and beauty of expression.

Key words: Translation, Culturally Bound Words, Loss of Cultural Meaning, Non-Equivalence, Strategy

Introduction

Translations play a significant role in transferring culture from the speakers of one language to another. It introduces the speakers of a language to the literature, literary traditions, and literary classics of other languages. In doing so, it also brings out the cultural and historical

developments of the nations. The process of translation is less linguistic and more, or even entirely, cultural. Translation studies have recently introduced the concept of cultural translation, which focuses on how a culture evolves over time. This new field is crucial for human existence, enabling multilingual individuals to become more accustomed to other cultures and fostering peace, harmony, and fraternity among diverse cultural backgrounds (Adhikary, 2019). Thus, translation helped reduce the cultural barriers between the nations. However, the process of translation faces great challenges in the interpretation of cultural connotations. The translation of cultural words sustains a loss of meaning.

The present study attempts to interpret the nuances in meaning of cultural expressions, words, and metaphors between the source text and the target text. These variations are due to the differences between two languages that manifest different cultures. Such variations cause loss of cultural meaning. Thus, the study aims to analyse how cultural words got different connotations in translations, and thus lost their background significance, and to sort out the reasons behind such loses in terms of the strategies proposed by Mona Baker (1992).

Culture plays a vital role in causing these issues of meaning loss because there is no equivalence between two cultures. According to Crystal (1987), exact equivalency is obviously unachievable because no translator could produce a translation that was a perfect parallel to the source text because there is always some information lost (p. 346). Native speakers can comprehend cultural terms easily but struggle to explain them or translate them accurately due to the absence of the cultural specific terms (CST) in the target language. Interpretation of a culture is one goal, but explaining certain cultural words to outsiders is another (AlAqad & Al-Saggaf, 2021). Metaphor is the most challenging category to translate due to its use of rhetorical figures and deep meaning, making it more complex to convey in the target language. Thus, due to the lack of equivalence, the translators find it challenging to translate cultural specific items (CSIs). To tackle the problem, varied strategies are used that result in changed cultural connotations; therefore, these cultural specific words, idiomatic expressions, and metaphors lose their contextual significance. Reiss (1989) asserts that an incompatibility between the translation procedures and the text type can cause the SL message's meaning to be lost.

Objectives of the Study

i)   To analyse the loss of cultural meaning in the English translation of Heer Waris Shah.

ii)   To find out the strategies used to translate cultural bound words in the English translation of Heer Waris Shah by Sant Singh Sekhon.

Research Questions

i)   What are the losses in cultural meaning in the English translation of Heer Waris Shah?

ii)   What are the strategies used to translate cultural bound words in the English translation of Heer Waris Shah by Sant Singh Sekhon?

Statement of the Problem

This study examines cultural untranslatability in translation, focusing gaps caused by cultural differences, linguistic, extra-linguistic, and literary variability. It analyses the strategies used by the translator to translate the cultural terms and concepts in the English translation of Punjabi folktale Heer Waris Shah by Sant Singh Sekhon.

Delimitations of the Study

The study is delimited to the loss of cultural meaning due to the use of various strategies by the translator to translate cultural bound words and expressions.

Significance of the Study

Punjabi literature is in a perilous position due to the low number of readers. Punjabi literature particularly Punjabi mystic poetry may also be misinterpreted because English translations of Punjabi poetry distort the original cultural connotations. The present study is significant in its attempt to revive the original portrayal of Punjabi poetry and culture in translations generally and in English translations in particular.

LITERATURE REVIEW

Translation and Culture

The act of translating involves both language and culture. Since language is context-dependent, it is crucial to carefully consider and examine contextual elements, such as culture, in order to comprehend the meaning of a document (Adhikary, 2019). There is always some degree of difference between two languages and cultures. These cultural and linguistic differences cause differences in meaning between the source text and the target text. So, the translator's primary focus should be on filling in the gaps to ensure that the translation is as accurate and relevant as the original (Adhikary, 2019).

Translation Gaps

A gap in translation between source language (SL) and target language (TL) items is a

common and natural issue, as no two languages and cultures are the same. This results in a loss of meaning, as the gap is not easily filled and can be found in both TL and SL (Adhikary, 2019). The biggest threats to faithful translation are these cultural gaps. House (1994) discussed three types of gaps in translation:

Linguistic Gap

Linguistic gap is the void left by the continued absence of a common terminology. The world's various languages are distinct from one another. This gap can be seen at several linguistic levels, such as:

- **Graphological Level**

Two languages have distinct graphics, with some graphemes being present in one language and others being absent in another.

- **Phonological Level**

Different languages have unique phonemes, which can lead to translation issues if exact phonological correspondence is impossible.

- **Lexical/word Level**

Lexical words can pose significant challenges in translation, as the same items in the source language may not be present in the target language.

- **Structure Level**

There is a gap because the grammatical rules and linguistic structures differ between the languages.
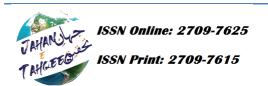
- **Functional Level**

If the translator is unaware of the ambiguous meaning present in the text, it is difficult to achieve functional meaning equivalence.

Cultural Gap

Language cannot exist without culture. Translation is more a cultural process than linguistic. Translational gaps result from it. Cultural gaps may result from the belief and concept existing in one culture but not in another.

Extra-linguistic Gap

Extra-linguistic gaps arise when there's a discrepancy between a source language text and a target language text, affecting the formation of a text, as seen in the example of a Hindu widow wearing white dress.

Baker's Typology of Equivalence

Mona Baker (1992) discussed the common problems of non-equivalence at a word level and strategies used by the translators to translate cultural specific words and expressions when there is no identical meaning as the source language word.

Non-Equivalence at Word Level and Some Common Strategies for Dealing with It

Non-equivalence at the word level refers to a situation where the target language doesn't have a direct equivalent for a word in the source text, requiring different strategies depending on the nature and context of translation.

Common Problems of Non-Equivalence

The following are some common types of non-equivalence at word level,

i.   Culture specific concept

The term "culture-specific concepts" refers to SL words that convey concepts that do not exist in TL, such as religion, social conventions, or cuisine varieties, which vary from one religion to another.

ii.   The SL concept is not lexicalised in the TL

The TL culture may use some SL words, although they are not lexicalized. The word "savoury," used by Baker as an example, has no equivalent in many languages, yet it is simple to describe the idea.

iii. The SL word is semantically complex

The most common translation issue arises when a single morpheme in a SL word can express a complex set of definitions.

iv. The SL and TL make different distinctions in meaning

In terms of relevance, the TL and SL occasionally make fewer or more distinctions.

v. The TL lacks a superordinate

This indicates that the semantic field of the TL contains specific terms (hyponyms) but no generic words (superordinate).

vi. The TL lacks a specific terms (hyponym)

The issue of translating general words without specific hyponyms is a common issue in languages.

vii. Differences in physical or interpersonal perspective

According to Baker, a language may value physical perspective differently than another.

viii. Differences in expressive meaning

A TL word may share a similar propositional definition as a SL word, but may have a different significant meaning.

ix. Differences in form

English suffixes and prefixes delivering propositional and other types of definitions often lack direct equivalents in other languages, as they do not have equivalents in the target language.

x. Differences in frequency and purpose of using specific forms

The use or purpose of a method may differ when it has an equivalent in the TL.

xi. The use of loan words in the ST

The meaning cannot be anticipated when a term or expression is borrowed into another language.

In dealing with any kind of non-equivalence, assessing the significance of non-equivalence and implications in a given context is crucial, as not every instance is significant and reproducing every aspect of meaning is not possible (Benard, 2019).

Strategies to Translate Cultural Bound Words

Baker's (1992) proposed strategies used by professional translators for dealing with problems of non-equivalence at word level include:

i.   **Translation by a more general word or least specific word**

Baker (1992) suggests that general word translation is a common strategy for addressing non-equivalence at the word level, replacing specific words with more general one.

ii. **Translation by a neutral or less expressive word**

Pham (2010) suggests that neutral translation is beneficial when dealing with expressive words, as incorrect rendering can lead to misunderstandings in the target language (Pham, 2010; cited in Benard, 2019).

iii. **Translation by Cultural substitution**

Translation by cultural substitution involves replacing a culture-specific item in source text with a target language item describing a similar concept in target culture, providing a familiar concept (Benard, 2019). Pham (2010) suggests that while this strategy may not be suitable for texts with significant historical context, translators should make necessary adjustments to ensure cultural appropriateness.

iv. **Translation using a loan word or loan word plus explanation**

The strategy of following a loan word with an explanation is useful when it's repeated multiple times in a text, allowing the reader to understand it without further explanations.

v.   **Translation by paraphrase using a related word**

This strategy is employed when the source text's concept is lexicalized in the target language but in a different form, and when the frequency of a certain form is significantly higher.

vi. **Translation by paraphrase using unrelated words**

Paraphrase strategy can be used in contexts where the source item's concept is not lexicalized in the target language, particularly if the item in question is semantically complex.

vii.   Translation by omission

In some contexts, translators can omit translating a word or expression if its meaning is not crucial enough to justify lengthy explanations, but this may cause cultural loss.

viii.   Translation by illustration

This option is beneficial when a non-existent word in the target language refers to a physical entity which can be illustrated, with space constraints and a concise text.

Baker (1992) suggests that translators' lack of understanding of non-equivalence between languages can hinder their ability to address TL non-equivalence. The effectiveness of translation strategies depends on the target text's function in the context. The translation that is acceptable to the TL audience as well as functionally applicable may be the wisest choice (Benard, 2019).

Works Already Done

AlAqad et al. (2021) proposed a research on issues in Translating Cultural Terms between English and Malay. The findings highlighted that the challenges arise from factors like sound, lexis, grammar, and style, resulting in a wide gap between the two languages. The research used Mona Baker's equivalence typology to provide practical solutions to address these challenges.

Fitri et al. (2019) in their research work analysed the types of idioms in the Crazy Rich Asians novel and the strategies used to translate them using Baker's translation strategy. The findings of the study showed five types of strategies were employed: using similar meaning and form, and vice versa, translation by paraphrase, omission, and literal translation.

Adhikary (2019) in his research paper investigated a cultural meaning loss in translation of a novel. It explores causes and ways to compensate for this loss. 22 cases were found, with major causes including cultural gap, deletion, and negligence, overgeneralization, incomplete linguistic knowledge, and transliteration.

METHODOLOGY

The study is qualitative and analytical in design. Comparative analysis was used to interpret the data. To analyse the collected data, Baker's theory of equivalence typology at word level and translation strategy (1992) was employed as a theoretical framework.

Data Sources

The data sources for this research work included a Punjabi folk-tale Heer Waris Shah as source text (Sheikh Akram, 2010) and the English translation by Sant Singh Sekhon (Sekhon, 1978).

Population and Sampling

The population of the study consisted of first ten parts of the target text. Out of which thirty-four instances were taken as a sampling using Purposive sampling technique.

Data Collection

The data for this study was collected through a comparative analysis of texts, the source text and the target text, using observation as a data collection tool.

DATA ANALYSIS AND DISCUSSION

Translation by Omission

Omission of untranslatable cultural specific expressions and terms:

Many of the culturally specific items and expressions used in Punjabi do not have a direct equivalence in English language. For instance:

'واسطہ ای، میاں، جی، رب دے واسطے تے، سجنا وو'

These are instances of recurring terms that are used repetitively at the end of stanzas, imparting verse with a unique musical pattern that is not reproduced in translation.

Stanza 22 is an emblem of the lyrical quality of these expressions:

'ب ہُہل گئے ہاں وڑے ہاں آن وہڑے سانوں بخش لَے ڈاریئے واسط ای'

The translator has omitted all such expressions and terms while translating from Punjabi to English language.

1) **SL:** 'مجھیں چرن نہ باہجھ رنجھیٹڑے دے'

TL: The herd were running frantic now, /and the other herdsmen all had failed.

The translator has modified the verse by excluding the main body; thus the verse loses its essence.

2) **SL:** 'ہیر پوچھ کے ماہیڑے اپنے توں'

TL: 'Consulting Ranjha'

The translated verse is so cold and unimpressive that it involves the loss of cultural expression 'ماہیڑے' and passionate sense of possession of Heer 'ماہیڑے اپنے توں' of which Waris Shah is master of depiction. Likewise, Shah addresses Heer variously, in different expressive styles:

'نڈھی، کُڑیئے، نڈھڑی، ہیرے، ہیر جنّی، جٹیٹڑی '

But all these terms are omitted and substituted with 'Hir' only, which causes loss of meaning of these culturally specific expressions.

SL : 3) جے توں سوہنی ہوئیکے پوں سوکن اسی اک تھیں اک چڑھندیاں ہاں

TL: If you think yourself more fair than we, /You do not know what beauties we are. The translator has tried here to convey the sense but has lost an essential element in the translation. The source verse says if you try to be our co-wife by being beautiful, you don't know what beauties we are. The omission of the cultural term 'سوکن' that refers to being Dhido's women has changed the intended meaning.

SL : 4) **ساڈا** کم ہے نال ویرائیاں دے

TL: 'O dear, you have made a blunder,' says Heer,/ This limping fakir is such a cad.

In stanza 85, the first verse, the translator has omitted the cultural term 'ویرائیاں' in the second part and provides an explanation for the rest to convey the meaning in the translated text.

SL : 5) مکھن نذر رنجھیٹے دے اساں کیتا   اُسنجی ماؤں کیوں چھاہ نوں رولدی ہے

TL: She is churning only butter-milk, /To Ranjha I have given the cream

Again, here, the exquisite expression 'رنجھیٹے' (Ranjheety) which has no cultural equivalent in the target language is replaced with a more neutral word (i.e., Ranjha').

SL : 6) -- ساڈا الل موڑو سانوں خیر گھتو

TL: Please send him back, do us a favour,

The verse is rich in emotive cultural expressions, loaded with feelings that have lost their essence and emotive quality in translation. 'Please send him back' do not match the lyrical quality of the subtle expression 'ساڈا الل موڑو'. Specific cultural terms like 'laal' and 'khair' are omitted.

SL : 7) نال نڈھیاں گ ہن چڑکھڑے نوں تساں بیٹھا وچ بھنڈار ہیرے

TL: Yes, with your spinster friends you'll sit/ on the spinning-wheel in pride of youth.

There is a beautiful repetition of 'بیرے at the end of each verse of the stanza. Here, again, the translator's omission of the cultural terms 'بیرے , and 'bhandaar' lost the peculiar expression of the verse and resulted in a loss of cultural meaning.

Translation by a More General or Least Specific Word

ایتھے غیر شرع نابیں واڑئیے اوئے/اسیں جانیے شرع گواہیاں نوں **SL:** (8

TL: …to us who already know the law? / And the lawless have in it no place.

In stanzas 37 and 38, the culturally specific words 'شرع، and 'غیر شرع، have been rendered in translation with the least specific words law and lawlessness. The use of less specific words does not convey cultural connotations, which causes a loss of cultural meaning.

داڑھی شیخ دی عمل شیطان والے کیہا رانیو جاندیاں راہیاں نوں **SL** (9

TL: The devil is hid behind your beard/ of a Sheikh to ambush passers-by.

In the first verse of the same stanza, the word 'رانیو 'suggests deep meanings containing sexual connotations that have not been retained in the translation. It follows Baker's strategy translation by a general word.

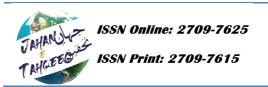آگے کڈھ قرآن تے بہیں منبر **SL:** (10

TL: You mount the dais…

In the second verse, the word 'منبر 'that suggests religious context is again rendered with the general word 'dais', which does not express religious connotations.

چور ماریدا ویکھیے چلو سادھو:**SL** (11

TL: Come, saints witness a thief's chastisement,

Translation by the least specific word is found in the above mentioned instance. The term chastisement suggests verbal punishment, while the original verse suggests physical punishment. It is a famous idiom 'aakhan' in Punjabi culture that cannot be altered.

Translation by Paraphrasing Using Unrelated Words

جیڑا فقہ اصول دا نہیں واقف اوہنوں چا سولی اتے چاڑھئیے اوئے **SL:** (12

TL: Hanged shall he be by the nearest tree/ who breaks the law in Fikah laid.

Similarly, the expression 'چا سولی اتے چاڑھینے اوئے' is paraphrased using the unrelated words 'hanged shall he be by the nearest tree'.

13) SL: دھروہی رب دی

TL: For fear of God..

The Punjabi idiomatic expression 'دھروہی رب دی' is used exclusively as an exclamation in day-to-day conversation, suggesting the protection of God (may God be protective). The word 'dharoo' refers to an unexpected mishap in Punjabi. It is also used in the sense of swearing. The English translation of the expression is not faithful; the translator may have applied the strategy of paraphrasing by unrelated words.

14) SL: اوپر بیٹھی   قاضی سدیا پڑھن نکاح نوں جی نڈھی ۔

TL: The priest is called to do the rites, /But Hir is stubborn …

In this verse, the specific term 'Nikah' contains religious connotations along with cultural connotations that the translation cannot convey. The translator has used a more general term to translate the specific one. There is another elusive but untranslatable cultural expression 'نڈھی' used in the verse. That is lost in the translation and replaced with a neutral word (i.e., Heer).
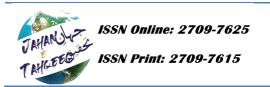
15) SL: پئی دھم کہا اج گانڑے دی---

TL: Great is the noise about these things..

The line also contains a cultural concept from Punjabi wedding culture for which there is no equivalent in English culture. The translator has done a literal translation in a general way.

16) SL: دھیاں ویچدے قول زبان ہارن محراب متھے اتے دھون ڈھلی

TL: They break their word, and sell their daughters,

And yet go stiff-necked and arch-eyed.

Now, the second part of this verse in the source text carries different meanings from that in the target text. The phrase 'محراب متھے' refers to a religious allusion: those who are regular prayer holders may develop a dark blemish on their foreheads. Of which the translation arch-eyed is not suitable. In the same vein, the phrase stiff-necked does not represent the meanings of 'دھون ڈھلی'. In the source verse, Shah means by 'dhon dheli' how down to earth they are. The translator is unable to convey the essence of the verse.

17) SL: وارث شاہ میاں دھی سوہنی نوں گل وچ چا پاوندے ہین ٹلی

TL: Ah, Waris, they will hang a stone around a good-looking daughter's neck.

The word 'talli' in the source verse has bell as its nearest equivalent in English culture. It's strange that the translator has used stone for bell. It may be classified as a use of paraphrasing by an unrelated word. A stone carries different meanings from that of a bell. The original verse with bell carries a metaphor, hanging a bell implies that they dishonour their daughters consciously. That the translation with the use of the word stone cannot convey. Thus, the verse has lost its essence in the process of translation.

Paraphrasing Using Related Words

SL: (18 نیواں کپڑا تارک ہو ص ؕلوة دا پٹے رکھے لباں والیاں مار پچھاڑئیے اوئے

ہووے تاں پاڑ سٹیے لباس ہون دراز توں ساڑئیے اوئے

TL: Long locks like yours, long whiskers, too, / had best be singed, I needs must say. / And also a *lungi* that falls below/ the ankle must be torn away.

In the third verse, stanza 38, the first part 'تارک ہو ص ؕلوة دا', and the second part of the preceding verse, 'نیواں کپڑا ہووے تاں پاڑ سٹیے' culturally bound references, have been omitted. The translation has been done by paraphrasing using related words and omissions.

SL: (19 بیڑی نہیں ایہ جنج دی بنی بیٹھک۔۔

TL: … where all like wedding-guests may meet.

In stanza 51, the cultural term 'جنج' paraphrased as wedding-guests by related words in the target text.

SL: (20 ہیر آکھدی ہس کے تے انی جہات نی امڑئیے میرئیے نی

TL: Hir comes to Maliki, smiles and says, /'Look mother, I have come at a run.'

The verse contains culturally specific term 'جہات' and expressions 'امڑئیے میرئیے'. The phrase 'look mother' could not express the subtlety of Heer's expressions in the original verse. The translator has used the strategy of paraphrasing by related words.

SL: (21 چوچک پھیر کے گنڈھ ۔۔

TL: Now Chuchak's word went round to call…

Gandh 'گنڈھ' is a pure Punjabi cultural term which refers to marriage invitations that is lost in the translation. The suggested strategy is translation by paraphrasing using related words.

SL: (22 دھریا ڈھول جٹیٹیاں دین ویاں ۔۔۔

TL: The drum is beaten and peasant wives and daughters…

In this verse, the cultural specific item 'vela'n' is lost, which refers to translation by omission. The address 'Jatitia' is paraphrased by related words in translation as peasant wives and daughters.

SL: جدوں ہیر نوں پایا مائیاں نیں (23)

TL: the wedding rites are put under way.

In this verse, the Punjabi cultural term 'مائیاں' is a specific wedding rite that does not have an equivalent in English culture. The translator has paraphrased the term with related words. But the translation is unable to convey the original sense of the term 'مائیوں'. The translated verse does not have the connotations of the original term, so it could not suggest the kind of wedding rite.

SL: اکھیں لگیاں مڑن نہ ویر میرے (24)
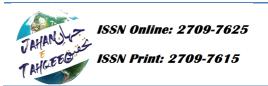
TL: But there is no point of return'

Similarly, the use of the least specific words leads to the loss of the spontaneous overflow of feelings and fails to evoke feelings in target readers. In this verse, the translation leads to a loss of context and cannot communicate the lover's agitation or imploring cry of Heer, accurately.

SL: رانجھے اٹھ کے آکھیا واہ سجن ہیر ہنس کے تاں مہربان ہوئی' (25)

TL: He gets up, says, 'O beautiful,'/ and she breaks into smiles all soft and kind

Here, the use of personal pronouns in place of proper nouns has spoiled the peculiarity and spontaneity of the verse. The translator has generalized the specific verse, which reduces its power of expression.

SL: ملکی آکھدی چوچکا بنی اوکھی سانوں ہیر دے مہنیاں خوار کیتا ' (26)

'ویکھو لج سیاالں دی اے اُسٹی نڈھی ہیر نے چاک نوں یار کیتا'

TL: 'Hard luck, O husband,' Maliki grieves, / 'this girl has brought disgrace all round.' /She has taken as lover the cowherd Ranjha', / and all the Syals are put to shame.'

In this stanza, too, the implications of 'O husband' for 'Chuchka', 'this girl' for 'Heer', all round' for سانوں, 'she' for نڈھی ہیر and 'Ranjha' for چاک have lost their peculiarity and the

force of expression. In the same way, the connotations of the word 'disgrace' cannot be equated with 'مہنیاں خوار کیتا'.

Translation by Neutral or Less Expressive Words

SL: (27) مُکھ تھیں پ ہُلّ   اوہدے بولیاں   ہکردے الکھ الکھ دا سد اُلوندا ہے

TL: From whose soft lips sweet music falls/ like flowers, as the flute he plays.

In 52, the substitution of the word ' سُسگھڑ ' as handsome youth is less expressive than the original one. In the second verse, the metaphorical expressions meet a more generalized translation, thus losing their cultural expressive style and beauty when ' الکھ الکھ دا سد اُلوندا ہے' is rendered as 'as the flute he plays'.

SL: (28) مہیں چھڈ ماہی اُتھ جائے ب ہُھکھا

TL: This Dhido goes after the herds

The cultural term 'ماہی' does not have an exact equivalent in the target language. The translator rests using a direct reference to the person being talked about i.e., Dhido. 'Mahi' is a more expressive term than calling a beloved by name. The verse is an instance of Translation by a neutral or less expressive word.

Translation by Cultural Substitution

SL: (29) کرتی   سُوہے دی ہک دے نال پہپی۔۔

TL: The bright red bodice over her breasts, ..

In stanza 55 of TT, the third verse has been translated using a cultural substitute for the term 'Kurti'. However, bodice connotes different than 'Kurti'.

SL: (30) dad. بابل امڑی تھے جاء ٹ ہھٹھ کرسی۔۔۔

TL: And carry report to mum and

In The last verse of stanza 85, the cultural titles بابل، and ' امڑی has been translated using the strategy of cultural substitution as mum and dad.

SL: (31) دیور چن ساڈا ساتھوں   ہُرس آیا بول بول کے کھرا ٹرکھیا آی

TL: Our brother in law is a gallant youth

In this verse, the phrase gallant youth is a cultural substitution of 'Chan' used in the source verse.

SL: (32 ملی جا ودھائی جاں کھیڑیاں نوں لُڈی مار کے ج ہُنبراں گھٹدے نی

TL: As the Kheras receive the cheerful news, /they sing and dance in utmost joy;

Here, the cultural term 'ودھائی' is paraphrased as cheerful news. But the terms 'لُڈی، ج ہُنبراں' are translated together as dance, which is a less expressive or a neutral word, though ludi and jhumbar are different kinds of dances in Punjabi culture. Finding no direct equivalents in translation, these specific cultural dances have lost their cultural significance.

SL: (33 سیدا الل پیہڑے اتے آ بیٹھا –

TL: Sits on the red <u>stool</u> Saida the groom,

In this line, the term 'پیہڑا' is translated as stool. Stool is different from 'peera'. However, the translator has provided a cultural substitute in the translation, as the TL readers may not have any idea about the 'peera'.

SL: (34 پکڑ ہیر دے ہتھ پرات پائے ---

SL: They push her hands into the pan..

In the same way, paraat is substituted with pan, though the English pan does not carry the connotations of Punjabi paraat. Both the items are different in their usage, too. The translator may have tried to provide the nearest equivalent in English culture, but in doing so, he has confused the original meaning and context of the verse.

FINDINGS OF THE STUDY

The findings of the study reveal the loss of cultural meaning; cultural bound words and concepts lost their essence, context, and metaphorical significance when translated from Punjabi to English. The findings highlight the reasons for these cultural losses, of which the linguistic and cultural differences or lack of equivalence between the two cultures (i.e., SL and TL cultures) is the main reason. Other causes include overgeneralization, deletion, and translator's incomplete linguistic knowledge. The study by Adhikary (2019) also identified cultural gaps, deletion, negligence, overgeneralization, and incomplete linguistic knowledge as the major causes of cultural meaning loss in translation.

The findings of the study also manifest the strategies used by the translator to translate the cultural specific words and concepts. The strategies used in the study most often include: translation by paraphrasing (using related or unrelated words), general or least specific word, and use of neutral or less specific words, cultural substitution, and omission. Out of the eight strategies proposed by Baker (1992), six are found in the translation. However, other than

these strategies, translation by explanation and literal translation are also found that were actually suggested by Newmark (1988). The research study of Fitri et al. (2019) has also found similar strategies for translating idioms, including paraphrasing, omission, and literal translation. Paraphrasing is found as the most common method, but not suitable for opaque phrases.

CONCLUSION

Culture and cultural concepts can be challenging to translate due to their profound influence on daily life and long-standing customs. So, the translators must care for both cultures and avoid modifying their concepts. The researcher finds out that the lack of acquaintance with both cultures and the incorrect translation approaches and strategies were the main causes of the issues in translation that resulted in the loss of cultural meaning in translation. Furthermore, the significant gap between the two cultures was one of the causes of their poor translation.

FUTURE RESEARCH IMPLICATIONS

It is recommended that researchers should continue studying and analysing professional translators' texts to discover more cultural terms and strategies, and assess their advantages and disadvantages in different contexts.

REFERENCES

Adhikary, R. P. (2019). Loss of Meaning in Translation: The Case Study of a Nepali Novel 'Basain'. ISSN (Online) 2707-5273. Volume 1, Issue 2, 2019. Pages 24-32 http://doi.org/10.53057/linfo/2019.1.2.4

AlAqad, M. H., & Al-Saggaf, M. A. (2021). Issues in Translating Cultural Terms between English and Malay: A Comparative Analysis. Pedagogical Research, 6(4), em0106. https://doi.org/10.29333/pr/11272

Baker, M. (1992). In other words (A course book on translation). Routledge. https://doi.org/10.4324/9780203133590

Benard, M. (2019). Baker's Strategies in Translation: A Lexico-Semantic Analysis of Four Luhya Dialects; Lukabras, Lwisukha, Luwanga and Lukhayo in Informative Text https://www.researchgate.net/publication/336086172

Crystal, D. (1987). The Cambridge encyclopedia of language. Cambridge: Cambridge University Press.

Fitri, O. M., Faridi, A., & Hartono, R. (2019). Baker's Strategies Used in Translating English Idioms Into Indonesian in Crazy Rich Asians By Kevin Kwan http://journal.unnes.ac.id/sju/index.php/eej

House, J. (1994). Translation: Evaluation. In R. E. Asher & J. M. Y. Simpson (Eds.), The Encyclopedia of Language and Linguistics (pp. 4700-4708). Oxford and New York: Pergamon Press.

House, J. (2002). Universality versus culture specificity in translation. In A. Riccardi (Ed.), Translation Studies:

Perspectives on an Emerging Discipline (pp. 92-110). Cambridge: Cambridge University Press.

Ivir, V. (1987). Procedure and strategies for the translation of culture. Indian Journal of Applied Linguistics,

13(2), 35-46

Newmark, P. (1988). A textbook of translation, (Vol. 66) New York: Prentice Hall

Pham, T. B. (2010). Strategies to deal with nonequivalence at word level in translation.
Bachelor thesis. Hanoi University. Vietnam.

Reiss, K. (1989) "Text types, translation types and translation assessment", translated by Chesterman, A. in

Chesterman, A. (ed.) (1989) Readings in Translation Theory, Helsinki: Finn Lectura.

Sekhon S. S. (1978). *The love of Hir and Ranjha*, Published by Old Boys' Association, Punjab Agriculture

College, PAU, Ludhianá and printed by D. Paul Mohindrå, Mohindra Bros Printers, Press Lane,

Ludhiana.

Sheikh, A. (2010). Heer Waris Shah. Aab-o-tab printers, Lahore.