

Translation of “Chacha Chackan ne Tasweer Tangi” into “Chacha Chakan *Hanged* the Picture”

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Abstract

Translation is the method of converting a Source text to Target text. Translation aims to produce a text that not only contains the real essence of source text but also acceptability in target culture. The translators have chosen the text which is an important piece of Pakistani Literature, “Chacha Chakan ne Tasweer Tangee” to translate with the title “Chacha (Uncle) Chakan Hanged a Picture”. The evident hilarious glimpse can be felt by reading the name. The translators have maintained that effect in the Target text by maintaining the grace of original text. That’s why, they have called *hanged* instead of *hung* for hanging the picture.

This text was written by Imtiaz Ali Taj, the famous dramatist of Urdu Literature, in early nineteen twenties. The purpose behind translating this Urdu short story to English was to convey Pakistani Literature to Western world by portraying the mirthful character of Chacha Chakan.

Key words: Translation, Inter-lingual translation, Target text approach, Applied translation, literal translation, Semantic translation, Faithful translation.

Introduction

Translation studies are considered to be as an intellectual inter-discipline. Its area of study is theory, application, interpretation, and localization in the realm of translation. As it is an inter discipline, so it borrows a lot from the different fields of study that are a panoramic

depiction of translation. These include relative literature, computer, the past, linguistics, philosophy, the study of science, and vocabulary.

An American scholar James S Holmes in his paper "The name and nature of translation studies", coined the term of translation studies. The use of term *translatology* by English writers is rare as compare to translation studies.

If we have a glimpse in history, it is evident that translation studies were measured through the prescriptive perspective. All of the debates based on prescriptive discourses were normally not acknowledged as translation-based discourses. According to early western historians the credit of usage of translation goes to Greeks. The evidences of descriptive history of translators, given by Herodotus in Egypt, are not considered to be as translation studies. The reason is that it does not provide any sort of guideline to translators regarding the mechanism of translation.

In China, the translation of Buddhist Sutras during the Han Dynasty gave rise to the question, how to translate effectively and accurately. Translation aims to convert a source text to another language. It is the procedure of conveying message between human beings. Translation removes the role of third agent by converting one language into another by the translator. Translation is the central linguistic movement. It belongs to the semiotics. It is the science that focuses on studies of sign function, sign system, sign procedure, and arrangement. Translation involves the shifting of meaning restricted in a word sign through capable use of dictionary and grammar. A whole set of extended linguistic criteria is also a staple of this process.

According to Nida and Taber in "The theory and practice of translation", translation involves semantics and stylistic aspects of a language at a large scale. We worked on the project of "interlingual translation" that is referred to be the transformation of one language into another language. Our project is to translate the short story "Chacha Chakan ne tasveer taangi" (Urdu text) into "Chacha (Uncle) Chakan hanged a picture" (English text). Although the manner and style of English language is somehow different from Urdu language, we tried our best to retain its authenticity. For this purpose we applied different approaches and

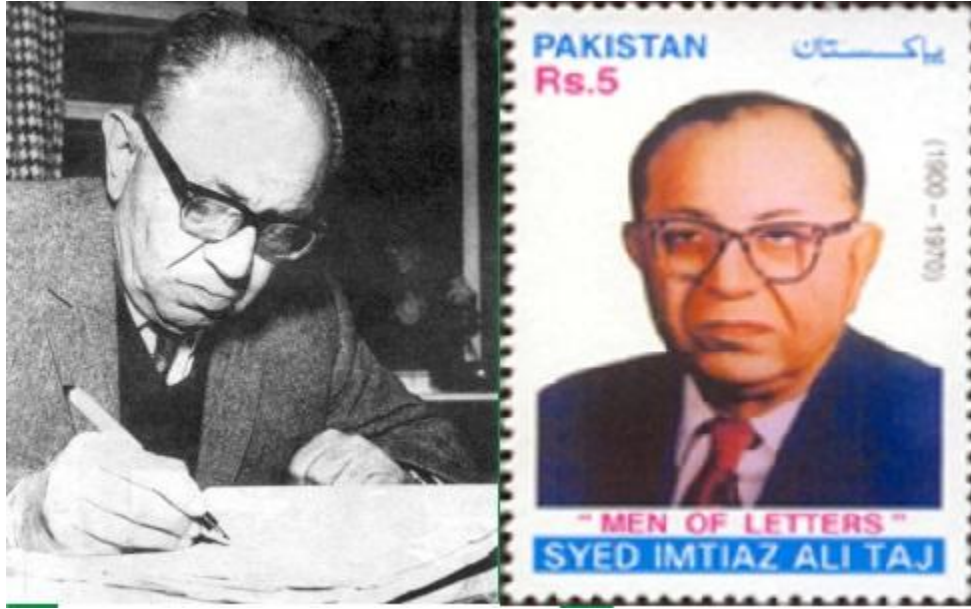
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methods on the source text in order to produce a new text.

Introduction to Source Text



Courtesy: <http://www.popbluster.com/2014/04/19/april-19th-marks-44th-death-anniversary-syed-imtiaz-ali-taj/>

Syed Imtiaz Ali Taj was a great dramatist of Urdu Adab. His most famous play was *Anarkali* that depicts the life of Anarkali. In Pakistan and India a number of feature films have been produced on Anarkali. The place of birth of Imtiaz Ali Taj is Lahore. He was born in 1900. He was the son of Shamsul-ulema-moulvi Mumtaz Ali from Deoband. He was one of the originators of drama in Urdu literature. He graduated from Government College, Lahore. He presented some English dramas on stage after translating these into Urdu language. He was also a critic besides from criticism he directed dramas, short stories, plays, radio films, and novels. He republished many critical works in Urdu Literature. He was most famous for his funny play "Chacha Chakan ne tasveer tangi". This play was published in 1926. It is one of the best comedies that portray the themes of humor and satire. In Urdu drama "Chacha Chakan" is regarded as the funniest character. It is said that the character of "Chakan" is based on "Jerome K. Jerome's" character who perceives that he is the best in every home task, but in fact he always commits certain mistakes and also makes the circumstances worse. Chacha Chakan remains until the funniest character in Urdu adab.

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Chacha (Uncle) Chakan is a confused character as carved out by Syed Imtiaz Ali Taj. Chacha (Uncle) Chakan works on the principle of division of labor but if there is any failure he would not assume any responsibility. Failure, from his view, is always caused by other people. Uncle Chakan engages everyone to help him in order to hang the picture on the wall. He instructs them to grasp the chair to raise the picture, and search for his coat, etc. Everyone runs from one place to the other to abide by his commands, and yet he screams at them. Even the minor task of nailing a nail in the wall would take several hours to accomplish. Thus, the story is utterly hilarious and memorable. The depiction of disorder to fulfill a trivial task is highly funny.

Introduction to Source Language

The source text chosen by the translators is in Urdu language. Urdu is an Indo-European language used in India, Pakistan and many other nations. It is called the language of ‘Camp and Court’ as it is the mixture of Sanskrit, Turkish, Arabic, Persian and English words. That is why this language allows any language to be the part of it. Any text written in this language has the capacity to be transformed into any language of the world without disturbing the effects of target language and culture.

Urdu is a language which stylish, beautiful and tradition-built for literature, meaningful, appealing, and graceful, a language that distinguishes the educated from the uneducated, the sophisticated from the causal person. Urdu is distinguished from Hindi in its script-writing. Pakistan regards it as the national language while India regards it as one of their constitutional languages. It is a widely spoken languages in South Asia. It has also acquired a wider currency in the entire world. In UK, most of the Muslims from Pakistan and northern India give due respect to Urdu language as their main cultural language. In addition to this, it has been largely used as a tool to preach Islam in South Asia. Its poetry is based on Persian models and it by numerous poets for their creative work.

Introduction to Target Language

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Translators chose the target text to translate their source text. In this translation, the translators will target English Language text. English is a global language. It is read and understood world-wide. The translators will be able to share their translated work all over the world. Anybody sitting in any corner of the world will be able to enjoy reading this text.

Moreover, English is such a language that absorbs a bundle of ideas in a single phrase. By pronouncing a single line, the speaker can create the rhythm of life. It provides space to all the languages and cultures with open heart. Hence, it allows all the cultures and languages to get translated in it. The translators decided to translate in this language in order to maintain the essence of Urdu language and Pakistani culture along with creating an attractive work for English readers.

Statement of the Problem

The short story “Chacha Chakan ne tasveer Tangi” will be translated as “Chacha (Uncle) Chakan hanged the picture”.

Objectives

The objectives of translation are:

- To pass on Pakistani literature to western countries by keeping in view the principal features of acceptability in Target culture.
- To convey the essence of Pakistani culture to other countries.
- To make Pakistani literature reach out to overseas Pakistanis who cannot read Urdu.
- To portray a character common to all societies of the world.
- To contribute to the treasure of translation.

Literature Review

Translation refers to decoding of a written message or deducing meaning from source language to target language. Dubois says, “translation is the expression in another language (or target language) of what has been expressed in another, source language, preserving semantic and stylistic equivalences” (in Bell, 1991: 5)

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Translation of a text not only refers to the source culture but also becomes suitable in the target culture.

The translators chose interlingual translation out of three categories of translation defined by Jakobson.

Categories of Translation

Roman Jakobson states that meaning of a word is a linguistic phenomenon. Jakobson suggests that meaning lies with the signifier, not the signified. According to Roman Jakobson, interpretation of a verbal sign can happen in three ways. In his essay, 'On linguistic aspects of translation' (Jakobson 1959/2004: 139), Jakobson defined the categories of the translation as:

- i) **Intralingual Translation:** Intralingual is also called rewording. In this translation, the text of the same language is interpreted and translated.
- ii) **Interlingual Translation:** Interlingual translation is also called translation proper. In this translation, the text of some other language is interpreted and translated.
- iii) **Intersemiotic Translation:** Intersemiotic translation is also called transmutation. In this translation, verbal signs are interpreted by means of non-verbal sign systems.

Ethics of Translation

The translators followed the ethics of translating the text. Ethics are those codes of conduct which are essential to follow while translating. The ethics demands that the translated text should be objective, unbiased, confidential, and faithful, etc. Translators would be concerned about the responsibilities towards the beginners and persons who will study and follow translation.

In the last decade, issue of ethics grew with the increase of interest in translation. The solution was derived by developing codes of ethics. These ethics set a pathway through which the researcher reaches on his destination, the translated work.

Translation is not the way of language transfer only because it transfers the whole essence of culture and society of the source text. Ethics play the role of guiding principles which reduce the chances of uncertainties and improve professionalism.

The Translation

Chacha (Uncle) Chakan agrees to do a job once in a blue moon. At that time, not only the family but also all the neighbours saw a turmoil up and down a house. “Come here boy, go there boy, do this, do that...” A couple of days back, a picture would have come home from the frame-maker’s and be standing in the dining room waiting to be put up on the wall. Aunt asked who was going to hang the picture that is waiting to be broken by the children.

Chacha (Uncle) Chakan said: “Oh, leave it to me. Don’t you any of you, worry yourself about that. It is not a big deal. I’ll do all that.”

And then he took off his coat, and began. He sent Ammami (امامی) out for bringing nails worth of two-penny and then one of the boys (مودا) after him to tell what size to get, and from that he would gradually work down and the whole house starts to assist him.

“Now you go and get me my hammer”, he shouted. “Bano (بنو) you bring me the rule, and I shall want the step-ladder and I would better have a kitchen chair too and, Chuthan (چھٹن), you run around to Mr. Meer Baqir Ali (میر باقر علی) and pay him father’s kind regards, and hopes his leg is better and ask him for... what is its name? Oh I forgot the name, whether it was talol or malol. God knows. Fine, ask him the thing to mark the straight line while hanging the picture. And do remember to ask about his leg and pay my regards. Don’t you go Lalo (للو), because you have to stay on to hold the light.

When the boy (امامی) came back, he was sent again to bring a bit of picture-cord, and he said, “Dadu (دَدو)! Dadu... (دَدو) everybody needs to his work this time, nobody bothers to help me, come here I shall want you to hand me up the picture.”

And then he lifted up the picture and dropped it. The glass broke into pieces. He tried to examine the broken glass but cut himself. He forgot about the picture and started to find the handkerchief to stop the bleeding. Then he remembered that the handkerchief was in the pocket of the coat which he had taken off, but the problem was he did not know where he had put the coat. The entire house put the tools aside and started looking for his coat. Uncle was hopping round the room with pain and looking for his coat. While they were doing so, he sat and bullied them.

“Doesn’t anybody in the whole house bother to find out the coat? I never came across such redundant people in all my life.... upon my word I didn’t. Six of you! And you can’t find a coat that I put down not five minutes ago! Well, of all the ...”

Then he got up and found that he himself had been sitting on his own coat. He called out. “Oh, you can give it up! I’ve found it by myself now. Might just as well as the cat to find anything as expect you people to find it.”

And, then half an hour was spent in tying up his finger, and a new glass was brought, and the tools, the ladder, the chair, and the candle had been brought, he would have another go, the whole family, including the Mama (ماما) and the charwoman, standing round in a semi-circle, ready to help, loaded with the tools. Two people held the stair, and a third handed him the nails one of which was selected, and the fourth passed him up the hammer. Chacha (Uncle) nearly took hold of the nail, but dropped it.

“There!” he would say, in an injured tone, “now the nail has gone. See, where it is?” Now, all had to go down on their knees and groveled for it, while he stood on the chair, and complained. “Did you find it? I want to know if I am to be kept here all the evening. At least give me the other one.” All sighed in relief to hear that and the lost nail was also found but by that time, the hammer was lost.

“Where’s the hammer? What did I do with the hammer?” “Great heavens! Seven of you gaping round there and you don’t know where did I put the hammer?”

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The hammer was found with a great effort and then he had lost mark he had made on the wall where the nail was to go in. Each of them had to get up on the chair to find the mark, and each discovered it in a different place and he called them all fools, one after another and told them to get down. He took the rule, and he measured and found that he wanted half thirty-one and three-eighth inches from the corner, and would try to do it in his head, and went mad. All tried to do it in their heads and all arrived at different results, and sneered at one another and in the general row, the original number was forgotten. And Chacha (Uncle) Chakan had to measure it again.

He used a bit of string this time and at the critical moment, when the Chacha (Uncle) was bending over the chair at an angle of forty-five, and trying to reach a point three inches beyond what was possible for him to reach, the string slipped, and he fell down on the piano during the effort of catching it, and the piano broke by the heavy burden of Chacha (Uncle). He started to abuse and the aunt prohibited him using such language before the children.

At last, Uncle Chakan got the spot fixed again. He put the point of the nail on it with his left hand and grasped the hammer in his right hand. And, with the first blow he smashed his thumb, and dropped the hummer on somebody's toes; a scream was heard.

Aunt heaved a sign and said...

"Next time, if you are going to strike a nail into the wall, you would let me know in time so that I would go to my parents' home with my kids."

"Oh! You women, you make such a fret over everything." Uncle Chakan said "What has happened that she is talking too much. Next time, I won't interfere in anything."

And then he tried once again, and at the second hit, the nail would go clean through the plaster and half the hammer after it, and Uncle Chakan suddenly strike against the wall with force that his nose was nearly flattened

Then they had to find the rule and the string again and a new hole was made. And about midnight the picture was hung rather hanged - very crooked as if just to fall and the condition of wall was portraying as if a battle was fought there, and everybody was dead-tired and miserable - except Uncle Chakan.

Uncle stepped heavily off the ladder on to the charwoman's feet, and she groaned. He hesitated for once then said with evident pride. "That was the matter, why some people call a man to do a little thing like that!"

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