TRANSLATIONAL ANALYSIS OF TRANSLATION OF "CHACHA CHACKAN NE TASWEER TANGI" INTO "CHACHA(UNCLE) CHAKAN HANGED THE PICTURE"

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Abstract

Translation is the technique of shifting a Source text to Target text. Translation aims to originate a text that not only contains the real spirit of source text but also adequacy in target culture. In this article, the translators have chosen the text which is empathy of Pakistani Literature, "Chacha Chakan ne Tasweer Tangi" called "Chacha(Uncle) Chakan hanged a picture". The clear comical glance can be felt by reading the name. The translators have maintained that outcome in Target text by maintaining the beauty of original text. That's why, they have called hanged instead of hung for hanging the picture. The step by step development in situations exposed the reason of naming the short story in this way. This text was written by Imtiaz Ali Taj, the famous dramatist of Urdu Literature, in early twenties. The reason behind translating an Urdu short story to English was to express Pakistani Literature to Western world by portraying the joyful character of Chacha Chakan. Another reason was to affix in the field of applied translation. The translators have chosen the field of applied translation by focusing on the target text theory. The literal, semantic and faithful methods of translation have been used to protect the strength of source text by not harming the charm of target text. English language was chosen to translate the Urdu text. English is world widely recognized language having the beauty and charm of engrossing any language of the world .In this article translators analyze their own translated work by applying different theories in order to evaluate the translation whether translation fulfills its all requirements or not. After analyzing the target text on the basis of models of translation, translators conclude that translation is purely correct….

Keywords: Translational Analysis, Methods, Models, Analysis of Target Language

Introduction

Translation is the act of converting a text of one language into the second language. The language which is chosen to be switched is called source language and its text is called source text. In the same manner, the language in which the text is transferred is called target language and its text is called target text. Translation of a text by using word for word method is not considered to be an authentic translation. Authentic translation is the translation that demands the transmission of accurate expression of language and meaning of the source to the desirable and natural expression and meaning of the target text.

As Nida and Taber claimed in The Theory and Practice of Translation, **"Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style".**

Translation also demands the knowledge and understanding of both the languages i.e. source language and target language. Moreover, the translators must have the accurate knowledge and understanding of the social norms and culture in which both the languages exist. Without proper qualification of command over the both languages, the translator may ruin the essence of both or any of the text. Translator has to follow the codes of ethics as rules of translation in order to produce an authentic and acceptable text in both of the source and target culture.

This study is about the translational analysis of the translation of "Chacha Chakan ne tasweer tangi" into "Chacha(Uncle) Chakan hanged the picture" translated by us, the authors of the same article. The source text was written in Urdu language rather English language was chosen to translate this play. "Chacha Chakan ne Tasweer Tangi" is one of the series of plays in "Chacha Chakan". Though both the languages are very different in sense of expression, style and manner yet the translators have tried their best to maintain the essence and authenticity of the both languages. This work is basically a process of analyzing the translation on the basis of models. Through this project, the commitment of translators towards the authenticity of the style and manner is also judged.

Introduction to source text

The selected source text was Chacha Chakan ne tasweer tangi written by Imtiaz Ali Taj. This short story was written in Urdu language in 1926. In this sense, the source language is termed as Urdu language. Urdu language is

considered to be a mixed language in which words of many other languages like Turkish, Arabic, Sanskrit, English and Persian etc are contained to form a new language. This is the reason, this language appeals to the senses of speakers of different languages and it allows anyone to change its text to any language without disturbing its real essence.

Syed Imtiaz Ali Taj is the name of well-known dramatist of Pakistan. He was born as Syed Imtiaz Ali on 13th October, 1900 in Lahore to Moulvi Mumtaz Ali, a Muslim scholar. He adopted the title "Taj" when he started writing. He wrote many famous plays such as Anarkali and Chacha Chakan which are still being staged by different actors. Anarlaki was adapted as film "Mughal-e-Azam". He also translated many English plays, one of which was Shakespears' play "A midsummer Night's dream" which was translated as Sawan Rain ka Sapna. He used to direct his plays and act too. He was shot dead by some unknown assassins on 19th April, 1970. His wife, Hijab Imtiaz Ali was seriously injured in this attack. She was not only a famous writer and poetess but also the first woman pilot of India in 1936.

Chacha Chakan is the series of short plays in which an extremely hilarious character is portrayed by Imtiaz Ali Taj. Chacha Chakan presents himself to be the most responsible and sensible in the whole world by his action but proves to be fool in the end of each story. He tries to do something by himself in order to prove his superiority but commits many blunders. In this play, he too brags to be skillful person who can complete the task of hanging a picture as mild household task. As the story proceeds, he makes many blunders and creates the worst situation by breaking the glass, cutting his finger, hammering the nail on many places. Finally, he succeeds to hang the picture, but the condition of the picture explores that it was not hung rather hanged. That was why, the play was given the name as "Chacha(Uncle) Chakan hanged the picture".

Introduction to target text

Target text is the translation of the "Chacha Chakan ne tasweer tangi" into "Chacha(Uncle) Chakan hanged the picture". This translation is conducted by the authors of the same article. English is chosen to be the target language as English language is the widely understood and spoken on almost all the continents of the world. It is considered as the most appropriate choice of the foreign language that is why it is given the status of Lingua Franca. Flexibility and openness of vocabulary allows the translators to turn one text to another text. This language is developed by accumulating millions of musical and beautiful words that the text of written in any language that is changed into this language conveys the same beauty and music to the readers of the target language.

Objectives

The objectives of the study are:

- To analyze the authenticity and reliability of the translated text "Chacha(Uncle) Chakan hanged the picture"..
- To explore that whether the translators of "Chacha(Uncle) Chakan hanged the picture" are succeeded to maintain the aesthetic and comic sense of the original work or not.
- To judge the validity of the translated work by applying four models of translation on the text.

Literature review

Translational analysis is the way of interpreting and evaluating the translated work. It is a method of exploring different aspects of the translation. The authenticity of the translated text is judged on the basis of its analysis. While analyzing a translation, a text is evaluated by considering many aspects such as social, cultural, theoretical acceptance. Translation is also analyzed on the linguistic basis in order to judge the grasp of the translator on the language, its construction and use. The dedication of the translator towards the text and its message is also judged by analyzing the text.

"a good translation consists of expressing, according to the requirements and use of a second language, what has been uttered or written in a source language." Roca-Pons (1982: 404-405)

Different levels of linguistics are employed in order to examine multi aspects of the translation. These levels of linguistics include morphological, syntactic, lexis, semantic and pragmatic levels. As Cabré (2001) states, **"referring to the grammatical structure, morphology, syntax and the elements of textual cohesion interact together."** These all levels are skillfully analyzed to know about the translator's abilities to decode the source text and encode in the target text. These all levels play a vital role to analyze the deep and surface structure of the text. It analyses that whether the translators remain successful to convey the message to the target audience by maintaining the real essence of the source text or not.

Translational analysis leads the readers and interpreters towards the translational criticism as the ultimate goal of the translation is considered to explore all the constructive points of the translated text rather to draw out the negativities out of the text. Translation Criticism focuses on the overall factors used while translating a text. It not only examines social, cultural, linguistic aspects but also strategies, rules, principles and methods are utilized while translating a source text into target text.

Methodology

Methodology refers to all the techniques, methods and strategies that are employed by the translators to produce an authentic and valid work. In the same way, the evaluators and critic of the translated works utilize many methods, strategies and rules to analyze the authenticity and reliability of the translated work. Most of the critics apply the models of translation to judge the validity of the text.

In this study, the authors also employ the models to analyze the faithfulness of the translated text. A model basically provides the design and style which should be followed by the translators. These models also work as the tools or instruments utilized by the critics by analyzing the authenticity of the target text. These models are the hallmarks for creating the standard of translation which all the translated work is prepared and analyzed.

The models of translation are used to describe the relationship between the source and target texts. It also forecasts that message conveyed by source text, is also prevailed in target text or not. Hence, translation is that complex process that requires social, linguistic, cultural and communicative competence on the part of translator in order to produce an authentic, valid text that is not acceptable among source audience but also is welcomed by target audience.

The models employed by the authors are as under:

- Roman Jacobson: The Nature of Linguistic Meaning and Equivalence
- Eugene Nida And The Science of Translating
- Vinay and Darbelnet's Model
- Katharina Reiss's Text Typology

Roman jacobson: the nature of linguistic meaning and equivalence.

Roman Jacobson was a Russian Structuralist who advocated the idea of equivalence in his book *On Linguistic Works of Translation* in 1959. He emphasized on the quality of message conveyed to the target text readers. He developed a notion of "equivalence in difference". He believes that the messages of two different languages by two different texts should leave the same impact on the target audience as it left on the source audience.

He claimed that verbal signs can be demonstrated by three ways.

i) Intralingual Translation: i.e. rewording, text of a language is interpreted and translated in the same language in this translation.

ii)Interlingual Translation: i.e. translation proper, text of a language is interpreted and translated in other languages in this translation.

iii)   Intersemiotic Translation: i.e. transmutation, in this translation, text written or provided in one form is translated in any other form like art, music etc.

Jacobson focuses on the translation in the different language by exploiting Interlingual translation which "involves two equivalent messages in two different codes" (1959/2000: p.114). He emphasizes on the ideas of signifier (name) and the signified (object or concept) developed by De Saussure. These ides describe the arbitrariness of the name and concept.

He advocates the ideas of neologism or rewording in order to maintain equivalence in the both languages. He favors the idea of using synonyms and new words in the translation for the purpose of acquiring the essence of message of the source text. Through his perspective, languages may have different vocabulary and expressions yet there is an obvious possibility of translation. Whenever, a translator finds difficulty in translating some words, he may use the option of loanword and neologism.

Analysis of the target text

According to Jacobson, the translator first recodes the source text, and then he converts the message into equivalent text according to the meaning of the message. The authors can rightly apply Jacobson's model of equivalence on the translation of "Chacha Chakan ne Tasweer tangi" into "Chacha Chakan hanged the picture."

According to Jacobson, interlingual translation advocates that the message must be conveyed not as separate code units but as the message of the whole text to the other language. Some words may differ but the real message must be transmitted to the target text reader.

The target text may be differentiated from the source text on three levels:

1. The level of Gender
2. The level of Aspect
3. The level of Semantic Fields

The authors have chosen two levels to analyze the text.

The level of Gender

All the languages follow different rules of gender such as in English the nouns can be masculine, feminine or neutral but in French they can either be masculine or be feminine.By following the same pattern, some words are used in translation which have different gender in Urdu.

The level of Semantic Fields

Semantic fields refer to the idea of conveying the same meaning irrespective of word to word meaning.

TT (Target Text)	ST (Source Text)
once in a moon	کبھی کبھار
It is not a big deal	کون سی ایسی جوۓ شیر لانی ہے
but cut himself	انگلی میں
put the tools aside	طاقیر رکھا
I am to be kept here all the evening	اب میں رات بھر سیڑھی پر کھڑاکھڑا سوکھا کروں گا
heaved a sign	جل بھن کر
his nose was nearly flattened	ناک غیرت والی ہوتی تو پچک کر رہ جاتی۔
a battle was fought there	چاند کی ماری ہوتی رہی ہے

Eugene nida and the science of translating

Nida and Taber in their book *The Theory and Practice of Translation* (1969) planned some universal skin texture of text that should be taken into explanation in translation:

"all languages do have certain important features which can be used, and which in 'effective' communications are used, to mark the units larger than sentences"

Equivalence is a fixation of the American Bible translator Eugene Nida who discards the "free" versus "literal" discussion in support of the idea of formal and dynamic equivalence – a notion that transfer the importance to the target audience. This was completed in order to create reading and comprehension the Bible easier for people with no information of it.

Formal equivalence "put emphasis on the message itself, in both shape and content" "Principles of Correspondence" in (Venuti, 129).Source text's form and contents are emphasized by the Formal equivalence. Afterwards term functional equivalence (Venuti p.148), "aims at absolute genuineness of expression" (Munday p.42) in the target text. His 1964 *Toward a Science of Translating* and his co-authorship in 1969 with Taber of *Theory and Practice of Translation* target at making a systematic method incorporating linguistic values for translators to use in their work (Munday p.38).

Dynamic equivalence deals with "the principle of equivalent effect". This type of translation put majorly emphasis on the "dynamic relationship" between message and receptor, and concerned with that "the association between receptor and message should be significantly the same as that which present between the creative receptors and the message"

(129).Cat ford translates it as such translations 'free' as disparate to 'literal' translations; Dagut goes to define them as 'reproductions' rather than translations. Nida says that there are a "number of principal grades" between these two poles of translation. Current trends in translation, however appear to be liable towards dynamic rather than formal equivalence. We applied Nida's model on our own translated work in order to evaluate that whether our translation is correct or not. Application is given below.

Analysis of target text
Dynamic equivalence

Sense for sense translation

Target text	Source text
Uncle Chakan undertook to do a job once in a moon. At that time, not only the family but also all the neighbors' saw a commotion up and down a house.	چچا چکن کبھی کبھار کوئی کم اپنے زمے کیا لی لتے ہیں، گھر بھر کو تگنی کا ناچ نچادیتے ہیں. "آبے لونڈے، جابے لونڈے، یہ کیجیو، وہ کیجیو" گھر بازار ایک ہو جات
and from that he would gradually work down and start the whole house he shouted. "Bano(بنو) you bring me the rule.	لیجیے تصویر ٹانگنے کی داغ بیل پڑگی اور اب ائی گھر بھر کی شامت. بنو! جاؤ اپنے بستے میں سے چفتی نکال لاؤ
Aunt asked who was going to hang the picture. Uncle Chakan said: "Oh, you leave that to me. Don't you any of you, worry yourselves about that. It is not a big deal. I'll do all that	چھٹ کے ابا تصویر کب سے رکھی ہوئی ہے. خیر سے بچوں کا گھر ٹھہرا، کہیں ٹوٹ پھوگئی تو بیٹھے بٹھائے دو روپے کا دھکا لگ جائے گا، کون ٹانگے گا اس کو؟" "ٹانگتا اور کون، میں خود ٹانگوں گا کون سی ایسی جوے شیر لانی ہے. رہنے دو،میں ابھی سب کچھ خود ہی کئے لیتا ہوں
And then he lifted up the picture and dropped it.	چچا اسے اٹھا کر ذرا وازن کر رہے تھے کہ ہاتھ سے چوٹ گئی
The entire house had to leave off looking for his tools and started looking for his coat. Uncle was hopping round the room, looking for his coat	اب جناب گھر بھر نے تصویر ٹانگنے کا سامان توطاق پر رکھا اور شیروانی کی ڈھنڈیا پڑ گئی چچا میاں کمرے میں ناچتے پھر رہے ہیں. کبھی اس سی ٹکر کھاتے ہیں،کبھی اس سے
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."	ارے بھئی رہنے دینا، مل گئی شیروانی، ڈھونڈلی ہم نے . تم کو بیل بھی کھڑا ہوا نظر نہیں آتا."تو آنکھوں کے سامنے
"Great heavens! Seven of you gaping round there and you don't know where did I put the hammer?"	لاحول ولاقوتہ! الو کی طرح آنکھیں پھاڑے میرا منہ کیا تک رے ہو؟ سات آدمی کسی کو معلوم نہیں ہتھوڑا میں نے کہاں رکھ دیا؟"
He started to shout and aunt prohibited using such language before the children.	اب چچا جان کی زبان سے جو منجھے ہوے الفاظ نکلتے ہیں سننے کے قابل ہوتے ہیں . مگر چچی روک دیتی ہیں اورکہتی ہیں " اپنی عمر کا نہیں تو ان بچوں ہی خیال کر لو

Formal equivalence

Word for word translation

Target Text	Source Text
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.	پرسوں پرلے روز کا ذکر ہے، دکان سے تصویر کا چوکھٹا لگ کر آیا. اس وقت تو دیوان خانے میں رکھ دی گئی
And called nanhy" o nanhy Now you go and get me my hammer",	ننھے کو پکارا"اوننھے جانا ذرا میرا ہتھوڑا لے آنا
oh I forgot the name, whether it was talol or palol.	اے لو بھول گیا، پلول تھا کہ ٹلول
And then he lifted up the picture and dropped it. The glass broke into pieces. He tried to examine the broken glass	چچا اسے اٹھا کر ذرا وازن کر رہے تھے کہ ہاتھ سے چوٹ گئی. گرکر شیشہ چور چور ہو گیا . چچا نے کچھ کچھ خفیف ہوکر کرچوں کا معائنہ شروع کر دیا.
"Doesn't anybody in the whole house bother to find out coat. I never came across such a set 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	"سارے گھر میں کسی کو اتنی توفیق نہیں کہ میری شیروانی ڈھونڈ نکالے. عمر بھر ایسے نکموں سے پالا نہ پڑا تھا اورکیا جھوٹ کہتا ہوں کچھ؟ چھ چھ آدمی ہیں اورایک شیروانی نہیں ڈھونڈ سکتے جو ابھی پانچ منٹ بھی تو نہیں ہوے میں نے اتارکر رکھی ہے. بھئی بڑے......"
"There!" he would say, in an injured tone, "now the nail's gone. See, where it is?	کھسیانی آواز میں بولے،"اے لو، کم بخت میخ چھوٹ کرگرپڑی! دیکھنا کہاں گئی؟"
Where's the hammer? What did I do with the hammer?	یہ ہتھوڑا کہاں چلا گیا؟ کہاں رکھا تھا میں نے؟
he'd let her know in time so that she could make arrangements to go and spend a week with her mother while it was being done	یوں میخ گاڑنا ہوا کرے تو تو مجھے آٹھ روز پہلے خبردے دیا کیجیے. میں بچوں کو لے کر میکے چلی جایا کرو اور نہں تو

Vinay and darbelnet's model

A traditional representation and one which has had very broad effects the Vinay and Darbelnet model. In Vinay and Darbelnet's book *"Stylistique comparée du français et de l'anglais"* appeared in 1958 and its revised form in English in 1995, thirty seven years after the unique. It evaluated the differences between English and French and recognized two translation methods that somehow similar with the literal and free methods (Vinay and Darbelnet in Venuti p.128). Vinay and Darbelnet recognized two common

translational techniques **direct translation** and **oblique translation** and these two techniques contain seven actions.

Three possible strategies discussed by direct (literal) translation

1. **Literal translation:** it is word-for-word translation. According to Vinay and Darbelnet it is most of ordinary between languages of same people and society.

2. **Claque**: SL term is exactly shifted to the TL, such as the English nature word 'Snow White' in French becomes 'Blanche Neige', because the typical word arrangement in English of 'white snow' would be shifted as 'neige blanche'

3. **Borrowing:** SL word is shifted openly into the TL

When literal translation is not possible, Vinay and Darbelnet say that the technique of oblique (free) translation must be used. This covers more four processes:

1. **Transposition** exchange of parts of speech that do not influence the sense, a noun phrase for a verb phrase.

2. **Modulation**: This changes the semantics and point of view of the S.L. It is a process that is defensible, in the words of the English version, 'when, though a accurate, or even literal, translation consequences in a grammatically correct speech it is not suitable and, unidiomatic or uncomfortable in the T.L.

3. **Equivalence**:Vinay and Darbelnet used this phrase to refer the cases where languages express the same position by dissimilar stylistic or structure means. It is mainly helpful in translating idioms and maxims.

4. **Adaptation**: cultural references may require to be distorted to become pertinent.

Analysis of target text

Borrowing.

Chacha	چچا
Moody	مودے
Talol	ٹلول
Palol	پلول
Amami	امامی
Bano	بنو
Nanhy	ننھے
Chachi	چچی

Literal translation

Hang	ٹانگنے
Nails	میخیں
Hammer	ہتھوڑا
Step-ladder	سیڑھی
Handkerchief	رومال
Glass	شیشہ
House	گھر
Straight	سیدھا
Examine	معائنہ

Modulation

Target Text	Source Text
Uncle Chakan undertook to do a job once in a moon	چچا چکن کبھی کبھارکوئی کم اپنے زمے کیا لی لتے ہیں، گھربھر کو تگنی کا ناچ نچادیتے ہیں
one of the boy (مودا) after her to tell what size to get	جانا امامی کے پیچھے. کہہوتین تین انچ کی ہوں میخیں
Don't you go Lalu (للو) because I shall want somebody to hold me the light?	یہ تم کہاں چل دیے للو؟ کہا جو ہے ذرا یہیں ٹھہرے رہو، سیڑھی پر روشنی کون دیکھاۓ گا ہم کو؟
Oh! You women you make such a fuss over everything	" یہ عورت ذات بھی بات کا بتنگڑ بنا لیتی ہے

Equivalence

Target Text	Source Text
Aunt asked who was going to hang the picture	چھٹ کے ابا تصویرکب سے رکھی ہوئی ہے. خیر سے بچوں کا گھرٹھہرا، کہیں ٹوٹ پھوٹ گئی تو بیٹھے بٹھاۓ روپے دو روپے کادھکا لگ جائےگا، کون ٹانگے گا اس کو؟"
"Oh, you leave that to me. Don't you any of you, worry yourselves about that. It is not a big deal. I'll do all that	"ٹانگتا اور کون، میں خود ٹانگوں گاکون سی ایسی جوۓ شیرلانی ہے. رہنےدو،میں ابھی
Uncle was hopping round the room, looking for his coat. While they were doing so, he sat and bullied them	چچا میاں کمرے میں ناچتے پھررہے ہیں. کبھی اس سی ٹکر کھاتے ہیں،کبھی اس سے

Katharina reiss's text typology

In 1970's Katharina Reiss explains the notion of text sort which builds on the idea of equivalence which describes the text rather than the word or sentence as the stage at which the message is achieved and at which the equivalence must be required.

The important features of each text types as discussed by Reiss, are as follows;

The first sort of text is the '**Informative text'**. The purpose of language in this text is to embody objects and the facts e.g. information, awareness and opinions etc.

The second sort of text is the '**Expressive text'.** It is in fact an 'original composition', in which the author of the translated text expresses the sender's attitude.

The third sort of text is the '**Operative text'**. The purpose of the language is appellative in this type i.e. it makes plea to the reader or receiver of the text in a definite method sender's attitude.

The fourth type of text, according to Reiss, is the '**Audio medial text'**. Such texts comprise films and images and spoken advertisements which enhanced the other three functions with visual images and music.

By applying the katherin's model we find out the language dimension from the source text and the target text. The application of that model is given below.

Analysis of target text

1.   Language and Dimension:

Being an **informative text**, the Target Text describes the full accounts of substance, facts and figure.

Examples from the source and target texts are given below

Target Text	Source Text
And then he would take off his coat, and began. He sent Ammami (امامی) out for two-pennyworth of nails and then one of the boy (مودا) after her to tell what size to get, and from that he would gradually work down and start the whole house	کہنے کے ساتھ ہی شیروانی اتار چچا تصورٹانگنے کے درپے ہو گے ،امامی سے کہا،بیوی سے دو آنے پیسے لے کرمیخین لے آ. "ادھر وہ دروازے سے نکلا، ادھر مودے سے کہا" مودے مودے! جانا امامی کے پیچھے. کہیوتین تین انچ کی ہوں میخین. بھاگ کر جا. جالیجو اسے راستے ہی میں."

Expressive text

It can be transmitted as the aesthetic and artistic form of Source text. 'Identifying' method is used by this translation; still the translator is adopting the stand point of Source Text author. For example,

Target text.	Source text
And about midnight the picture would be up- very crooked as if just to fall and insecure the wall for yards round looking as if it had been smoothed down with a rake, and everybody was dead tired and wretched- except Uncle Chakan. Uncle stepped heavily off the ladder on to the	اور کوئی ادھی رات کا عمل ہو گا کہ خدا خدا کرکے تصویر ٹنگی. وہ بھی کیسی؟ ٹیڑھی اور اتنی جھکی ہوئی کہ جیسے اب سر پر آئی. چاروں طرف گز گز بھر دیوار کی یہ حالت گویا چاند کی ماری ہوتی رہی ہے چچاکے سوا باقی سب تھکن سے چور نیندمیں جھوم رہے ہیں. اب آخری سیڑھی پر سے دھم سے اترتے ہیں توکہاری غریب کے پاؤں پر پاؤں. غریب کیسے ڈیل، تڑپ ہی تو اٹھی، چچا اس کی چیخ سن کر ذراسیمہ تو ہوے. مگر پل بھر میں داڑھی

charwoman's feet, she groaned. He hesitated for once then said with evident pride. "Why some people would have had a man in to do a little thing like that	پر ہاتھ پھیر کر بولے. اتنی سی بات تھی، لگ بھی گئی. لوگ اس کیلئے مستری بلوایا کرتے ہیں

Conclusion

The translation of the title of the short story (*Chacha Chakan ne Tasweer Taangi*) also reflects their creative ability as a translators. The translation of the title of our source text is a fictitious one. Because translators have not just translated it word for word but they conveyed the sense which developed the connotative control exist in the new English words of the title "Chacha(Uncle) Chakan hanged the picture" reflects translators' reading and defines them as they are not common readers. They have also involved their own attitude and principles in the procedure of translation and have also skipped firm sentences and paragraphs in their translation. In most part of the story they have translated many simple sentences in the form of proverbs. In short, looking at the universal and definite analysis of the story, the translator's role as a creator and mediator can be acceptable. They have tried to present the original text's theme and main idea with great devotion and care.

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