



RESEARCH PAPER

Eco-Translatology: A Study of Adaptation and Selection in the Urdu and Pashto Translations of Ghani Khan's *The Pathans: A Sketch*

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ABSTRACT

The purpose of this research is to analyze the Urdu and Pashto translations of *The Pathans: A Sketch* from an Eco-Translatological perspective which is based on Darwin's theory of "survival of the fittest". The study follows qualitative method, and the mentioned translations are used as data source. Additionally, secondary sources are also consulted. This research focuses on three-dimensional transformation in translation, namely, linguistic, cultural, and communicative. It assesses the degree of adaptability of translators to the eco-environment of translation. It is evident from the findings that the translators have adapted to the ecology of the target texts from three dimensions (linguistic, cultural, and communicative) by using different strategies to adapt and select components from the text as per the requirement of eco-environment of translation. As for the degree of adaptation, a comparison of the two translations shows that the Urdu translator has a greater degree of adaptation than the Pashto translator, and the purpose of adaptation is to enhance the readability of the target text. This study has implications for translation studies and teaching.

KEYWORDS Eco-translatology, Eco-environment, Urdu and Pashto Translation

Introduction

Being a newly emerged school, Eco-Translatology has attracted scholars today. It has become an important area of research as it studies translation from a new perspective, translation ecology. Eco-translatology is a Chinese school initiated by Hu Gengshen(2003) related to Western schools; skopos theory, descriptivist school, polysystematic approach, and others. But it deviates from these schools in some ways as earlier schools focused either on source text or target text. These schools less concentrated on the translator while Eco-translatology gives a central place to translators. Another aspect that makes it different from those schools is that it seeks holism and harmony in the eco-environment of source and target texts.

Hu Gengshen gave the concept of eco-translatology in his PhD thesis "Exploration into a Translator-centered Approach to Translation as Adaptation and Selection" (Gengshen, 2003). Later he elaborated his theory in a series of academic papers and a monograph "On Translation as Adaptation and Selection" (Gengshen, 2004; Novosad, 2021). Eco-translatology assumes that the eco-environment of translation means: "In translation, the culture or the world characterized by the original text, the language of the source text and the language of the translated text, that is, the overall interaction of the language, culture, society, communication and the mandators, authors and the readers". It emphasizes ecological holism which means that within the system, different components are related, and the interaction comprises an organic whole. The whole function of the system is greater than the sum of the functions performed by various parts, it is not a simple sum of the functions of the multiple elements, it produces the effect of "affecting

the whole with one influence", that can be regarded as the holistic effects. (Zhai, 2019, p. 1013). Jun (2020) writes on Eco-translatology that it unifies the theory of biological evolution with translation studies. It is a multidisciplinary study of translation from an ecological perspective. It is based on the theory of biological evolution of Charles Darwin. Eco-translatology does not confine itself to natural science and human science but also explains some existential problems of translation by consulting natural science and human science.

Eco-translatology confirms the relationship between translational ecology and natural ecology and stresses on the realization of translation through adaptive selection and selective adaptation, which varies from conventional translation theories at the micro-level (Dijiang, 2017). According to (Dollerrup, 2013), Eco-translatology emphasizes that source and target texts are in harmony with the source culture. In the process of translation source text is open to the selection and adaptation of the linguistic mediator who is familiar with both the source and target cultures. The mediator chooses those elements of the source text that can be easily adapted to the target culture, and to the language of the target audience. Basically, this is a model in which we identify the "survival of the fittest" as titled in the theory of evolution by Charles Darwin. The translator is responsible for decision-making regarding the final form of the target text with respect to natural selection.

Eco-Translatology is not well-known in Pakistan and very little or almost no work has been done on it in the Pakistani context including Pakistani languages, which makes it a good area to be explored. Keeping in view the lack or no research in the local context of Pakistan, this research aims at analyzing *The Pathans: A Sketch* from an Eco-translatological perspective. *The Pathans* is a sketch of the Pashtun people which is written by Abdul Ghani Khan. It was originally published in 1947. Though it is a short prose narrative, it portrays the Pathans elaboratively. It tells about the history, traditions, customs, politics, and complex nature of the Pashtun nation. The source language of *The Pathans: A Sketch* is English. This book is translated into Urdu, Pashto, and Sindhi languages. The present study aims to study the source text and Pashto and Urdu translations of the text. Abid Khan has translated it into Urdu; *Pukhtoon; Aik Khaka* and Gulzar Jalal has translated it into Pashto; *Pukhtoon*. This study is focused on three-dimensional transformations; linguistic, cultural and communicative, in Urdu and Pashto translations of *The Pathans: A Sketch* and attempts to achieve the goals, which dimensions (linguistic, communicative and cultural) of transformation are employed in the translations of *The Pathans: A Sketch* and what is the extent to which the translators have adapted to the environment of translation in Urdu and Pashto translations of *The Pathans: A Sketch* and why.

Literature Review

Eco-translatology as a theoretical framework has been applied by researchers in different contexts. Some of the research is conducted on the strategies and subject matter of Eco-translation. Translator-centeredness as an important component of theory is also the focal point of scholars. It has been applied to translations of literary and non-literary texts.

Eco-Translatology emerged in the 21st century because of gradual transformation in society as Guotai (2018) asserts that Eco-Translatology is the result of two factors. First, it is the result of the transformation of social civilization. Since the 1960s, society started to transform from an industrial to an ecological civilization. People began to pay more attention to ecological issues and environmental development. Besides sciences, the ecological dimension was introduced in social sciences, including translation studies. Second, Eco-Translatology came as a result of the transformation of modern philosophy.

Contemporary philosophy has shifted from epistemology to ontology and human-centred to ecological concepts. Due to this philosophical change, translation studies also integrated translation activities from an ecological perspective. Apart from this, Eco-Translatology was a shift to subjectivity. Jun (2020) writes that Eco-Translatologists expect translators to bring their subjectivity and creativity to keep the ecological environment of translation stable. Many Chinese scholars got inspired by the idea and occupied themselves with the study of Eco-Translatology. Their persistent research accelerated its development.

Wu and Wu (2023) in their research have used Eco-Translatology by Hu Gengshen as a theoretical framework. They are of the view that ecological translation refers to "textual transplant", which is based on the ecology of source and target language. Likewise, Wu (2019) says that the eco-environment of translation restricts the choice and adaptation of the translator. It holds, that the translation process is a cyclical process in which the translator constantly adapts and selects. This process consists of two stages: the translator's adaptation to the ecological environment of translation and the translation eco-environment with the translator. The study of ecological translation holds that in the process, the translator must adapt to the translation and choose accordingly.

It is a multi-dimensional approach on which Wu (2019) writes that traditional theories in translation studies treat translation activity as a mere transformation between two language systems while eco-translatology studies it from a new perspective. This adaptability is multi-level and multi-dimensional. Mainly, there are three aspects: first is the language chosen by a translator, then it is followed by a cultural dimension. The translator pays attention to the differences between the two cultures. Third is the communicative dimension which means that the translator should consider the communicative purpose of the original text. Likewise, Yu (2021) says that the analysis of the translation is carried out through three-dimensional transformations of language, culture, and communication. Linguistic dimension deals with language expression, its aspects, levels, and the origin and language style. The cultural dimension deals with cultural information. The translator should have knowledge about cultural elements, culturally loaded words, marked signs, and issues. The communicative dimension refers to the transformation of the intended meaning of the source text author and evokes the same feelings in the readers as the source text.

The application of Eco-Translatology to various works has been studied. Ren (2016) conducted a study on Mok's translation and found that it adapted literal translation in a linguistic dimension. A literal translation is faithful to the source text but has some drawbacks which lead to misunderstanding. In the novel word "Jianghu" is used which means "outlawry". Although it is a neutral term in Chinese for English readers it has a negative meaning, so it does not convey the exact meaning. In some places in the novel, it is not translated as "outlawry" which makes a better translation. In the same way, Wu and Wu (2023) have taken an example in the linguistic dimension in which the name is given after its location. Pinyin method is used to translate the name which is not convenient for target readers. Under eco-translation, free translation is the best method for such a kind of translation.

On the other hand, Jun (2020) asserts that in the cultural dimension, the translator discovers the differences between the two cultures, and properly conveys the bilingual connotation. Regarding this, Bo (2014) writes that a translator must have an awareness of both the cultures and culture-specific words. For example, tortoise is an abusive word in China while for Japanese it is a lucky word. Religion is also an important factor in ad translation. On the communicative dimension, Wu and Wu (2023) write that it deals with the intentional meaning of the source text. In Lingnan tales, direct translation together with

free translation is used to communicate the source text connotation. It is difficult to translate place names in Lingnan Folk Tales by using one method, different strategies have been applied in this translation at multiple levels. Considering Zhao (2018), the Communicative dimension means the intention of the source text is preserved in the target text. Pursuit of punishment after event: The text is judged after each stage of translation, according to the principles of the survival of the fittest; survival of the strong, and elimination of the weak.

Luo and Fan (2023) explored the identity of the translator in ecological translation from linguistic and cultural paradigms. The question about the identity of a translator is as important as the question of the existence of translation. It is very important to understand the relationship between the survival of the translator and the existence of translation. They have explored the subjectivity of the translator, translator behaviour, intersubjectivity, translator-centeredness, translator ethics, etc. Translation's existence and the translator's participation are inseparable. A translator is responsible for the domination of the translator and the development of translation from the survival situation. It also focuses on the life of the text and bringing harmony among the translator, text, and the ecological environment of translation. In the linguistic paradigm, the identity of the translator becomes invisible, and his subjectivity is not important. Only the text and language become essential. Linguistics turn and cultural turn are older concepts in translation studies. In the cultural paradigm, translation is understood from a cultural perspective. A translator is regarded as the manipulator of translation. The translator interprets the cultural context at the macro level and pays attention to his subject of translation at the micro level. Here, the translator is subordinated to the cultural background due to the excessive promotion of his subjectivity. The survival of the translator has always been a concern of translation studies throughout its development. Besides the question of what is translation, ecological translation focuses on the existence of a translator. The success of translation depends upon the survival of the translator. The survival of translation cannot be isolated from the translator. The question of the existence or nonexistence of translation cannot be asked without the question of the existence of a translator. The translator is the coordinator of the relationship between translation existence and textual life. The translator adjusts himself to the life of original and translated text and the ecology of translation. The translator is the root, the centre, and the guardian of the ecology of translation. Ecological translation is not an instrumental thinking or method; it is an ecological method of practice that aims to pursue harmony. The translator examines the ecological relationships between the source text, the target text, the translation community, the readers of the translated text, the client, and the whole environment. Ecological translation allows the translator to make use of the correct methods, to achieve the purpose in an ecological environment.

The existing body of literature shows that no researcher has touched on Eco-translatology in the Pakistani context. Specifically, no one has applied this theory to Urdu and Pashto translations of *The Pathans: A Sketch*. So, this research studies the English, Urdu, and Pashto texts of *The Pathans: A Sketch* from an Eco-Translatological perspective.

Material and Methods

This research follows a qualitative method of study to answer the questions. Data for this study is collected from primary as well as secondary sources. This research analyzes Urdu and Pashto translations of *The Pathans: A Sketch* to investigate the selection and adaptation of the translators through three-dimensional transformation. The data has been analyzed based on Eco-translatology through three-dimensional transformations; at linguistic, cultural, and communicative levels. In linguistic dimension transformation, the

translator focuses on the linguistic forms and features of source and target texts. Cultural dimension refers to that aspect of transformation in which the translator pays attention to the connotation of bilingual culture, as the culture of both texts is not always the same. The communicative dimension means that while translating the translator should consider the communicative purpose of the source text and embody it in the system of the target text.

The theoretical framework of this study is Eco-translatology. The theoretical basis is Charles Darwin's idea of adaptation and selection and survival of the fittest. He explains his concept in his book *The Origin of Species* in the following words:

Can we doubt (remembering that many more individuals are born than can possibly survive) that individuals having any advantage, however slight, over others, would have the best chance of surviving and of procreating their kind? On the other hand, we may feel sure that any variation in the least degree injurious would be rigidly destroyed. This preservation of favourable individual differences and variations, and the destruction of those which are injurious, I have called Natural Selection, or the Survival of the Fittest. Variations that are neither useful nor injurious would not be affected by natural selection and would be left either a fluctuating element, as perhaps we see in certain polymorphic species, or would ultimately become fixed, owing to the nature of the organism and the nature of the conditions. (Darwin, 1872, p. 94)

In the like manner, Gengshen (2003) expresses his mind in the following words:

The principle of natural selection hinges on the ability of organic beings to survive by adapting to the natural environment in which they live. The individual's- and especially the species' - survival and propagation are the result of this adaptation and lead to the 'survival of the fittest'. (p. 284)

In the same way, the quality of translation depends upon the translator's adaptation to the eco-environment of translation and his selection. The text is translated according to the rules of 'survival of the fittest'. Those components are eliminated which cannot survive in the ecology of the target text. "A 'translational eco-environment refers to the worlds of the source text and the source and target languages, comprising the linguistic, communicative, cultural, and social aspects of translating, as well as the author, client and the readers." (Gengshen, 2003, p. 284).

Translation comprises two stages: first the translator is selected by translational eco-environment and then the translator selects and decides the final form of the target text. The translator enjoys the central position; he "is often described as a reader and a writer, a servant, and a master, as the recipient and sender of a message, and so on." (Gengshen, 2003, p. 285).

Adaptation and selection take place through three dimensional transformations namely; linguistic, cultural, and communicative. Gengshen Hu in his book "Eco-Translatology: Towards an Eco-paradigm of Translation Studies" (2020) writes about these dimensions as a measurement of a 'holistic degree of adaptation and selection. "Only when the translator truly realizes the "three-dimensional" adaptation or at least the "three-dimensional" selective transformation, in the translation process, can he/she create a properly translated product." (Gengshen, 2020, p. 165).

Results and Discussion

Dimensions of Transformation

As the first goal of the research is to explore the dimensions of transformation in the Urdu and Pashto translations of *The Pathans: A Sketch*, both the translations with the source text were compared where it was found that both translators have transformed from all three dimensions (linguistic, communicative, and cultural) and adapted to the eco-environment of translation. This transformation is shown by taking a few examples from each dimension and analysing those examples. The data has been analysed on the Multi-Dimensional Transformation model given by Hu Gengshen (2003). The following examples demonstrate adaptation at the linguistic level:

Linguistic Dimension

Yu (2016) has cited (Gengshen, 2008b, p. 2, 2011, p. 8), for whom the adaptive transformation from linguistic dimension means that during the process of translation, the translator makes selective adaptations related to language at different levels and different aspects to adjust the translational eco-environment (p.53). It can be noticed in the following examples that the translators of *The Pathans: A Sketch* have adapted to the languages of target texts from different aspects.

Example 1

ST: The chief camouflage, he uses to hide his poverty and want. (Khan, 2014, p.1)

TT 1: Yani wo muassar pardah ya camouflage (Camouflatge) jo Pakhtoon apni ghurbat o nadari aur ihtiyaj ko chupanay ky leye istimal kartay hain. (Khan, 2008, p.12)

TT 2: Pukhtoon khpla ghareebi sanga pata sati. (Yousafzai, 2000, p.15)

Explanation: The above-mentioned example shows transformation at the linguistic level. The author of the source text has used "he" which is a grammatical category (pronoun) while both the translators have adapted to the ecological environment of the respective translations. The translator of TT1 (Urdu) has used "Pakhtoon" which is a lexical category. Likewise, the translator of TT2 has also represented the same term lexically and used, the word "Pukhtoon". Both the target languages contain the equivalent of "he" which could be "woh" in Urdu and "hagha" in Pashto. They have not used these words; instead, they opted for lexical items which indicates that speakers of Urdu and Pashto languages prefer the repetition of lexemes, unlike the English language which prefers pronouns.

Example: 2

ST: THE most difficult part of writing is to know where to begin. (Khan, 2014, p.1)

TT1: Tehreer ky amal ka mushkil tareen marhala ye janna hota hai ke baath kahan se shuru ki jaye. (Khan, 2008, p.11)

TT2: Lekunky che lekalo ta keni nu da tolo na gran kar da we che da kom arhakh, kom zai aw kom sar na shuru aw ibtidah okrhi. (Yousafzai, 2000, p.14).

Explanation: The writer expresses his confusion about setting his mind to write about the Pathans. This example demonstrates several aspects of adaptation and transformation of linguistic elements. First, the overall structure of the sentence could be considered. The translators have shifted the structure of the sentence according to the systems of target languages. Second, the order of specific words and morphemes has also been changed as the source text uses two free morphemes "most difficult" and the

translator of the TT1 has used a free and a bound morpheme "mushkil tareen". Also, the translator in TT1 has inversed the order of the morphemes. In the source text, the morpheme "most" (which makes it superlative) is used before the adjective "difficult" while the translator has used first "mushkil" (adjective) and then "tareen" to make it superlative. On the other hand, the translator of TT2 has not changed the order but added to the first term "da tolo na gran" which would not give proper meaning otherwise. He has made an addition instead of changing its elements because in the Pashto language superlative degree does not exist, it is rather made by adding to the adjective, such as for "biggest" it is "da tolo na ghat" (big among all) and for smallest it is "da tolo na warhuki" (small among all). Third, in this example unit shift is also evident; in English, the author has mentioned a single word "writing", whereas it is translated as "tehreer ky amal" in TT1. Although, the Urdu language has an equivalent word "likhna" for "writing" the translator has shifted to a phrase (tehreer ky amal), according to the context and to adapt to the target language environment. On the other hand, in TT2, the translator has given "lekunky" for "writing" which is not a unit shift but a class shift. In Pashto, there is the word "lekal" (verb) which means "writing" (verb) but the translator chose "lekunky" which means "writer" (noun) as per the requirement of the eco-environment of translation. Fourth, the source language example has used a whole sentence (having no sub-clause) while both the target languages consist of two clauses.

Thus, these are the examples that evidence the adaptation of the translators to the linguistic eco-environment of the target texts. Linguistic adaptation is followed by the analysis of examples from a cultural dimension.

Cultural Dimension

Cultural elements are fully integrated into the system of language, reflecting the historical, social, psychological, and cultural characteristics of a nation, including values, ways of thinking, social customs, psychological state, religious belief, cultural background, etc. As the container and carrier of culture, language possesses vast cultural infiltration and extensive power; therefore, it is also deeply restricted by the culture in the translation activities. (Gengshen and Youlan, 2016, p.118) So, translators need to translate culture specific items properly. In *The Pathans: A Sketch* culture adaptation could be exhibited through the following examples.

Example: 1

ST: He went straight into the Zenana where Meher was twitching in agony surrounded by women. Khan, 2014, (p.32)

TT1: Woh sedha zenan khany ky andar chala gya jahan buhut saari auratein Meher ki chaarpai ky gerd jama thein. (Khan, 2008, p.75)

TT 2: Babaji negh danana kor ta larho. Chrta che Meher da raghundo khazo myanz ky kat ky behala prut wo. (Yousafzai, 2000, p. 64)

Explanation: When Shah Sahib of fairies who had come to cure Meher and make him free from magic, arrived in the village, he went straight into the house where Meher was laid. In this example, the writer has given a cultural term "zenana" (comes from Urdu language) which generally means "woman" but here, it is used in sense of house (a place inhabited by women). As in Pakhtoon culture (following Islam up to some extent and tradition to a greater extent), women rarely go out of the house and they are bound to stay inside because they do not mix up with men, so "zenana" is termed after them. While

translating it into Urdu language, the translator of TT1 has translated it as “zenan khany” by using the strategy of addition to adapt to the target language audience. Usually, in Urdu word “khana” is added to the name of a place, when specified for some things or people, such as “murda khana” (murda for dead and khana for the place) which means “mortuary”. So “zenan khana” also refers to a place reserved for women. On the contrary, the translator of TT2 (Pashto language) has localised the term and translated “zenana” as “kor” (house) because the cultural specific term “zenana” is commonly used in Pakhtoon culture and the target readers are familiar with both the words; “zenana” and “kor”. Thus, they didn’t need any addition or explanation and the translator has translated it accordingly.

Example: 2

ST: I want to bring him down from the peaks of Khyber and the fields of Hashnager face to face with you. (Khan, 2014, p.1)

TT 1: Main chahta hun ke usay Khyber ki khushk o sanglakh paharon aur Hashnagar ky sarsabz maidano khelyanon se aap ky pass, aap ky rubaroo le aaun. (Khan, 2008, p.11-12)

TT2: Zama maqsad da dy che da Khyber da ghruno da suko aw lurhu jawaro nawakhly tar Hashnagar da hawari aw maidanono puri tola qesa tera krham. (Yousafzai, 2000, p. 14-15)

Explanation: Here the author has introduced the Pathan and talked about the region where he lives and has a strong influence on his life. Here, two culture-specific terms can be noticed “Khyber” and “Hashnagar”. The names of two well-known places in Pakistan are translated the same as in the source text. Both translators have adapted the strategy of preservation because these are proper nouns and proper nouns are mostly preserved in translation. The second reason for the preservation could be that the target audiences are well-familiar with the names of these places. Furthermore, the translators have made additions to these names to portray the true nature of the Pathan. The Urdu translator has added, “khushk o sanglakh” (dry and stony) to the mountains which represents the apparent harshness in his nature and also means that he is strong like the mountains where he is living and “sarsabz” (green) has been added to the fields which reveal the tenderness in his nature. Likewise, the Pashto translator has elaborated on the mountains by adding “larhu jawaru” which shows the hardships and ups and downs in his life and has added “hawari” to the fields to show some pleasant moments in his life.

The above-mentioned examples refer to the adaptation of the translators at cultural level. They have selected and adapted the elements from the source text which fit better in the context and are understood by the readers of the target texts. The analysis of cultural dimension is followed by the communicative dimension.

Communicative Dimension

The qualified translator is not only to comprehend the source text but also to understand the culture. According to Susan Bassnet, the translator’s task is to translate as well as interpret. Therefore, apart from language and culture, the communicative function should also be accomplished. (Ren, 2016, p.4) As pointed out by (Ren, 2016), an essential part of the translation is to interpret the source text and communicate its meaning properly. He should adapt to the communicative function of the translated text and affect target readers as close as possible to the one that the source text might have on its readers. The

analysis of the following examples will help in the examination of the adaptation of the translators to the ecology of target texts at the communicative level.

Example: 1

ST: She says he was a great man and a great fighter. Khan, 2014, (p.8)

TT1: Wo unsay kehti hai, "tumhara baap aik behad khubsurat aur wajeeh nojawan, aik acha insaan, aik dalair jangju aur aik nang o namoos wala mard tha. Tumhara baap, meray bacho, aik Pakhtoon tha. (Khan, 2008, p.25)

TT2: Da warta wayi che hagha yo azeem insan aw sthar jangyali wo. (Yousafzai, 2000, p. 28)

Explanation: In example 1, the narrated conversation of a mother with her children is taken, in which she is talking about her husband who has been killed in a fight with another tribe. In the source text, it is a short statement but elaborated by the translator in TT1 for communicative purposes. The translator of TT1 has translated "great man" as "extremely handsome young man and a nice man" and "great fighter" as "brave fighter and a man of honour". He has adapted to the taste of target readers by using addition strategies to accomplish communicative purposes and create the same effect. Urdu translation of the source text unveils some qualities and concepts. As the mother further tells them that he was a Pakhtoon, it exposes that in the target culture handsomeness, goodness, bravery, and honour are considered qualities of a Pakhtoon and these make a man great. Unlike TT1, the translator of TT2 (Pashto translation) has given a literal translation. It might be the case that the translator did not realise the need to explain or adapt any other strategy than literal translation because he thought that he was writing for the audience belonging to the culture about which the source text was written and they might understand the culture, tradition, and concepts of Pakhtoon.

Example:2

ST: But the Pathan is not easy to love. He takes a lot of knowing. (Khan, 2014, p.1)

TT1: lekin Pakhtoono se muhabbat aur dosti karna aasan nahi hai. Us ky leye unhain andar say aur gehrayi say janna aur samjhna parta hai. (Khan, 2008, p.11)

TT2: Albata Pukhtano pa dudh dastur, jundjwaak, gham khaadi, dukhmani trabgeni, lubo sandaro aw seyosat zan poyol sa asan kar nady. Da Pakhtoon saadgi pa shalo pardu ky pata da. (Yousafzai, 2000, p. 14)

Explanation: This example is an indication of the complex nature of the Pathans, about whom the source text writer says that he cannot be easily loved and understood. The translator of the first text explains that the Pathan is not easy to love and make friends with and for this purpose one needs to understand him deeply. It shows the complicated nature of the Pathan, veiled under simplicity (he is not what he seems), but the translator of the second text (into Pashto) goes a step ahead and lays open the complexity of his life. He describes it by saying that it is not easy to understand his customs, life, sorrows and happiness, feuds, playing and singing, and politics. Furthermore, he writes that the simplicity of Pakhtoon is hidden under twenty veils. It is a comprehensive portrait of Pakhtoon's nature, due to which the author indirectly calls him complex. The translators have adapted the strategy of expansion to communicate properly and adapt to the environment of the target texts.

The above-mentioned examples make it clear that both translators have adapted to the communicative level. To conclude, the translators of *The Pathans: A Sketch* have done multi-dimensional transformation while translating it into Urdu and Pashto languages and have made adaptations at linguistic, cultural, and communicative levels.

Degree of Adaptation in the Translations of *The Pathans: A Sketch*

After going through all three texts and comparing and analyzing these from different angles, it could be inferred that both translators have tried their best to adapt to the ecology of the target texts at linguistic, cultural, and communicative levels. Although, both translators have made adaptations, a close examination of the translations reveals that the translator of target text 1 (Urdu translation) has a greater degree of adaptation to the eco-environment of translation than the translator of target text 2 (Pashto translation). As it has been noticed in some places, the Pashto translator has made unnecessary omissions, additions and sometimes the literal translation has been done; though making some changes and using other strategies could make the translation more befitting in the ecology of language, and culture and could communicate better. This leads to the conclusion that the Pashto translator has not completely adapted to the eco-environment of translation. Even though it is not possible to spot each line which supports this argument, some of the examples given below can help in making the point clear.

Example 1:

ST: For, the magician, the priest and the charmer are the greatest enemies of man. (Khan, 2014, p.31)

TT 1: Kiyun ke jadu tonay aur taweez mantar waghaira ki madad se logon ky jumla masail ko hal karnay ka karobar karnay waly peer faqir aur mulla insaan ky bad tareen aur muzar tareen dushman hotay hain. (Khan, 2008, p. 74)

TT 2: Zama pa khyal jadugar aw damgaran da insan da tolo na lwy dukhmanan di. (Yousafzai, 2000, p. 63)

Explanation: The writer has expressed his hatred for the magician and priests even though other villagers hold extreme respect for these so-called religious people. In his example, the translator of TT1 has explained why the priests and magician are considered enemies of people; they are called their enemies because their job is to stray people with the help of charm and magic. The translator of TT2 has not taken pains to make it clear that they are called enemies of human for some reason and has done only literal translation. This evidences that the Urdu translator has adapted more to the eco-environment of target audience at communicative level than the Pashto translator.

Example 2:

ST: He sold his bullocks to pay for the food which his friends and relations ate when they came to condole. (Khan, 2014, p.34)

TT 1: Aglay rooz us nay apnay wahid aur aakhiri saharay, apni bail ko bhi hal samait baj diya taa ke apnay betay ki maghfirat ky leye saray gaun walon ko khairat ky chawal paka kar khila sakay. (Khan, 2008, p.79)

TT 2: Da khpalwano da kheto dakolo dapara da Meher plar khpal sanda aw qulba hum khars krhal. (Yousafzai, 2000, p. 67)

Explanation: There is another example to support the argument that the TT1 translator has a higher degree of adaptation than the TT2 translator. The line has been taken from the ending of the chapter about magic. Here again, the Urdu translator has explained the tradition that it is a custom of the Pathans; when somebody dies, the family feed rice to the friends and relatives as alms for the remission of the dead. On the other hand, the Pashto translator has not explained it this way, which might have made better effect on the readers and has only translated the text.

The omission of some text is another proof in favour of a lower degree of adaptation by the translator of TT2. It can be easily noticed in the folk songs that the Pashto translator has omitted a lot of poetry while translating the text into Pashto. The song about the war between Malazais and Alizais on pages 8-11 in the source text has been excluded and a short poem is added instead. Likewise, a whole chapter "Moonbeams" on page 28 in the source text is also omitted. Not only these, but some lines from other chapters are also missing but not all those support this argument, some of them evidence his adaptation to the culture of the target audience while some others reveal his carelessness towards adaptation. Although the translator of TT2 has added poems to Chapter 2 and Chapter 4, which are not there in ST these cannot be fully appreciated because he has omitted the poems from the chapter where they fit the best and even in folk songs he has given songs but has not translated the ones in the ST. There is another example of his incompetency or neglectfulness; being Pathan himself, the writer of the source text (Ghani Khan) has translated a Pashto song into English in the folk songs, just to portray the Pathan as closely as possible. A few lines from the song are given below:

Example 3:

Original song: Halak nari chinar de

Jenay da gulu wana

Pa sar ye zareeb shawl de

Pa gharha ye guluna

The author of the source text has translated it as follows, which gives the meaning close to the original lines:

ST: O the groom is tall as a pine

And the bride is a bush of roses,

On her head is a golden shawl,

On her chin is a beauty spot; (Khan, 2014, p.7)

The TT1 can be compared with the ST to exhibit that the translator has translated it in the same way into Urdu as the ST author has done:

TT1: Humara dulha chinar ki manand buland qamath hai

Aur Humari dulhan haseen phoolun ki aik daali

Dulhan ky sar par aik zareen shawl hai

Aur uski nazuk thorhi par aik pyara khaal. (Khan, 2008, p.24)

Instead of giving the original song in the Pashto text the Pashto translator has given lines from some other song which do not match with the source text lines or with the original song:

TT2: Ogura janana da tyary na ranrha jurha shwa

Nawy sparly raghy da guluno ranrha jurha shwa

Zmaka laka sharha abay bura, wraka spora wa

Charta marawa masti tali da khpal kora wa. (Yousafzai, 2000, p.26)

Some of the examples are compared and discussed above which demonstrate that the translator of target text 1 has made adaptation to the eco-environment of the target text to a greater extent than the translator of target text 2. Overall, both of them have done their best to make the translated texts survive in their respective environments.

Eco-translatology gives a central place to the translator. First, the translator is selected and then the translator takes the responsibility of producing the target text which the readers can easily understand. The translator needs to be familiar with the cultures of both the source text and target text besides the languages because the readers of the target text do not always know much about the culture of the source text. For this purpose, the translator makes selection and adaptation as per the requirements of the target audience. It is the task of the translator to bring harmony between the source and target texts and to eliminate the linguistic, cultural and communicative barriers and differences which might exist between the target audience and the source text. He selects the components from the original text which could be best adapted to the target text and can survive in the eco-environment of the target text.

As Jun (2020) points out, in the framework of eco-translatology, a close relationship exists between translators and the questions of how to accomplish a stable relationship among different elements in the ecological environment of translation, and how the translators can survive in the ecological environment. The same adaptation is evident in the analysis of *The Pathans: A Sketch*. Both the translators, while translating it, have adapted to the eco-environment of the target texts by using different strategies and procedures because according to Gengshen (2003), only those translations survive that are the fittest in the eco-environment of the target culture, while those that do not fit there, are eliminated. In the current study, two translations are analyzed and the degree of adaptation by their translators is compared; the translator of TT 1 who has translated "The Pathans: A Sketch" into Urdu has adapted better to the ecology of translation than the translator of TT 2 who has translated the same text into Pashto, although, he was dealing with the same culture about which the source text has been written.

Conclusion

Eco-translatology stresses adaptation of the translator to the ecology of the target text. According to Gengshen (2003), only those translations survive which are fittest in the eco-environment of translation. The Urdu and Pashto translators of *The Pathans: A Sketch* have adapted to the eco-environment of target texts. This adaptation is identified at linguistic, cultural, and communicative levels in the texts. Multi-Dimensional/Three-Dimensional Transformation model is used to analyse the target texts to examine the three dimensions of transformation. Language is one of the important dimensions, in which the

translator adjusts to different linguistic features. In the present study, it is shown through examples that one way or the other both translators have adapted to the linguistic eco-environment. Likewise, culture; being a very important dimension has also been investigated in the target texts. Although, the source text and target texts have the same culture but still translation of culture specific items was not a simple task for the translators. They have used multiple strategies to adapt to the cultural ecology of the target texts. This adaptation to the culture of target texts is exhibited through the analysis of some examples in the study. This study has also dealt with the communicative aspect of transformation while translating the texts. The source and the target texts are studied from a communicative dimension which manifests that the translators have adapted to the ecology of translations and unveiled the communicative purpose of the author. Thus, the translators (Abid Khan and Gulzar Jalal Yousaifzai) of *The Pathans: A Sketch* have adapted to all three dimensions (linguistic, cultural, and communicative) while translating it into Urdu and Pashto. To go further, the comparison is made between Urdu and Pashto translations of *The Pathans: A Sketch* and the degree of adaptation is sought out; which of the two translators has a greater degree of adaptation to the eco-environment of the target text. Although, they both have adapted to the ecology of translation but the analysis and comparison evidence that TT1 (Urdu) has a greater degree of adaptation than TT2 (Pashto). The lower degree of adaptation by translator of TT2 is evident from excessive omission, addition, and not adapting a suitable strategy rather making literal translation. From the analysis of the translations of *The Pathans: A Sketch*, it can be concluded that the translators have adapted to the eco-environment of target texts. The purpose of this adaptation was to make the translations convenient and effective for the readers.

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