POETIC TRANSLATION AND CULTURAL SPECIFIC ITEMS: A DESCRIPTIVE ANALYSIS OF PAKISTANI AND BRITISH ENGLISH

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ABSTRACT

The present study aims to analyses the translation of cultural specific items in Pakistani and British English. It further investigated which translation strategies are used by the translators in both these translations. To investigate this phenomenon, four translated poems of Iqbal from Bang-e-Dara and Bal -e-Jibrail have been selected. English translations of these poems by Dr. M.A. K. Khalil, Naim Siddique and V. G. Kiernan have been selected in this regard. Kachru's three circle model (1985), Pike's etic-emic approach (1990) and Descriptive Translation Studies have provided the theoretical framework to the present study. The same framework has been used as the methodological framework to analyze the data. The study reveals that in Pakistani English, the translator being the cultural insider, having emic approach to translation, has preserved the cultural specific terms, and has adopted the translation strategy of foreignization. On the other hand, in British English, the translator being the cultural outsider, having etic approach to translation, has domesticated the cultural specific items in the target language.

KEY WORDS: Translation; Pakistani and British English; Kachru's three circle model; Etic-emic approach; Descriptive Translation Studies

INTRODUCTION

Different varieties of English are the product of different local cultural variables throughout the world. Local colour of the culture is one of the reasons for the emergence of these different varieties of the English language. It is due to this cultural difference, we have different varieties; Malaysian English, Singapore English, Indian English, and Pakistani English etc. In other words, there is transference of cultural specific items from the indigenous languages into the particular English variety. This transference is also present in the process of translation. In other words, when the process of translation happens from any indigenous language into any non–native variety of English, the colours of the cultural specific terms from the indigenous language are also noticeable in the translated text. Thus, there is an emergence of different varieties of English, for example, Pakistani English (in this context of the present study).

STATEMENT OF THE PURPOSE

Translation of Urdu text into English has been done by many Pakistani and foreign translators but there is a difference in the use of translation strategies employed by these translators. This study aims to explore these differences particularly from a cultural point of view. In this context, the poetry of Allama Iqbal has been selected with its translations in Pakistani and British English. British translation which is an instance of British English is done by V.G. Kiernan (1999) and Pakistani translation which is an instance of Pakistani English is done by Dr. M. A. K. Khalil (1997) and Naim Siddique (2014). The culture specific items and its translation by the translators have been examined in this study. This is a less researched area in Pakistani English, and the translated texts in the context of Pakistani English are rarely explored. Anwar (2012), Baumgardner (1990, 1993, 1996, 1998) and Rehman (1990) have identified the use and role of Urdu with reference to Pakistani English. In the same way, Irshad & Ali (2016) have done work in the area of Urdu to English translation. But no study has been done previously on this relationship of the World Englishes with translation. Thus, a theoretical framework has been designed by combining three perspectives from the etic-emic approach, descriptive translation studies and Kachru's (1995) model.

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THEORETICAL FRAMEWORK

Various language varieties are the product of different cultural variables. The perspective is given by Kachru in 1985 in his three circle model of World Englishes. He has divided the model into three circles: Inner, Outer and Expanding circles. He explains how World Englishes spread across the world. He posits that the local varieties of English emerge due to the interaction with the local culture and linguistic context. It is due to this cultural difference, we have different varieties; American English, Indian English, Pakistani English and so on. It gives an idea how Pakistani English, in the particular context of this study, is different from British English. It is different from British English because it is a product of a particular culture. Every culture has its own cultural, social, religious and political climate which gives a particular colour to the language variety. It highlights the point that Pakistani English is different from British English because it consists of particular expressions from the local context. Thus, in Pakistani English we can find the words like *Jihad, Molvi, Jahgirdar, Jirga* etc. (Anwar, 2012; Baumgardner, 1993; Talaat, 2002). This involvement of culture makes the process of translation more complicated.

Translation is an essential process of translating the culture of the source language (SL) in the target language (TL) as highlighted by Bassnett (1991). It creates the problems regarding the transference of the intertextual meaning which is composed of a particular culture in the process of translation. Translator uses various translation strategies in this process of transference of the meaning. These include literal translation, sense for sense, modulation, transliteration etc. Overall, he can adopt the translation strategies of domestication or foreignization. Foreignization and Domestication are two basic translation strategies. These terms have been used by a theorist Venuti (1995). In the strategy of domestication, fluent style is used to minimize the strangeness of the foreign text for target language audience (readers). On the other hand, foreignization involves deliberately breaking of the target conventions by retaining the foreignness of the Source Text (Shuttleworth & Cowie 1997, p. 59). Thus, in domestication the translator has moved towards the TL audience in order to facilitate them. On the other hand, in foreignization, the translator maintained the foreignness of the text for the TL audience. The position of the translator matters a lot in this context, and generates the discussion of etic- emic approach.

Pike (1990) posits that 'etic' is "an approach by an outsider to an inside system, in which the outsider brings his own structure—his own emics—and partly superimposes his observations on the inside view, interpreting the inside in reference to his outside starting point" (p. 30). On the other hand, emic, according to him, is a "mental system treated by insiders as relevant to their system of behaviour" (p. 28). In the particular context of this study, as we have Iqbal poetry (written in Urdu), Pakistani translator is an instance of cultural insider as he has an understanding of the emic of the source language and culture, and thus, it leads towards the generation of Pakistani English in translation. British translator is a cultural outsider to the source language and culture, and creates glimpses of British English.

RESEARCH QUESTIONS

1. How are cultural specific items translated in Pakistani and British English?
2. Which translation strategies are used by the translators to translate the cultural specific items?
3. How does the role of a translator affect the translation?

To investigate the above mentioned questions, Kachru's three circle eccentric model (1985), Pike etic-emic approach (1990) and Descriptive Translation Studies have provided the theoretical framework to the present study.

LITERATURE REVIEW

Translation is not only the process of transferring linguistic items but it deals with the culture. This study is an effort in the field of World Englishes particularly with reference to translation of culture specific items.

This is a new dimension to look at the varieties of English. Various researches have been done separately on World Englishes/Pakistani English and translation studies. The huge bulk of research in Pakistani English (Anwar, 2012; Baumgardner, 1990; 1993; 1996; 1998; Mahboob, 2004; Rahman, 1990; Talaat, 2002) is based on the influence of Urdu on the English language in Pakistan.

Akhtar (2015) investigated the stylistic devices at the levels of graphology, phonology, morphology, lexical, and syntax in the Ghalib's poems (*Dewan Ghalib)* and their translations by K. T. Mahmood. He found that the translator has mostly used the translation strategies of 'interpretation'. Sometimes, the translator could not find the appropriate equivalent in the target language because of linguistic and cultural differences between both the texts.

Dastjerdi, Shafaaii, and Jannesaari (2008) have descriptively analysed the Persian piece of poetry by the Iranian poet, Musavi Garmaroodi, and its English translation by Vahid, D. H. at both linguistic and extra linguistic levels. The finding reveals that the translator has been able to create appropriate alliterations in the TT. On the other hand, the images and symbolic elements of the ST have been literally and, in some cases, pragmatically translated into English.

Machali (2012) conducted a research on cases of domestication and foreignization in the translation of Indonesian poetry into English. The results show that when the cultural elements were regarded as foreign, the translator tried to use the domestication strategy, while when the foreign elements were related to a known genre, the translator tended to use the foreignization strategy.

The researchers (Anwar, 2012; Baumgardner, 1990, 1993, 1996, 1998; Rehman, 1990, Talaat, 2002) in Pakistan have mainly discussed the processes of borrowing, indigenisation and word formation of different categories in written Pakistani English discourse. No studies have been conducted to analyse the cultural specific terms in English translated text. So, this study aims to fill this gap by analysing how cultural specific items are translated in Pakistani and British English, and which translation strategies are used by the translators to translate the cultural specific items.

3. METHODOLOGICAL FRAMEWORK

On the bases of the above mentioned theoretical framework, a model has been designed. The data has been analyzed on the basis of this model. The illustration of this model is as following:
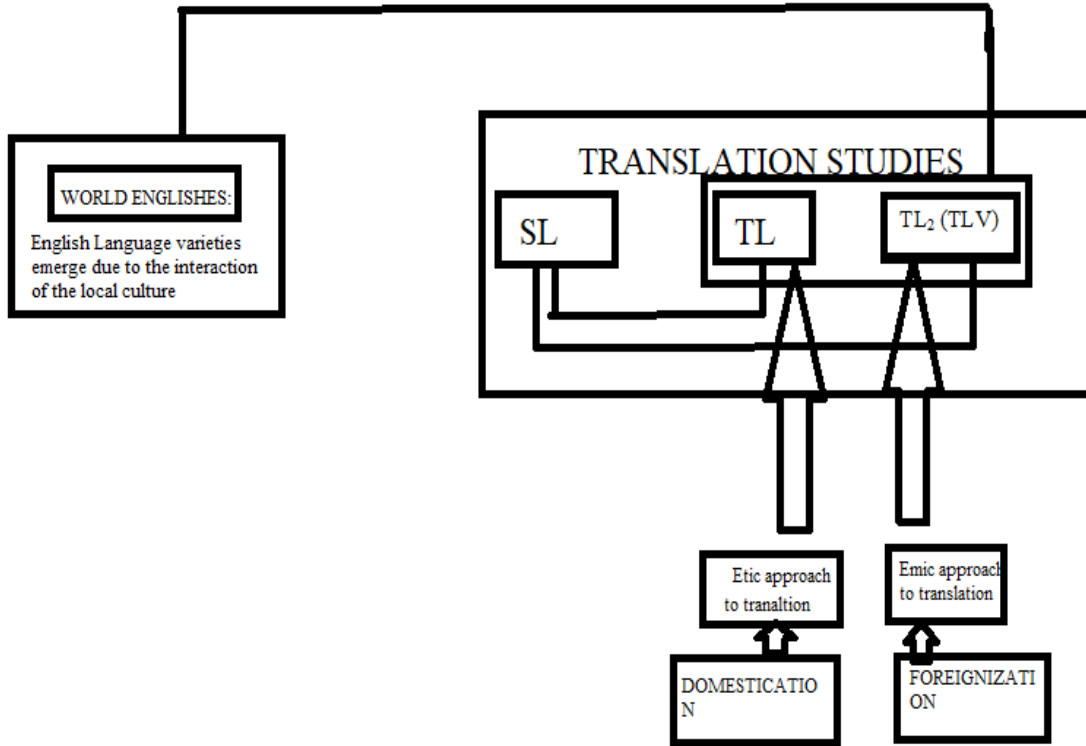
Figure 1: Model adapted for the present study

This model is applied when the translator of TL_2/ TLV (Pakistani English in this context) is cultural insider of the Source Language (SL). It has provided the bridge between World Englishes and translation studies. Kachru's three circle model (1985), Pike's etic-emic approach (1990) and Descriptive Translation Studies have been used in the construction of this model. This model is created at the level of the translated varieties in English when the SL is translated into different varieties of English. In the process of this translation, if the translator is cultural insider, he adopts the translation strategies of foreignization. On the other hand, if the translator is cultural outsiders, he adopts the translation strategies of domestication. Kachru's three circle model (1985) posits that the English language varieties emerge due to the interaction of the local culture and linguistic context. According to Pike (1990), there are two perspectives; etic-emic, to study the society's cultural system. Moreover, Descriptive Translation Studies focuses on how translation actually occurs, and views it as a part of the culture (Palumbo, 2009).

POSTULATES OF THREE CIRCLE MODEL BY KACHRU (1985)

- Division of the model into three circles; The Inner Circle, Outer Circle and Expanding Circle.
- "The Inner Circle" includes UK, USA, New Zealand, Canada, and Australia. These countries in this circle are known as 'norm providing'. The countries in the "Outer Circle" include Pakistan, Malaysia, Singapore and India etc., and known as 'norm developing'. The countries in the "Expanding Circle" include China, Japan etc., and are known as 'norm-dependent'.
- English non-native varieties emerge due to the interaction of the local culture and linguistic context.

POSTULATES OF ETIC-EMIC APPROACH TO TRANSLATION

- Etic is an approach by an outsider to an inside system. He brings his own structure, and interprets the inside in reference to his outside starting point. In the present context of the study, British translator, V. G. Kiernan (representing British English) is an instance of cultural outsider.
- Emic is a mental system treated by insiders as relevant to their system of behaviour. In the present context of the study, Pakistani translators (presenting Pakistani English) Dr M. A. K. Khalil and Naim Siddique are instances of cultural insiders.

POSTULATES OF DESCRIPTIVE TRANSLATION STUDIES (DTS)

- DTS does not focus on equivalence.
- It considers how culture influences the activity of the translator.
- Its focus is on how a translation is done.
- The researcher does not give the judgment that a translation should be done in a particular way (Toury, 1995).

ILLUSTRATION OF THE SELECTED WORK

	Iqbal selected poems	Pakistani Translation by Dr. M. K. Khalil/ Naim Siddique (Cultural insider)	British Translation by V.G. Kiernan (Cultural outsider)
1	*Khizar-e-Rah*	The Traveller's Guide	Khizar, The Guide
2	*Mein aur Tun*	'I and You'	'I and You'
3	*Zuhd aur Rindi*	Piety and Ecstasy	Virtue and vice
4	Masjid Qurtuba from *Bal-e-Jibril*	The Mosque of Cordova	The Mosque of Cordova

- First of all, the researchers have selected a verse having cultural specific items from the selected poems of Iqbal.
- Secondly, the cultural specific items have been underlined.
- Then, the extracts of the translation in British and Pakistani Englishes have been selected.
- The underlined SL and TL cultural specific items have been analyzed in the light of the above illustrated model.

DATA ANALYSIS AND DISCUSSION

Extract no. 1

آب تاؤں تجھ کو رمزِ آیۂ اِنَّ الْمُلُوْک
سلطنت اقوامِ غالب کی ہے اک جادوگری

TRANSLITERATION

> *A btaun tuj ko ramz-e- aya* **inn-al-muluk**
>
> *Salatnat aqwam- e- galib ki ha ik jadogri*

PAKISTANI ENGLISH

Come, I shall tell you the secret of the verse "***Inn al-mulëk***"
Imperialism is an enchantment of the victorious nations (Khalil, p.351, The Response of Khidar, Saltanat/Imperialism Call of the Marching Bell,)

Note (of translator): 19. This alludes to The Holy Quran 27:34 in which the Queen of Saba (Shiba), on receiving

the letter of S. Sulaiman A.S. inviting her to accept Islam, addressed her courtiers thus:

"Kings, when they enter a country despoil it, and make the noblest of its people its meanest, and, thus do they behave". This verse is a clear condemnation of imperialism in Islam (p.356).

BRITISH ENGLISH

What scripture sets forth riddlingly
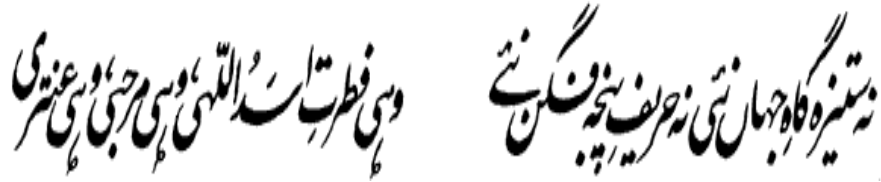
Of Kings, let me impart:

In towering empires sovereignty
Is all a conjuror's art (Kiernan, p. 48, Khizar's reply, (3) State), Poems from Iqbal, Rendering in English verse with Comparative Urdu/ Persian Text)

The above mentioned verse, *A btaun tuj ko ramz-e- aya* **inn-al-muluk** *Salatnat aqwam- e- galib ki ha ik jadogri* has been taken from one of the Iqbal's poems, *Khizar-e-Rah (Jawab-e Khizar).* Its translation is done by culture insider, Dr. M.A. K. Khalil and cultural outsider, V.G. Kiernan. The English variety produced by the cultural insider in the form of translation is an instance of Pakistani English, and English variety produced by the cultural outsider in the form of translation is an instance of British English. Kachru's model (1985) highlights the very important point of how a particular English variety is a product of a particular culture, and its reflection is obvious in the particular variety. The presence of cultural specific expression, INN-AL-MULUK, creates problem in the process of transference in the TL (Pakistani and British English). The expression INN-AL-MULUK is a cultural specific expression as it is made up of the culture of the SL. It is embedded in the religious context of the SL. This voice is present in verse 34 of *Sura-Tul-Naml* of the Quran, and it denounces imperialism. The Quran gives voice to the Queen Saba who pronounces this utterance. The context of this historical narration is that Hazrat Sulaiman sent her a letter via *Hudhud* (a bird) mentioning on it to obey Allah. Allah gave him special powers- to control wind, and Jinn, and to talk to Allah. She says to her courtiers as mentioned in the Quran "behold, when kings invade a town, they ruin it and humiliate its dignitaries…." (The Quran, 27:34). It became clear later on that Hazrat Sulaiman had not such intentions. Here, the message of the Quran is to condemn the evil of imperialism. Thus, the mentioned discussion depicts that a language variety is composed of the particular cultural specific items. Their translation results in the loss of meaning in the TL. In this process, translators adopt various translation strategies. Here, the position of the translator as cultural outsider or cultural insider is very important. The analysis of the above mentioned cultural specific items highlights that the translator position, etic or emic, is important in the selection of particular translation strategies. The translation of this expression in Pakistani English is composed of two translation strategies: transliteration and explanatory note. On the other hand, British English has been composed of the strategies of word to word translation and endnote. British translator has translated *inn –al-muluk* as "of King" and provided the information about it in the end note as "surah 1xvii of the Koran has the title 'Sovereignty" (p. 294) but the interpretation in

the end note is ambiguous as it seems that the translator could not create the link between the two. On the other hand, the Pakistani Translator has transliterated the expression of *Inn-al-Muluk*, and has given the detail information about it in the explanatory note. But the information about it is creating ambiguity in understanding the identity of Sulaiman for TL reader. This discussion regarding the selection of translation strategies indicate how the emic, a mental system treated by insiders as relevant to their system of behaviour, of the translator (Pakistani) reflects in the selection of translation strategies and how the etic, an approach by an outsider to an inside system, of the translator (British) enables him to interpret the inside in reference to his outside starting point.

Extract no. 2

نہ ستیزہ گاہِ جہاں نئی نہ حریف پنجہ فگن نئے   وہی فطرتِ اسدُ اللّٰہی وہی مرحبی وہی عنتری

Mein aur tu (Bang-e-Dara)

TRANSLITERATION

>*na staiza gah-e-jahan nai,na harif punja-e-fagan nay,*
>
>*wohi fitrat-e**Asad Ullahi wohi merhabi wohi antri***

PAKISTAN ENGLISH

>Neither world's battle-fields nor the arm-twisting enemies are new
>The name of **Asad-ul-Lahi as well as Marhabi and Antari** are same.

BRITISH ENGLISH

Unchanged of purpose stands **the Lion of God**
Unchannged the **opposing champions** (Kiernan, p.38, I and You, Poems from Iqbal, Rendering in English verse with Comparative Urdu/ Persian Text)
The above mentioned verse, *na staiza gah-e-jahan nai,na harif punja-e-fagan nay, wohi fitrat-eAsad Ullahi wohi merhabi wohi antri* is taken from one of the poems named *mein aur tun* from *Bang-e-dara*. Its translation is done by cultural insider, Dr. M.A. K. Khalil and cultural outsider, V.G. Kiernan. The English variety produced by the cultural insider in the form of translation is an instance of Pakistani English, and English variety produced by the cultural outsider in the form of translation is the instance of British English. Kachru's model gives an idea how a particular English variety is made with the particular local culture, and thus, we find the presence of this local culture in that particular variety. Thus, the presence of culturally specific expression in *Asad Ullahi wohi merhabi wohi antri* is creating problem in the process of translation in the British and Pakistani English. These are the expressions from the Islamic historical context. The literal meaning of *Asad Ullahi* is the Lion of God. This is a title of Hazrat Ali that is used for bravery. Marhabi and Antari are the two characters from the Islamic history that stand for evil. They fought with Hazrat Ali and were killed by him. Iqbal says that the world is still working on the same pattern where the fighting between the evil and good is continued today, and finally good will win. Thus, this meaning is embedded in the culture of the source language. When these are translated in the different varieties of English, the role of translators as etic versus, emic is very important as it helps in the selection of translation

strategies accordingly. Pakistani translator being a cultural insider has brought the emic approach towards the translation and has adopted the basic translation strategy of foreigners. Thus, he has used the translation strategies of transliteration in the translation of Asad Ullahi, Marhabi and Antari. On the other hand, British translator being the cultural outsider has brought the etic approach to translation. Thus, he has adopted the basic translation strategy of the domestication in the process of translation, strategies of literal translation in the translation of Asad Ullahi as the Lion of God, and has used the strategy of sense for sense in the tarnation of Marhabi and Antari as the opposing champions.

It can be seen that in Pakistani English, the translator has preserved the culture of the SL, Urdu by transliterating them and thus leaving the impression of foreigners for the target language reader. On the other hand, in British English, the translator has domesticated the expressions in the target language, and has tried to accommodate the target language readers.

The above discussion indicates that the language varieties are product of cultural variables. There is a reflection of the local culture in these varieties. The analysis depicts that the culturally specific items are translated in the English varieties by different translators, British and Pakistani, they bring the etic or emic approach in the translation and adopt different translation strategies accordingly.

Extract no. 3

کافرِ ہندی ہُوں میں، دیکھ مرا ذوق و شوق

دل میں صلوۃ و درُود، لب پہ صلوۃ و درُود

Masjid Qurtuba (Bang-e-Jibril)

TRANSLITERATION

Kafir-e-Hidni hun mein, dekh mera zoq o shoq

Dil mein __salat-o darood__, lab py __salat o darood__ (The Mosque of Cordova, Baal-i- Jibreel,)

PAKISTAN ENGLISH

Though born of heathen stock, I have a fiery faith

With **prayer and** *darood* in my heart, **prayer and** *darood* on my lips (Siddique, p.98, "The Mosque of Cardoba")

BRITISH ENGLISH

I am the infidel East- see with what fervour I glow

__Blessings on God and His Saint__ filling my soul and my mouth (Kiernan, p.102, Poems from Iqbal, Rendering in English verse with Comparative Urdu/ Persion Text "The Mosque of Cardoba")

The above mentioned verse, *kafir-e-Hindi hun dekh mera zoq-o-shoq, dil mey salat o darood leb py salt o darood,* is the taken from one of the poems named *Masjid Qurtuba* from *Bal-e-Jibril*. Its translation is done by culture insider, Naim Siddique and cultural outsider, V.G. Kiernan. The English variety produced by the cultural insider in the form of translation is instance of Pakistani English, and English variety produced by

the cultural outsider in the form of translation is the instance of British English. Kachru's model posits an idea that a particular English variety comprises specific local culture. There is a presence of culturally specific item from the source language, Urdu in this particular case. When they are translated into two varieties of English, the role of translator is very important as his position –emic or etic- results in the selection of different translation strategies by him. In the above mentioned extract of the verse, *salat-o-darood* is an expression from the Islamic religion. This is a culturally specific item. *Salat* is one of the basic pillars of Islam and *darood* is the kind of praise of the Prophet PBUH. Here, the position of the translator is very important as it results in the selection of different translation strategies. The Pakistani translator being cultural insider has the emic approach, mental system treated by cultural insider, towards the translation. Thus, he has moved towards the foreignization, and adopted the translation strategies of transliteration and literal transliteration to translate the *darood* in the Pakistani English, and has used literal translation of salat as prayer. The British translator being the cultural outsider, having the etic approach, has moved towards the domestication and has adopted the translation strategies of sense for sense by translating the *salat o darood* as "blessings on God and His Saint".

The above discussion indicates that the language varieties are the product of cultural variables. There is a reflection of the local culture in these varieties. The analysis depicts that the culturally specific items are translated in the English varieties by different translators, British and Pakistani, they bring the etic or emic approach in the translation, and adopt different translation strategies accordingly.

Extract no.4

<div dir="rtl">رِندی سے بھی آگاہ، شریعت سے بھی واقف</div>

<div dir="rtl">پوچھو جو تصوف کی تو منصور کا ثانی</div>

Zhud aur Rindi (Bang-e-Dara)

TRANSLITERATION

>*Rindi sy b agah **shariat** sy b waqif*

>*Pouchun jo **tasswuf** ki to **Mansoor** ka sani*

PAKISTAN ENGLISH

He knows spiritual freedom as well as the *Shariah*

Regarding *tasawwuf* he is second only to Mansur (Khalil, p.118, Piety and Ecstasy, Call of the Marching Bell)

BRITISH ENGLISH

Familiar with vice, with **Holy Writ**, more

In **divinity** doubtless, as deep as **Mansur** (Kiernan, p.10, virtue and Vice, Poems from Iqbal, Rendering in English verse with Comparative Urdu/ Persion Text)

The above mentioned verse, *rindi sy b agah shariat sy b waqif, Pouchun jo tasswuf ki to Mansoor ka sani* is the taken from one of the poems named *Zuhd* aur *Rindi* from *Bang-e-dara*. Its translation is done by culture insider, Dr. M. A. K. Khalil and cultural outsider, V.G. Kiernan. The English variety produced by

the cultural insider, Dr. M. A. K. Khalil, in the form of translation is an example of Pakistani English, and English variety produced by the cultural outsider, V.G. Kiernan, in the form of translation is the example of British English. Kachru's model depicts the very important point how a specific English variety is a product of a specific culture, and its reflection is obvious in the specific variety. The presence of culturally specific expressions *shariat, tasswuf and Mansoor*, create problem in the process of transference in the TL (Pakistani and British English). *Shariat* is a branch of Islamic law and *tasswuf* is often defined as an Islamic mysticism. Mansur is one, whose ideas are based on *tasswuf*. He is famous for his ideas of "I am the Truth". *Tasswuf* is considered against the teaching of Islam. In other words, *Shariat* and *Tasswuf* are against each other (Ali, n. d). The context of the poetry says that Iqbal says to himself as sinner. It revolves around the dialogue between *Molvi* and Iqbal. *Molvi* is ironically represented as the very pious person, and Iqbal has shown himself as the sinner. In this verse, *Molvi* is shown as discussing the confused personality of Iqbal. On one hand, he is aware of Islamic law, but on the other hand, he is like Mansur who was in favour of *Tasawwuf*. Moreover, there is a link between *tasawwuf* and Mansur as the ideas of Mansur are based on tasawwuf. Thus, there are culturally specific items in the verse that generates cultural specific debates. In this way, the presence of these items in the SL, Urdu, is creating problem in the process of translation. Here, the role and position of translator as cultural insider (emic) or cultural outsider (etic) is very important as it generates the particular varieties of the translation, and the selection of the translation strategies depends on it. Here, the Pakistani translator has used the translation strategies of transliteration and literal translation in order to translate *Tasswuf, Mansur* and *Shariah*. *Tasswuf* and *Mansoor* have been translated as "tasswuf" and "Mansur" respectively by using the translation strategy of transliteration, and *shariat* is translated as *Shariah* by using the translation strategy of literal translation. It seems that the translator has moved towards the method of foreignization of translation. On the other hand, the British translator in British English has used the translation strategies of sense for sense in order to translate *Shariat* and *Tasswuf*. He has translated *shariat* as the 'Holy Writ' and *tasswuf* as the 'divinity', and has transliterated the expression *Mansur*. Overall, the British translator has moved towards the translation strategy of domestication.

CONCLUSION

This study has bridged the gap between World English and Translation Studies. This is a new dimension to look at not only in the field of World English but also that of Translations studies. It has highlighted how the particular varieties of English are the product of the local cultural variables. It has answered how the culturally specific items of the SL, Urdu, is translated in the Pakistani and British English, and which translation strategies are used by the translators. The role and position of the translators being cultural insider or outsider is very important in the selection of particular translation strategies and the emergence of a particular English variety. Here, Dr. M. A. K. Khalil/ Naim Siddique have the position of the cultural insiders as they have knowledge of the mental system of the source language and culture. Thus, they have adopted an emic approach towards the selection of translation strategy. It seems that overall they have preserved the culture of the SL, Urdu, and thus have moved towards foreignization. And British translator has the position of the cultural outsider and it seems that he has brought his own structure and interprets the inside in reference to his outside starting point. For example, his translation of the world *shariat* as "Holy Writ" indicates his etic approach towards translation. He has brought the term from his own structure of the British culture, and looks the inside from the outside system. The Holy Writ is the culturally specific item used for the Bible. Thus, it seems he has domesticated the culturally specific items in British English. On the other hand, the word *shariat* is purely Islamic based and translated as *Shariah* in Pakistani English. Thus, the translator seems to moves towards the emic approach and adopts the translation method of foreignization. Overall, while translating in Pakistani English, the Pakistani translators have adopted the translation strategy of transliteration, literal translation. On the other hand, while translating in British English, the British translator has used the translations strategy of sense for sense translation.

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