A Study on Shifts of Level in *Facts are Facts* (an English Translation) of the Pashtu Text *Rekhtya Rekhtya Di*

Maaz Ahmad[1], Dr. Liaqat Iqbal[2], Dr. Tariq Khan[3], Islam Bibi[4]

Keywords:

Facts,

Rekhtya,

Shift of level,

Translation

A B S T R A C T

This study explores shifts of level in "Facts are Facts" (an English translation) of the Pashtu text "Rekhtya Rekhtya Di" by Khan Abdul Wali Khan. In the current position paper, "Rekhtya Rekhtya Di" is the source text, whereas "Facts are Facts" is the target text for textual analysis. Selected excerpts of the said book are extracted for translation purposes. It adopts the qualitative research paradigm and textual analysis to substantiate the argument in hand. For that to happen, it employs a model of translation shift by John Cunnison Catford (1965) for validating the argument in the given context. It demonstrates that there are shifts of level in the source text's English translation that the researchers highlight.

INTRODUCTION

Translation is a creative-cum-mechanical act involving three seminal processes: cognitive, communicative and linguistic. It is a mental process that deals with what is going on in the translator's mind that, in turn, focuses on translator intent. It is a communicative process denoting cross-cultural synergy; thus, a person who translates a stretch of language shows cultural conventions, worldview, behavioural patterns, and social norms. The translation is essentially a linguistic process in which a translator pays particular attention to the language of the text, including form, functions and final effects. Translation contributes a significant part to the various fields of knowledge. It helps disseminate human intellectual pursuits. Subsequently, it brings about cultural growth and development. Nonetheless, translation is subject to shifts, or departure from equivalence or correspondence or both: one of the ends of a translator is to establish equivalence between source text (ST) and target text (TT).

One of the challenges posed to translation is that it loses the intent of the original text, especially

1Lecturer, University of Buner, Pakistan, Email: maazahmadkhan515@gmail.com
2Assistant Professor, Abdul Wali Khan, Mardan, Pakistan, Email: liaqatiqbal@gmail.com
3Assistant Professor, University of Malakand, Pakistan, Email: tariqkhan1975@gmail.com
4Lecturer, University of Malakand, Pakistan, Email: ibegal@yahoo.com

in the case of poetry; that is because of shifts—either a shift of level or Shift of category. According to Catford (1964), the Shift deviates from the formal balance in moving from the source text to the target text. Aesthetic excellence created by prosodic and metrical features is not, at times, relayed to the target culture.

Contrarily, prose translation is not as tricky as poetry; because they do not aim at the same extraction. There are not as many shifts in prose as in poetry. It is needless to say that shifts occurring in prose can also happen in poetry. Thus, shifts are imminent to occur when translating a text.

The current study is about translating the source text; *Rekhtya Rekhtya Di* by Khan Abdul Wali Khan. In this scenario, *Facts are Facts* is a target text translated by Syeda Saidian Hameed. Toury (1995) converges on target-oriented translation, adding that renditions are the realities of the culture that entertain them. He refers to certain norms of translation, that is, initial, preliminary and operational. The initial parameters are adequacy and acceptability. Adequacy is conformity to the traditions of source culture, whereas acceptability is conformity to the conventions of the target culture. The translation is an onerous and complex activity involving two different cultures and languages; a translator must be mindful of the social tenets of both cultures. Preliminary principles exhibit a policy of translation and directness of translation. The policy of translation refers to the preferred choice of the translator in selecting texts from the source language. The openness of translation refers to the attitude shown by the target culture towards indirect translation. Operational norms are the decisions of the translator during the process of translation.

Aims and Objectives

The translated text often lacks the essence of originality, which is why the readers do not get the intending meaning the original text offers. In this study, the researcher has tried:

1. To compare both the original text Rekhtya Rekhtya Di by Khan Abdul Wali Khan with that of the translated version by Syeda Saidian Hameed
2. To highlight what is meant by Khan Abdul Wali Khan and what has been perceived by Syeda Saidian Hameed
3. To explore level shift and category shift in the given texts

LITERATURE REVIEW

According to Munday (2001), the term translation is used in several connotations. First, it alludes to a written text translated that has been through a systematic process of translation. Second, it refers to interlingual, intralingual and intersemiotic involvements connected to a source and target languages. Third, translation refers to academic disciplines enveloping history, theories and strategies of translation. The translation is a linguistic, cognitive, cultural and communicative process entailing rendition of written language. Language structure is central to translation as linguistic structure shows diversity: the system's peculiarity is addressed in the process.

During translation, what is going on in the translator's mind is considered a cognitive process,

influencing the procedure. Culture is a determining factor in the process as it guides one's worldview. Similarly, culture exerts its influence over the translation process as cultural values are given overriding attention. There are items of language specific to one culture, which is not normally found in another culture. That gives birth to the issue of equivalence. The translation is a communicative process in the context of a communicative event that affects the meaning of an utterance. Each genre has a particular discourse community with shared knowledge that helps one interpret a stretch of language. The translation is a collaborative and complex process touching on cognitive, linguistic, communicative and cultural dimensions.

Newmark (1984) has drawn a dichotomy between semantic and communicative translation using certain parameters. Semantic translation underscores the thought processes of the translator. It remains within the source language culture; it is appropriate in serious literature, autobiography, and political discourse. That is, TT is always inferior to ST: meaning is lost in translating a text. It concentrates on the ST as a yardstick; faithfulness to the source text is obligatory. The criterion for the evaluation is the accuracy of the reproduction of the significance of ST. TT is relatively complex, concentrated and tends to overstate. Communicative translation underpins the translator's intention and culture rather than thought processes as it is more subjective in nature. It transfers exotic elements into the target language, rooted in its contemporary world instead of those found with a new generation. It focuses on force and clarity if semantic contents are lost. Its values source language; however, the overriding keenness is given to fidelity to TT. It is direct, clear, simple and hence tends to under translate. It is befitting and benefitting for non-literary texts, technical writings, advertisements and popular fiction. The criterion for evaluation is the reliability of the interaction of messages in TT. Venuti (1995) introduces foreignisation and domestication as strategies of translation, providing linguistic and cultural guidance. Foreignization refers to the influence of cultural deviation on those cultural norms to exhibit linguistic and cultural variations of the foreign text, sending the audience abroad.

Venuti (1995) upholds foreignisation as a strategy as it is a technical and cultural interference in the current state of global affairs. It is a form of opposition against cultural deviation, racial discrimination, cultural superiority, and subjugation for the benefits of liberal state relations. Domestication refers to a culture-centred reduction of the foreign text to target-language cultural roots, fetching the author back home. Domestication is to reduce the uniqueness of the source text for target readers. To Jacobson (1959), languages vary basically in what they ought to communicate and not in what they may communicate. These differences are made in terms of gender, aspect and semantic field. Words different at the level of gender are, for example, honey and house. *Honey* is a masculine gender in French, German, and Italian languages, feminine gender in Spanish, and neutral in English. *House* is a feminine noun in the Romance languages, neutral in English. Word structures differ by whether the activity has been finished or not in the Russian language.

Semantic field refers to the range of meanings a word carries. For instance, the German "Geschwister" is explicated in English like sisters and brothers. Considering the equivalence between words in different languages, Jacobson (ibid) argues that there is no common total equivalence between language units. For instance, Cheese in the English language is not equal to *syr* in Russian, for the Russian language units do not encompass the idea of cottage cheese. Discarding the old concepts of literal or free rendition. According to Nida (1964), two fundamental

views of balance are formal equivalence and dynamic equivalence. Formal equivalence is a type of equivalence in which focus is set on the message and content. The message of both ST and TT should be similar. It is keenly oriented towards ST, exerting enormous influence in regulating precision and accuracy. Translations based on this type of equivalence are literal renditions having higher similarity with the ST, sometimes with intellectual notes. Dynamic equivalence is based on the norm of equivalent effect where the connection between the recipient and the message ought to be similar to so much so that it was present between the genuine recipients and the message. In such cases, linguistic essentials, cultural necessities and idiomatic expressions are taken into keen consideration. Naturalness is focal to his orientation: the goal of dynamic equivalence as probing deep natural-identical to the source-language content. The accomplishment of linguistic rendition relies on obtaining a balanced response. It is a requisite of acceptable rendition, other being creating meaning, communicating the essence and way of the genuine one, consisting of an original and free way of expression, and creating the same reaction. Nida (ibid) argues that correspondence in meaning has got to possess preference over correspondence in a manner of whether the same effect is attained.

According to Ahmad (2020), language is a substantial segment of human culture as they are closely connected. Hence, they contribute to each other's evolution. Languages exhibit diversity in their structures as cultures where they are spoken are different from one another. So, languages are determined and/or influenced by cultures. Languages evolve and develop essentially because of their deep relationship with their relevant cultures. A translator is believed to have a grasp of cultures, both of source language and target language. Consequently, translation is a communication between two different cultures with different languages, performing a vital role in transferring culture from one society into another. Therefore, the translator's goal is beyond understanding the linguistic items alone as culture is a sum of things associated with self and the system around. It consists of social hierarchy, behavioural pattern, dress code, besides language code. Hence, language features cultural diversity and historical moorings. That is the reason translation is challenging because of the involvement of cultural diversification. The translation is conceptualised as substituting one written text with another, considering the meaning and message of the source text. For that to happen, the social, affective and contextual significance of cultures is profoundly considered.

Nida (1964) opines that there are principles of correspondence in translation, which lie under the process of translation. Languages differ regarding their form and substance. Therefore, an accurate balance of form and substance or precise rendition is hard to achieve. Variations in renditions are there by dint of three fundamental factors in translation: nature of the message, writer's purpose, and kind of audience. The meaning and message vary quintessentially, subject to the substance and structure of a language. Generally, translation is classified into different types, such as free and literal translation. The outcome of a translation is similar (if not identical) to that of a source text. In this connection, the ability of the audience to decipher is crucial. The decoding process consists of children's capacity, literates' capacity, normal literates' capacity, and technical people's capacity. Two fundamental views of translation are worth mentioning here: formal and dynamic equivalence. The former emphasises form and manner; the latter focuses on the substance and content. Koller (1979) has made a distinction between correspondence and equivalence in the following terms. The correspondence falls under the rubric of contrastive linguistics—focusing on similarities and differences between languages involved; correspondence parameters are based on

Saussurian langue. Equivalence signifies equivalent features of the specific source text and target text groups and settings. The parameter of equivalence is parole. Competence about correspondence insinuates competence in the target language; it is competence and faculty in equivalences that is suggestive of knowledge in translation. Equivalence is divided into five kinds. Denotative equivalence refers to the equivalence of extralinguistic contents of the text, also known as content invariance. The research focus of denotative equivalence is lexis. Connotative equivalence refers to equivalence in word selection between similar words of proximity, also called stylistic equivalence. The research focus of connotative equivalence is a formality, social usage, emotion, stylistic effect, frequency and range. Text-normative equivalence refers to forms of text with varied types of text acting in various ways. The research focus is of text-normative equivalence is to see uses in varied interactive events. Pragmatic equivalence is a balance tilting towards the receptors of the source language. It is also known as communicative equivalence or dynamic equivalence. The pragmatic equivalence research evaluates interactive events effective for various receptor groups in various languages and texts. Formal equivalence is a balance of form and beauty of the text, also called expressive equivalence. The research focus of formal equivalence is to evaluate the power of equivalence in metrical structure, figures of speech and other rhetorical devices. Likewise, according to Vermeer (1984), Skopos Theory is a functional translation theory with distinctive claims. Skopos refers to the aim or purpose, especially of a text; the theory holds the following claims: (1) translation is determined by its purpose or function; (2) a target text is a provision of knowledge in the target social milieu; (3) a TT should be inwardly connected; (4) a TT ought to be in line with the source text; (5) a TT does not conspicuously start a provision of knowledge; the above rules are in a hierarchical order—Skopos being at the top. Moreover, while continuing the ongoing argument, there are two major principles: coherence and fidelity rules. The coherence rule means there must be a harmony between the target text and the receivers of the target text: knowledge, expectations, culture and perception of the world of the receivers must be considered. Fidelity rule means a translator is supposed to pay attention to the culture of the source text: norms, values and traditions of source-text culture should also be given attention. Reiss (1970) divided the text into five categories based on the function of a text. This division draws on Karl Buhler's classification of the functions of language. The text types differ in terms of language function and dimension, text focus, and translation method. Similarly, the text types are as follows: informative text focuses on communicating facts, knowledge, opinion, or information. It is referential. Expressive text is an original form focusing on the artistic aspect of language. Operative text is that which induces behavioural response. Its form is dialogic; the focus is on the appellative. Audio media texts are movies, verbal and non-verbal advertisements. Reiss (1970) formulated two criteria for the evaluation of the adequacy of TT. Intralinguistic standards are lexical, semantic, stylistic and grammatical, whereas extralinguistic standards encompass event, area, time, place, receptor, sender, and emotional connotations.

According to Nord (1988), it looks at translation at or above word level, distinguishing between documentary and instrumental translation. Documentary translation is a category of translation that acts as a repertoire of a source social milieu interaction between the writer and the source text receptor. It retains certain cultural-specific items in the target text to maintain local colour. The instrumental translation is a function-preserving translation that acts as an autonomous sense-relaying device in a new interactive activity in the foreign social milieu and is designed to meet its interactive end without the receptor being mindful of reading, perceiving or hearing a text that in a varied form, was employed before in a separate event. To Munday (2001), the discourse analysis

model attributed to Halliday draws on systemic functional grammar, considering language as a form of interaction or communication. It holds that meaning exists in the linguistic choices and methodically relates these selections to a broad sociocultural fabric. This notion draws on Buher's division of language functions. There is also an interconnection between the manifest realisations of the operations related to language and social normative structure and fabric. Genre is a traditional text category linked with a particular interactive event determined by a social environment. It has its register comprising tenor, field and mode. The field is the subject the topic is about. Tenor shows the speaker and the hearer of an utterance. Mode refers to the way of expression. Each element of the register is connected with a pillar of meaning. These pillars of meaning give rise to the discourse semantics of a text. The text field is linked with ideational meaning; patterns of transitivity give concrete shape to ideational meaning. Text tenor is usually connected with interpersonal meaning; patterns of modality are used to manifest interpersonal meaning. Text mode is an element of register connected with textual meaning; thematic and information structures and cohesion are used to realise the textual meaning. These metafunctions of a text are emphasised and analysed in Halliday's model. Deep connections between the operations proper and the patterns of discourse indicate how thematic form and cohesive devices, modality, and transitivity work in conjunction for the text to give sense and meaning.

According to Munday (2001), Polysystem Theory is a theory of translation propounded by Itamar Even-Zohar in the 1970s. A literary work is viewed in context rather than in isolation, being a part of a system. Polysystem is a heterogeneous and hierarchical system of systems that brings about a continuous changing process of development within the polysystem in aggregate. There is interaction in the hierarchical structure in the system. This system has two salient features: dynamic and diachronic. The system is dynamic in that it allows variation and differences within the system. It is also diachronic in the sense of how the system operates in principle and in time. A piece of translated literature possesses two positions: central and peripheral. A translated piece of literature enjoys a key status in the target literature system when target literary works are not mature, strong, central or in turmoil. On the other hand, a translated piece of literature enjoys a secondary status in the target literary system when the target literature is rich, strong, and central. Literature is studied alongside social, cultural, and historical forces. To Munday (2001), this model, which is based on the idea of translation as an action, considers translation as goal-oriented and product-oriented human communication and stresses the translator process as a message-transmitter involving the transfer of transfer cultural knowledge. It views translation action as an interactive process with a sequence of roles and players: the initiator, the commissioner, the ST producer, the TT producer, the TT user, and the TT user.

After having dilated upon different translation theories, the current study exclusively focuses on Catford's Shifts of Level in *Facts are Facts* (an English Translation) of the Pashtu Text *Rekhtya Rekhtya Di*, which has not been researched so far. Thus, the study opens up future avenues for researchers in their academic investigations in the field under reference.

METHODOLOGY

This study adopts a qualitative paradigm of research. According to Jamshed (2014), research methodology is a set of techniques acting like a design of architecture employing which a researcher forms a mental bent to identify a problem and come up with a solution to the problem.

It is a detailed procedure representing a selection of a person conducting the study, relying on the characteristics and kind of the problem of one's study. According to Creswell (2009), qualitative research methodology is a blanket term referring to a set of study designs based on specific theoretical dimensions. Textual analysis is the strategy used for validating the argument. According to McKee (2014), textual analysis is a researchers' strategy to collect and analyse. In doing textual analysis of a text, a person usually forms an intellectual postulation about the interpretations of a text specified. Applying this analysis strategy to a genre of a text, including a television program, magazine or a song, etc., the focus is on exploring correct interpretation because of a proper evaluation of a literary piece. There is no complete construction on a text. Instead, there can be different ways in which a text can be interpreted depending on the situation.

According to Allen (2017), the textual analysis focuses on grasping communication system or interaction, semiotics cues, and visual imagery existing in a text to know how people draw sense while they are involved in interaction and communication of life experiences. Shift refers to deviations from structural correspondence when a person translates a literary piece. Formal correspondence, as opposed to dynamic correspondence, is an orientation of translation. The form and substance of the message are given equal preference. Focus is on construction to construction, idea to idea in this kind of correspondence. It signifies that the contents in the target social milieu are usually compared to the culture of the source language to recognise the standards of precision and soundness. It emphasises formal aspects of translation. Absolute correspondence and exact translations are not possible. Shifts are categorised into the following kinds:

1. Level shifts

2. Category shifts

However, the current research converges on Catford's Shifts of Level in translating the selected excerpts from the given text.

ANALYSIS AND DISCUSSION

The Shift of Level is a departure from correspondence in terms of levels of language. In this context, phonological and graphological levels of language are ruled out. The focus of attention is on the grammatical and lexical levels. The level shift occurs between the levels rather than units of language. A language has two key levels, among others, such as grammar and vocabulary. A grammatical form is substituted with a lexical item when one is translating a written stretch of language. The following shifts of level have been explored and analyzed:

ST: په جناح صیب د حکومت د قامی جی د ګاندهی چی ویریدل پیرنګیان کښې لندن په

. مشری کښې انکارجناح صیب کافي بدنام کړے دے

TT: The British were concerned that Jinnah was becoming very unpopular, having refused Ghadhiji's offer.

PT: pɑː lɒndən kɪ pɪrənjən wəjərɛdəl ʧɪ ɖə ɡɑːndɪ ʤɪ ɖə qɑːmaɪ həkʊmət ɖə ʤɪnə sɑːb pɑː məʃəraɪ kɪ kɑːfɪ bədnɑːm kɑːræ ɖɛ

In this utterance, the lexeme "ویریدل" (wəjərɛdəl, to fear) is a word carrying semantic-cum-epistemic content. This word is translated as *concerned*, that is a grammatical word bringing meaning, depending on the context. It gives the senses like being worried or troubled when used in the position of premodifier: it provides the intention of being interested, involved or relevant when used in the postmodifier.

BT: Having refused the offer of Ghandhiji by Jinnah, the British in London feared that this made Jinnah very unpopular.

ST: د وایسراے خپله رایه دا وه چي دا خط بندول نه دی په کار .

PT: ɖə wəjɛsraɪ χplə rɑːjə ɖə wə ʧɪ ɖə χət bəndəwəl nɑː ɖɛ pəkɑːr

TT: The Viceroy did not agree with the policy of suppression.

"رایه" (rɑːjə) is a lexeme acting as a noun in Pashtu. It is translated with a grammatical expression *agree with*, a phrasal verb expressed in the preterite tense of the verb.

BT: Viceroy's own view was that the letter should not be suppressed.

ST: پېرنگي دا سي جوتي کري وو چي هر هغه څه پېرنگي غوختل دی ملیانو دهغي پاره په اسلام کښني جواز پیش کولے شو .

PT: pɪrənɪ ɖɑːsɪ ʤʊtɪ kɑːrɪ wʊ ʧɪ hɜːr hɑːɣə sɑː pɪrənɪ ɣʊtəl ɖɛ mʊljɑːnʊ ɖə hɑːɣɛ ɖa pɑːrə pɑː ɪslɑːm kɪ ʤəwɑːz pæʃ kɑːwəlɛ ʃʊ

TT: The British had attached them to a cause so that they rationalised their policies based on the contorted interpretation of Islam.

"جواز" (ʤəwɑːz)is a lexeme acting as a noun, which is translated rationalised. "جواز" (ʤəwɑːz) is a lexeme in Pashtu; it has to be grammaticalised in English translation.

BT: The British had attached them to a cause in a manner such that they justified their policies based on the contorted interpretation of Islam.

ST: دا مسلم لیگ لیډرانو په دي خپله رویه او پالیسی چري ددي ارخه هم سوچ کرے ؤ چي زمونږ په دي رویه د مسلمان په کور کښني کوم خیر پریوځي که نه .

ST: ɖə mʊslɪm leːɡ leːɖɜːrənʊ pɑː ɖi χpɑːlə rɑːwəjə aʊ pɑːləsɪ ʧərɪ ɖə ɖɛ ərəχə sʊʧ kɑːræ wʊ ʧɪ zəmʌŋ pɑː ɖɛ rɑːwəjə ɖə mʊsəlmənanʊ pɑː kɔr kʊm χɛr prɛwəzɪ kɑː nɑː

TT: The Muslim league never considered for a moment how their policies would benefit Muslims.

"خیر" (χɛr)is a lexeme acting as a noun in Pashtu. It is translated as a verb holding the central slot in the sentence. The word "خیر" (χɛr) being a lexeme grammaticalised in English translation.

BT: The Muslim league never considered what benefits their policies could give to the Muslims?

ST: چونکه د پېرنگيانو ټولې پاليس دارومدا ر صرف په اسلام ؤ.

PT: Chunkj dʒa pjrangjanu dʒa palasai dʒarumadʒar srf pa islam wu.

TT: Since the entire policy of the British was based on Islam.

"دارومدا ر" (darumɑdɑr) is a lexeme acting as a noun in Pashtu. It is translated as *was based on* in English translation, *was based on* is a grammatical expression consisting of auxiliary verb, passive verb and a preposition.

BT: Since Islam was the pivotal point in the entire British policy.

ST: دا سرجارج کننګم دا د خپل لاس ليکلی ډابری چی سرے لولی ، نو حيران شي چی څومره څومره درانه ، خوش شکله ، فرشته صورت د دينی مدراسی فارغ ا لتحصيل عالمان هم د پېرنگي د پاره لګيا وو

PT: dɑ sɛr dʒɔrdʒ kanɛŋgəm dɑ dɛ xpəl las lɛkəli dairi ʧi sɛrɛ lwali nu hɛran ʃi ʧi sumrə sumrə dranə χuʃəklə fəriʃtə surɑtə də dɛni madərɛsi fariɣ ul ʈase:l alimanan hum dɑ piraŋgi dɑ para ligja u

TT: George Cunningham's diaries are a shocking record of men, nurtured at the excellent Islamic school at Deoband, who were busy serving the British.

"نو حيران شي" (nu hɛran ʃi) is a grammatical expression consisting of a verb followed by a suffix (شي),(ʃi) meaning getting or becoming. Moreover, there is lexeme permutation. "لاس ليکلی ډابری د خپل" (dɑ xpəl las lɛkəli dairi) is placed after shocking using the record for the whole phrase. Similarly, "درانه ، خوش شکله ، فرشته صورت د دينی مدراسی فارغ ا لتحصيل عالمان" dranə χuʃəklə fəriʃtə surɑtə də dɛni madərɛsi fariɣ ul ʈase:l alimanan) is placed after shocking record in English translation by employing the lexeme *men*.. In a word, the whole grammatical expression in Pashtu has equivalent at the lexical level in English translation, using the lexical term: a shocking record of men.

BT: One becomes shocked after reading the diaries written by Sir George Cunningham that how comely, dignified, angle-like religious scholars graduated from Deoband were working for the British.

ST: کوم جنګونه او بمباری د پېرنگي د لاسه په دې قبا يلي مسلمنانو ورونو کيدلي ، نو د هغي نه هم دا ملايان نه وو خبر.

PT: kum gaŋguna au ba:mba:ri dɑ pira:ŋgi dɑ lasə pa dɛ qabajɛli musalmənanən rʊnrʊ kɛdalɛ nu dɑ haχɛ hʌm dɑ mʊljan na u χabər

TT: Their bombing and attacks on tribal areas were no secret for the Mullahs.

"نو د هغي نه هم دا ملايان نه وو خبر." (nu dɑ haχɛ hʌm dɑ mʊljan nɑ u χabər) is a grammatical expression in Pushtu text. This expression is translated as no secret for the Mullahs. "نه وو خبر. "نو د هغي نه هم دا ملايان" (nu dɑ haχɛ hʌm dɑ mʊljan nɑ u χabər) is a form consisting of a subject

plus predicate. This expression has equivalent at the lexical level in English translation, rendered as no secret for the Mullahs. The whole expression in TT text is a sequence of the lexeme. Moreover, the sentence in ST is interrogative, whereas it indicates mood in TT.

> **BT**: Were the Mullahs not aware of the battles and bombardment by the British on tribal Muslim brothers?
>
> **ST:**   د هغوي نه چي کوم د اوچتي درجي وو ، نو هغوي سره ي رابطه د ډپټى کمشنرانو په ذريعه وه
>
> **PT**: ɗa haχuj na ʧɪ kʊm də ʊʧəti ɗarədʒɛ wʊ nʊ haχuɛ sarə rabɪtə ɗa ɗɛptɪ kəmɪʃnaran paː zaːrjə waː
>
> **TT:** Those slightly superior in rank reported through the Deputy Commissioners.

"رابطه" (rɑbɪtə) is a lexical expression acting as a noun in Pushtu. This lexeme has equivalent at the grammatical level in English translation, that is, *reported through*, which is a grammatical expression consisting of a verb in past indefinite tense, followed by a preposition. In a word, the lexical expression (رابطه/rɑbɪtə) is translated with a grammatical expression *(report through)* in TT.

> **BT:** They (the British) had contact with them (the Mullahs), who was slightly superior in rank, through the Deputy Commissioners.
>
> **ST:**   په دي نورو مسلمانانو خو دا اعتراض ؤ چي دوي د ډيرنګيي سره مر سته نه کوي .
>
> **PT**: paː ɗɛ nʊrʊ mʊsəlmananʊ χu ɗaː ɛtɪraːz wu ʧɪ ɗʊɛj səraː mrəstə naː kaːwɪ
>
> **TT:** The objection to other Muslims was that they were not assisting the British.

"مر سته" (mrəstə) is a lexical expression in Pashto, acting as a noun. It is translated with a grammatical term namely, assisting. *Assisting* is a grammatical expression showing progressive tense/aspect of a verb.

> **BT:** The objection to other Muslims was that they were not assisting the British.

CONCLUSION

This study explores translation shifts made in the book "Facts are Facts" initially written by Khan Abdul Wali Khan, translated by Syeda Saidian Hameed. The book was about the partition of the sub-continent when the British were going to leave the sub-continent. Originally written by Khan Abdul Wali Khan in Pashto, translated by Nasim Wali in Urdu and English by Dr. Syeda Saidian Hameed. The researcher picked up English translation, selecting three out of 22 chapters using the judgemental sampling technique analysed the given chapters in the light of Catford's theory of translation shifts. The researcher touches upon varied models and approaches to shifts in the investigation process, encompassing several translation theories. Culture is one of the determinants of translation.

This study adopted qualitative methodology as a research paradigm and textual analysis as a

research strategy. The close reading technique is used to investigate shifts in the English translation "Facts are Facts". As far as the study's theoretical framework is concerned, it adopted the theory of Shift given by Catford. According to Catford (1964), the Shift means deviation from structural correspondence when the individual renders a written form of language. It is of two kinds: level shift and category shift. The present study reveals that there are shifts of level occurred in the book under question. For example:

ST: دا مسلم ليگ ليډرانو په دي خپله رويه او پاليسى چري ددي ارخه هم سوچ کرے ؤ چي زمونږ په دي رويه د مسلمان په کور کښې کوم خير پريوځي که نه .

ST: d̪ə mʊslɪm leːg leːd̪ʒːrənʊ paː d̪i χpaːlə raːwəjə aʊ paːləsɪ ʧərɪ d̪ə d̪ɛ ərəχə sɔʧ kaːrəɛ wʊ ʧɪ zəmʌŋ paː d̪ɛ raːwəjə d̪ə mʊsəlmənanʊ paː kɔr kʊm χɪr prɛwəzɪ kaː naː

TT: The Muslim league never considered for a moment how their policies would benefit Muslims.

"خير" (χɛr) is a lexeme acting as a noun in Pashtu. It is translated as a verb holding the central slot in the sentence—the word "خير" (χɛr) being a lexeme grammaticalised in English translation.

BT: The Muslim league never considered what benefit their policies could give to the Muslims?

The current study gives the following recommendations:

1. The book "Facts are Facts" can be analyzed from the perspective shifts described by Vinay and Derbelnet.

2. The book can also be studied from the perspective of deforming tendencies attributed to Antonie Berman.

3. The visibility of the translator, including political affiliation or sympathies, can be investigated.

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