

From Resistance to Reconciliation: Dynamic Equivalence as Emergence of Third Space in Evelyn Howell and Olaf Caroe's Translation of Khushal Khan Khattak



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Abstract: *This research attempts to bridge a gap between foreign translators and the natives. In contrast to established notions regarding translation, the study challenges natives' criticism on foreign representatives and attempts to rationalize the creative endeavours of translators. By undertaking dynamic equivalence as an instrument for creating intercultural dialogue between distinct traditions, i.e., English and Pushto. This research, by assessing the resistive attitude of the natives, offers an intervention between traditional beliefs and progressive ideals. Referencing Olaf Caroe's translations of Khushal Khan Khattak's poetry, the translator's interpretive freedom is accounted for by drawing comparison between the Source Text (ST), Caroe's translation and the literal rendition of the selected poems. Moreover, this study examines translator's creative adjustments while assimilating culture-specific items (CSIs) to maintain the intent of the ST. Translation is not a passive act of transference but a continuous bargain among different horizons of expectation between the author, the translator and the reader. This negotiation cultivates a dynamic space where linguistic and cultural elements converge, producing a hybrid sphere of meaning, where the translator and readers' interaction formulate a supposed Third space for translation. A transformative site where the essence of ST is preserved by the infusion of different traditions, while recognizing the translator not merely as a passive conveyor of meaning but a mediator of cultural nuances.*

Keywords: Translation strategies, Equivalence, CSI, Horizon of Expectation, Third Space

1 Introduction

1.1 Background and Context

Translations are often subjected to scrutiny by both native speakers and the Target Audience (TA), with particular emphasis on the accuracy and fidelity of the rendered text. A native's concerns primarily lie with fidelity and they deem any sort of appropriation as deviation from the Source Text (ST). If deviations persist in translation from the original, then it is subjected to criticism in the eye of the native. As observed in the case of Khushal Khan Khattak's translation by Olaf Caroe. This work has remained under the same scrutiny because of the

translator's appropriation strategies. The process of translation is multifaceted, as it involves engagement of the translator with Source Text (ST) and culture to transfer meaning from one language to another. Furthermore, it requires understanding of cultural context in which the ST is produced and, subsequently, the effective conveyance of meaning as per the ST cultural parameters across linguistic barriers becomes essential. The truth of the matter is that such adaptations are a necessary prerequisite for effective translation. Keeping in mind the history of the subcontinent and the rigid code of Pushtunwali, the natives presuppose any sort of lexical change as misinterpretation or even

distortion and deem it highly undesirable. The rendered text rather than presenting them as deviations, they should be acknowledged as appropriations because a reader carries pre-understandings and prejudiced mentality that interchanges overt and covert signals between familiar and implicit expressions or allusions (Zhao 20). H.R. Jauss referred to it as ‘horizon of expectation’. The foreign translators utilize this factor to assimilate two distinct linguistic groups. The translated text becomes the culmination of translator’s horizon and original understanding, leading to a hybrid meaning that does not interrupt the essence of the original meaning (Zhao 21). To rationalize these apparently unjustified fluctuations, in such case, Eugene Nida’s theory of ‘dynamic equivalence’ – later renamed as ‘functional equivalence’ – can foster an explanation regarding this active choice for domestication of text. This shifts the focus of discussion from the native speakers to the audience, as dynamic equivalence emphasizes the quality of the translation by ensuring that the message is conveyed effectively from the SL to the Target Language (TL), aiming to elicit [pertinent] responses from the TA (Nida and Taber 24). Dynamic equivalence also emphasizes the resonance of intended message with the TA while maintaining natural fluency of the TL (Yang 78). In this context, this study further explores deviations in translations of Khushal’s work. Hence, the aim is not only to provide valid justification for the active appropriation choices by the translator but also to explain the causes of the native’s lambaste towards such choices. In doing so, this research shows how such criticism stems from the natives’ uncompromising mindset towards foreigner’s representation and inherent collective narcissism which, over time, may potentially shape into nationalistic narcissism. Upon establishing our understanding on origins and prevalence of nationalistic sentiment and local institutional mechanisms, as a significant factor in shaping and reinforcing collective disapproval towards the foreign translator, this research aims to substantiate the gap between the translator and the native’s mindset.

1.2 Focus of the Study

This research explores the complex interchange between the foreign translators and native mindsets, challenging conventional notions of fidelity in translation by employing dynamic equivalence as a rationalizing framework for appropriated lexical choices often perceived as deviations. The study interrogates the tension between translators’ adaptive strategies and natives’ resistance rooted in cultural preservation, guided by three main objectives: first, identifying what factors trigger natives’ disapproval towards appropriation strategies by deconstructing cultural and historical factors; second, analysing deviations in Olaf Caroe’s translation of Khushal through dynamic equivalence to argue necessity of such adjustments in effective cross-cultural communication; and third, synthesizing insights from translation theories and native perspectives to negotiate translator’s liberty and intercultural exchange. This study emphasizes a translator’s creativity as a critical factor in translation while establishing target audiences as the primary focus and considering native outlook as potential interference in the translation process. The research is delimited by its focus on selected poems from *The Poems of Khushhal Khan Khatak*, translated by Evelyn Howell and Olaf Caroe, analysed through the framework of ‘dynamic equivalence’. In this regard we incorporate notions from Lawrence Venuti and Antoine Berman while comparing different translation versions. The study acknowledges limitations including constrained critical sources on Howell and Caroe’s translations as well as restricted applicability to other linguistic or cultural settings. Nonetheless, this research aims to build a universal relatable discourse in Translation Studies.

2. Literature Review

This section evaluates existing literature on translation studies, specifically the translator-native dynamics. It is widely understood that when radically foreign text is read, it is interpreted against the cultural and linguistic backdrop. Foreigners are often assumed to lack the necessary context for interpretation. Critics have elucidated from multiple dimensions on

Howell and Caroe's English translation of Khushal, including translation strategies utilized, deforming tendencies in translation, and errors observed by the natives. This section evaluates research articles published relating to Olaf Caroe's translations of Khushal, while also expanding on the traditional notions of translation. It refers to novel developing strategies that prioritize the target audience and shift away from traditional focus on literal translation towards a conducive one which facilitates cross-cultural integration. Furthermore, it provides valuable insight on how these articles and the current research connect and accentuate a gap that is overlooked.

The article, "Translation Strategies: A Case Study of Caroe and Howell's Translations," by Laila et al., attempts to answer the question of how translation promotes cultural exchange. The study traces out different translation strategies utilized by Olaf Caroe for assimilation of Culture-Specific Items (CSIs), which are "words or expressions that allude to [exclusive] social elements" (Laila et al., 217). Translators face significant challenge while converting CSI, in the translation process, much of the original quality is lost. This article facilitates cross-cultural discussion by highlighting the transformation of cultural intricacies. However, it lacks the necessary element to further enhance the discussion in terms of regulating ethnocentric attitude, addressing natives' resistance to change, and overcoming apparent linguistic barriers. Regarding the aforementioned concerns, this research aims to further the discussion and highlight a more inclusive and dynamic approach. It is possible to establish a consensus that while the two languages and cultures are distinct, they can be harmoniously integrated if the translation techniques are carefully applied. By exploring the translator's creative faculty and active choices of the translators, a better path for cross-cultural communication can be drafted, which facilitates translation process along with active understanding.

Nasir Mehmood and Hazrat Umar, in their article, "Translation as Adaptation: An Exploration of Howell and Caroe's English

Translation of Khushkhal's," have highlighted the untranslatability of semantic culture-specific elements, as linguistic and social differences between source and target culture can increase the likelihood of translation inadequacy (Mehmood and Umar 49). This research has been developed on the notion of translation as adaptation, or free translation, which, in this context, gives way to deviations, ultimately rendering the translation inadequate (Mehmood and Umar 58). Furthermore, the researchers have pointed out where the translator has fallen short, referring to the selected poems Sandarah سنڌره (A Psalm) and Hamd-o-Sana حمدوثنا (Laus Deo), in terms of cultural context and thus in capturing the essence of the source text (ST). The adaptive measures undertaken by Olaf Caroe, under a religious sense, have been condemned for Christianizing the Islamic tradition, moreover, asserting that translator's ideology and prejudice can influence the translation process. (Mehmood and Umar 62). This influence has been emphasized but instead of 'appropriation,' it has been labelled as western imposition. Even though Nida's reservations on translation (relative to faithfulness and distortion that occurs in the process in the process) have been considered by the researchers, they have overlooked 'dynamic equivalence' which amplifies deviations as a consequence of this translation practice. In Yinli Gao's study titled "Analysis of Eugene Nida's Translation Theory," Nida's significant contributions to the development of translation theory, his positive impact on Bible translation, and the development of Chinese translation are explored. Moreover, Nida's theory of 'dynamic equivalence' and 'functional equivalence' is regarded as a pivotal contribution to the translation process. Formal equivalence aims for one-to-one correspondence between words, while functional equivalence prioritizes the overall meaning and cultural context (Gao 204). While other traditions of translation feature accuracy and ST cultural backdrop, Nida prioritizes cultural backdrop of Target Language (TL). Keeping in mind Mehmood and Umar's reservations, who prioritized sincerity with the ST and considered any sort of deviation as error or incomprehensibility of the translator. This

serves as a missing link in the ongoing discourse of translator-native dynamic and positive route for intercultural communication.

Ahmad et al., in their study, analyse deforming tendencies in Imtiaz Ahmed Sahibzada's translation of Abdul Ghani Khan's Pushto poetry into English, aiming to assess the reproduction of the ST's spirit in the TL. Criteria for assessment come from Antoine Berman's identified deforming tendencies. Berman, in his essay, "Translation and the Trails of the Foreign," criticizes the translation strategies, framing it as deforming tendencies, which translators use to shape a text according to Target Audience's (TA's) expectations. "The unconscious forces that influence translation, [...deviates] it from its aim." (Berman 249), and instead of capturing the spirit of the text or the foreignness of the text, the translator adds over the ST, which, according to Berman, leads to homogenization of cultural and linguistic particularity. Ahmad et al.'s criticism stems from the assimilation of Pushto and English, which results in distortion of ST and subsequent loss of cultural distinctiveness (185). In Berman's viewpoint, the translators, particularly those who favour dynamic approach, obscure the text, "to play with "equivalence" is to attack the discourse of the foreign work" (Berman 258) and it can be inferred that the translator in Berman's case is non-native. However, in Ahmad's case, the text under criticism is translated by a Pushto native. This offers a valuable perspective that even though the translator is a native Pushto speaker, mindful of cultural nuances, the 'deforming tendencies' identified by Berman still persist in the translation process. Every language has its distinct quality, which cannot be recreated in another language, thus, for effective transference, such deformations serve as adaptive measure.

Dost Muḥammad Khān Kāmil Momand, in his book, *On a Foreign Approach to Khushhal*, has commented upon Caroe and Howell from multiple dimensions, first, in terms of historical discrepancies and then criticism relative to translations of selected poems. In Chapter VII (The Poems) different translations of Khushal

have been compared, including Sir Olaf Caroe and Sir Evelyn Howell (*The Poems of Khushhal Khan Khatak*), Sir Mountstuart Elphinstone (*An Account of the Kingdom of Caubool*), H.G. Raverty (*Selection from the Poetry of the Afghans*), T.C Plowden (English translation of *The Kalid-i-Afghani*), and C.E Biddulph (*Afghan Poetry in the Seventeenth Century*) (Kamil 92). In this extensive study, the writer expands on instances where each translator has deviated from the original and has carefully inspected each verse. By comparing the original interpretation and the one appropriated by the translator, Kamil, being a native, has standardized the meaning according to sociocultural and linguistic context. Additionally, he establishes which of the semantic equivalents is right or wrong and whether the deliberate choice of the translator is justified or not on multiple instances, ranging from religious to historical accounts (104-105). Understanding and recapturing the subtleties of a culture, for instance, the CSI and other essential features such as 'didactic element of the Eastern poetry' (100) presents a formidable challenge for the translator. This book serves as a natural response of a native towards foreign representation.

Referring to the previous study, we make a significant discovery that even a native translator cannot escape criticism pointed towards translators. Any sort of creative endeavour that is undertaken by them is put to question. In conclusive remarks, Ahmad et al. emphasize that translators do their best to convey the meaning of the original expressions, but they do not maintain the original musicality, composition, and structure of the ST (188). It can be deduced that in the race of perfect translation, even a native translator fails to adequately recreate the ST. The strategies that are utilized by translators are being criticized for their shortcomings, thus paving a way for something that is dynamic in nature. It is generally accepted that a particular culture is best represented in language that is brought up with, clearly there will be limitations when it comes to the recreated text but what matters is the idea of bridging gaps between people of

diverse backgrounds. Thus, by identifying such discrepancies, this research illuminates Translator-Native dynamic and presents the case for highlighting TA as a focal point and advocates for translator's liberty.

Zhao Wangyue's study on translation through reception theory provides a foundation for understanding the translator's role as a mediator of cultural expectation. By leveraging Jauss's concept of the 'horizon of expectations', which implies that readers approach a text with some preconceived cultural and literary notions, thereby shaping their interpretations. (Zhao 19). The study further illustrates that translation process involves engagement of different horizons, by referencing various English translations of Lu Xun's *Na Han*, Zhou establishes that translators adjust their expectations to align with that of the target audience, leading to the emergence of new horizon (19). This study aligns with our focus on rationalization of translator's liberty, that it is not just about finding the equivalent but about strategic adjustment within the established context, emphasizing the interplay between translator and the readers expectations. However, our research builds on Zhao's premise by integrating dynamic equivalence to not just negotiate but to facilitate an intercultural exchange and positions the translator as an active cultural mediator rather than just a passive transmitter.

This review has explored a body of literature concerning translations of Khushal and translation theories. The reviewed studies reveal a complex and multifaceted picture of translational liberty and its implication in intercultural discourse. Researchers have emphasized on translation strategies as a tool to assimilate CSI the purpose of translation is fulfilled if cultural intricacies are preserved (Laila et al. 1045). In the same line of thinking Mehmood and Umar have highlighted the untranslatability of the CSI as in their observation linguistics and social elements are radically different which increases the likelihood of translation inadequacy. In these discourses the factor of integration is overlooked which can be reinforced through 'dynamic

equivalence', by taking the focus away from the ST cultural setting to the target culture. In her study, Shabnam Shakernia argues that prioritizing readability and a natural tone over literalism makes translation more accessible for the target audience. She distinguishes between formal and functional equivalence, asserting that dynamic (functional) equivalence emphasizes correlation by reproducing the source text in a way that communicates the spirit of the original and elicits similar responses (Shakernia 2). By adhering to such a condition, it leads to deforming tendencies in ST as stated by Ahmad et al., in his assessment, that the translator adds over the ST which leads to homogenization of cultural and linguistic elements. Keeping in mind distinctiveness of cultures and languages it becomes challenging to capture the spirit of the text. Hence, such development favours the overall focus of this study and fortify that such deviations serve as necessary adaptive measure. This study focuses on a potential gap between natives' intuitive understanding and the translator's analytical approach. To close this gap, it is necessary to actively negotiate between the natives and the translators to address their respective perceptions. Translator's liberty plays a fundamental role in this negotiation process. This process mitigates the inherent tension by prioritizing intercultural exchange and ensures that the cultural elements are neither misrepresented nor diluted but rather negotiated in a way that preserves their significance.

3. Research Design

This study employs a qualitative, descriptive approach to analyze translations produced by foreign translators, focusing on textual choices, cultural references and interpretive strategies. The primary data is sourced from *The Poems of Khushhal Khan Khatak with English Verse Translations by Evelyn Howell and Olaf Caroe*, out of the 26 poems in the collection, only six are selected for analysis. Additional translations by Maj. Raverty, D.N. Mackenzie, and C.E. Biddulph are also consulted as reference points. Given the scope of the research, certain poems are prioritized to enable close textual analysis. Secondary sources such as critical essays and journal articles are also employed to

contextualize these readings and reinforce the theoretical framework. This study includes instances of misinterpretation, cultural misalignment, and linguistic inaccuracies from a native's perspective while building up on the native's tendency to resist the appropriation and assimilation strategies. By addressing how foreign translators handle expressions and culturally specific references, this study attempts to bridge a gap between the translators and natives. To interpret the translator's strategies, the analysis is grounded in translation theory, specifically Eugene Nida's dynamic equivalence, Hans Robert Jauss's Reception Theory, Lawrence Venuti's concept of translator invisibility, and Antoine Berman's identified deforming tendencies. The analysis further engages with the notion of the "Third Space" not as a full-fledged framework but as a conceptual tool. In this particular context, the resultant space represents a hybrid zone where meaning is co-created, aligning with dynamic equivalence, thereby aiding cultural mediation.

Building on this methodological orientation, the following section elaborates on the natives' outlook relative to adaptations in translation and cultural representation by foreigners. It provides a framework to understand (1) why a native reacts in a prejudiced manner towards translations by foreigners, and (2) the utilization of translation strategies for the justification of translational deviations-cum-choices. In this regard, the present research aims primarily at 'dynamic equivalence', later renamed as functional equivalence, as a translation strategy and rational explanation for deviations made by foreign translators. In addition, Lawrence Venuti's concept of translator's visibility, which is further explored in accordance with Jauss' concept "Horizon of Expectations," rooted in reception theory, is considered as well, while subsequently generating an understanding as to why a native engages in such a defensive attitude towards foreign interpretations and translations.

Since the hey-day of the Mesopotamian civilization translation has been in practice. Despite this, it recently received recognition as a systematized field of inquiry. The practice has

evolved over time from being a mere technical process to a creative endeavour, which fostered the artistic and creative dimensions of translation. The practice involves the intricate interplay of linguistic, cultural and interpretive features. "Horst Frenz even goes so far as to opt for 'art' but with qualifications, claiming that 'translation is neither a creative art nor an imitative art, but stands somewhere between the two'" (Bassnett 15). In this manner, translation has become a subjective and context-dependent activity because of the vast diversity among languages and cultures. This subjectivity becomes apparent in the active choices by the translator while transferring meaning across linguistic and cultural barriers. Translation is "[...] the rendering of a source language (SL) text into the target language (TL) so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structures of the SL will be preserved as closely as possible but not so closely that the TL structures will be seriously distorted." (12). Generally, the Source Text (ST) is deemed as a sacred piece of work and the translated version, the 'appropriated' rendition of that sacred work in TL. The critical aspect that is reproved of is the translator's originality (voice of the translator) or as Laurence Venuti calls it 'translator's visibility'. As the translation process has become a creative endeavour over the years, as opposed to a mere technical one. The translator's voice is naturally present in the activity itself and is highly significant in that creative process. This creative liberty of the translator is not easily welcomed by the readers of the native language, as they take ST as a sacred work that must not be distorted by the creative liberties.

This research opts for Translator-Native dynamic because much of the criticism raised on translation primarily concerns natives' outlook. Nida and Taber in their book, *The Theory and Practice of Translation*, refer to a new concept in translation. According to Nida, "the older focus in translating was the form of the message" while "the new focus, however, has shifted from the form of the message to the response of the receptor" (1). By suspending natives' critique and focusing on the

‘expectations’ of the Target Audience (TA), translators can be liberated from the confines of word-for-word translation, also known as literalism. Literal translation, while sometimes necessary for specific purposes (legal, technical, etc.), often falls short of conveying the full meaning and impact of a source text for an intended audience. The effectiveness hinges on understanding the ‘horizon of expectations’ – the diverse cultural, historical, and personal anticipations that readers bring to a text. This concept is crucial for translators and the TA as it emphasizes how these expectations can frame the interpretation and reception of the work. Additionally, the horizon of expectations can vary significantly among individuals, leading to unique perspectives and insights (Zhang 1413). Considering this line of thought, we employ dynamic equivalence which appropriates and, hence, shifts the focus from concerns of fidelity towards SL to “the intelligibility of the translation” (Nida and Taber 22) in order to substantially conduct the transference of meaning from one language to another. Dynamic equivalence is “defined in terms of the degree to which the receptors of the message in the [...target] language respond to it in substantially the same manner as the receptors in the source language” (24). This signifies that every culture is different, and it is nearly impossible to find a substitute for a cultural particular (i.e., CSI) in a vast array of disparate cultures. Regardless of the language, as in our case, the equivalence of Pushto and English can be empirically verified. Besides the search for natural equivalents, the necessary element to focus upon here is the informative function as stated by Nida: “Dynamic equivalence in translation is far more than mere correct communication of information. In fact, one of the most essential, and yet often neglected, [...element] is the expressive factor, for people must also feel as well as understand what is said” (25). The implication of translation extends beyond mere textual transformation, as it encompasses the essence of the original text, ensuring its effective expression and resonance with the intended audience.

In the present case between Pushto and English,

natives’ inherent disapproval towards foreign representatives stems from the clash between Western and Eastern ideals, which implicitly entails colonial as well as postcolonial discourse. Numerous cultures have historically been marginalized, which has led the native subjects to develop a strong sense of preservation towards their cultural heritage. This defensive attitude creates an “us vs them” mentality, hindering cross-cultural exchange. Cultural traditions often evoke strong emotional and nostalgic connections, and changes or reinterpretations of these elements can evoke defensive reactions, thus, accentuating natives’ inherent drive to reinforce and protect the ‘threatened’ essence of culture or conventional norms. The effective transference of the text is contingent upon natives’ approval or adequate justification in cases of deviation. This pattern carries a central element of narcissism, a collective narcissistic tendency that is projected in action and thought. Inability to accept foreigner’s claim and, in this case, representation, points to Ingroup-outgroup bias, framing the translator as an outgroup member, which elicits scepticism and circumspection. Dealing with Olaf Caroe’s translations of Khushal, we face the same level of criticism stemming from natives’ reservations.

Dynamic equivalence offers such flexibility and a path to overlook natives’ objections by rationalizing translator’s appropriation strategies and provides an integrated understanding for coherent exchange. Keeping in mind readers’ horizon of expectation and liberty of the translator, translations can inclusively be conducted which fosters target audience’s comprehension. The flexible nature of Khushal has been translated in such a manner that aligns with foreign cultural lenses, i.e., favouring Western style for balanced representation and for eliciting pertinent responses. This flexibility offers the possibility for three-layered interpretations, involving ST context, with additions from translators’ creative liberty and the reader’s intuitive understanding.

Translation, as a dynamic process, generates dynamic outcomes. By factoring in various concepts from translation studies, a path for

productive translation can be established, one that fosters cross-cultural integration and positions translators as cultural mediators. Dynamic equivalence, in particular, negotiates the tension between literal fidelity and cultural accessibility, allowing for translational mediation that preserves meaning without erasing cultural specificity. Translation process is best understood not as a binary of the source and target languages, but rather as a dynamic and evolving third space, where cultural boundaries blur and new possibilities emerge.

4. Analysis and Discussion

Humans possess a fundamental drive to protect self-determination and cultural integrity. In the context of marginalized or colonized group a defensive mentality is adopted in response to systemic oppression. Such attitude becomes a deeply rooted phenomenon that is reinforced by historical narratives. Constructs such as these fashion a self-perpetuating loop, ensuring that unique cultural traits are not only preserved but also amplified across generations. However, with the introduction of external powers such as colonizers, the autonomy of a group is threatened, which leads to resistive measures in order to protect peculiarities of a tradition. Translator-Native dynamic classifies under the same category. When a text is reinterpreted, the translator naturally adds-on his outlook to transfer the meaning properly. It is done so by employing different adaptation strategies to adjust the meaning in another language. In the eye of the native, such flexibility is disapproved of as it leads to distortion rather than authentic exchange. To mitigate this defensive norm, the discussion insists on the necessity of strategic adjustments and suggests that resistive attitude leads to hindrance rather than clarity of the intended message.

4.1 Natives' Resistance Towards Foreign Translators

There are multiple facets to such resistance, one of which is evident in the case of foreign translators, often perceived as purveyors of cultural distortions. Its origin can be attributed to multiple sources, i.e. fixed in historical narratives, reinforced by cultural code, and the

pretext of cultural preservation. According to the natives, foreign interpreters lack cultural awareness and, therefore, fail to navigate cultural nuances. It can be observed in critics' view asserting that when a foreigner translates a poem, they "fail to capture either the letter or the spirit of the original text" (Kamil 116).

Pushto tradition has exhibited continued historical resistance against external dominations, within recorded history, we find the advancements of the Mughals, the Sikhs, and the English. It has rendered the Pushtun community to a marginalized status. This defensive stance towards outsiders, which initially happened to be merely a necessary strategy of resistance – serving as a survival mechanism – ultimately evolved into an entrenched narrative, becoming an integral part of Pushtun identity.

4.1.1 The Foundation of Resistance: The Idealized Pushtun Self

Resistance is not a modern phenomenon for Pushtuns. It is an ingrained trait, strengthened over the years owing to different historical events and local institutional mechanisms. Pushtuns have a long history of resistance against the foreign enemy, to foster the element of independence, Khushal Khan Khattak, pioneered 'Afghan nationalism' in 17th Century. Later in the 20th century, during British colonization, Bacha Khan re-ignited the spirit of nationalism by adopting a pacifist philosophy of non-violence, while also encouraging education among the Pushtun people. Furthermore, cultural institutions such as, Hujra and Jirga system have maintained social cohesion by glorification of cultural mechanisms. Jirga is a forum for conflict resolution as it represents a form of decentralized participatory imposition that reinforces social cohesion and shared values (Ginsburg 91). Pushtun idealized self is structured around paternal kinship and tribal mechanisms (Jirga, Hujra) as this network of familial ties and local institutions amplify the inflexible nature of 'Proud Pathan'. At the core of it is the unwritten code known as Pushtunwali, a code that embodies honour, autonomy, hospitality, and justice. This conventional code is not merely a set of rules but

“the idiom through which the Pukhtun expresses his Pukhtunness” (Ahmad 91). By enlisting duties like Badal (revenge), Melmastia (hospitality), and Nanawatee (asylum), the code prescribes the expected role for every Pushtun and ties community members to a shared social order, ensuring social censure for any deviant. Pushtuns are restricted from general aggression by their rigid social code, but paradoxically it obligates aggression in the domain of honour and rivalry. It highlights that “in his freedom he is a slave to the Code” (94). Deviation from this structure is seen as a betrayal of the collective code and risks being labelled as “non-Pukhtun” or traitors to the cultural code (94). These principles have not only maintained internal order but also helped in resistance towards external authority.

A critical component of identity comes from historical memory. Numerous instances of resistance exist when it comes to Pushtuns, which bears a common factor of external domination, owing to Pir Roshan’s rebelliousness against the Mughals, Khushal Khan’s poetic valour and prompting of nationalistic sentiment, and Bacha Khan’s march against the British (Khattak). The historical record of resistance reinforces a collective self-image based on freedom and honour. Additionally, the element of religious zeal adds to the unflinching narratology strengthening inflexibility. Such narratives along with religious sentiments interpolates cultural and religious principles that results in a rationalized ideology. It not only validates adherence to Pushtunwali but also justify the rigid foundation of the idealized Pushtun self. This rooted and prideful makeup cements the idea that being a Pushtun means adherence to the unchanging set of values.

4.1.2 Pushtunwali as a Challenge to Translator’s Liberty

Pushtunwali has served as a unifying force during periods of external threats, but its strict, self-reinforcing nature acts as a challenge to evolution. “Pashtuns believe that their social code produces men, who are superior to those produced under the Western model, and they have no desire to have a new social system

imposed on them by outsiders” (Johnson and Mason 61). This idea emphasizes that adhering to such an idealized system can hinder social progress and flexibility. Winston Churchill in his book, *The Story of the Malakand Field Force*, noted that Pushtun identity is paradoxically rooted in powerful tribal loyalty with equally powerful inter-tribal rivalry, stating that “Tribe wars with tribe. The people of one valley fight with those of the next, Khan assails Khan, each supported by his retainers. Every tribesman has a blood feud with his neighbour. Every man's hand is against the other, and all against the stranger” (11). This insight frames Pushtunwali as reinforcer of collective identity, resultantly, fostering a reputation for violence and resistance. Churchill presents this dichotomy as people bound by loyalty and honour yet trapped in cycles of violence and suspicion, and “the warlike nature of the people and their hatred of control, arrest the further progress of development” (12).

Translations in the context of social innovation and adaptation facilitates cross-cultural discourse. However, it is perceived as a threat to traditional values and power structures within the established code of conduct. Translators, particularly in the case of Pushto text, face significant challenges. They are required to navigate through a cultural environment in which the very idea of a “true” Pushtun is defined by his adherence to an idealized, rigid code. Any liberties taken by the translator with the text are met with the same level of criticism as faced by the non-conformist of Pushtunwali, which places a greater emphasis on the accurate rendition of the text rather than cultural integration. Translation choices that appear to introduce a foreign element, or reinterpret the text, carry the risk of being rejected as inauthentic or even traitorous. This phenomenon can be taken as nationalistic narcissism, leaving little space for creativity and dynamic reinterpretation.

4.2 Rationalizing Translational Deviations and Translator’s Liberty

Translational deviations – the intentional or unintentional shifts from a source text during translation – have long been a bone of contention

in translation studies, where traditionalists favour word-for-word correspondence while contemporary theorists prefer sense-for-sense equivalence. However, in essence, translation is an act of communication that aims to bridge the cultural and linguistic gap for the target audiences. This highlights the translator's role as a cultural mediator as opposed to just being a language encoder, consequently, it necessitates departure from literalism to dynamism for the sake of the target audience's comprehension. The subsequent deviations are accounted for not as betrayal to the source text but as an act of negotiation between three horizons – the author, the translator, and the target readers – a concept rooted in Hans Robert Jauss' 'Reception Theory' (Zhao 20). This concept aligns with the understanding of translation as a process of meaning-transfer, with the objective to produce a target text that achieves functional equivalence with the source text, rather than achieving formal equivalence. To achieve this end, translators make strategic choices with linguistic and cultural considerations, ultimately, challenging the rigid boundaries of literalism and embracing fluidity. To ensure that the translated text resonates authentically with the intended audience, strategic adjustments are undertaken by the translator to maintain intercultural exchange and it should be kept in mind that the expectations of the target audience shape every aspect of the translation process.

4.2.1 Preserving Intent Over Literalism

Dynamic equivalence prioritizes intended effect of a text over word-for-word accuracy. Because of its versatility, translators can recreate texts that are specific to the expectations of their target audience by preserving the essence of the source text rather than merely its diction. It is because diction and lexical choices may vary significantly in terms of their respective connotations and received significance from culture to culture. By looking closely at the intentional choices of the translators in *The Poems of Khushhal Khan Khatak*, selections from the poems of Khushal, translated by Olaf Caroe and Evelyn Howell, we observe that the intention of the translator remains to be the transfer of essence than just word-for-word

equivalence. Caroe, while translating the poem titled Psalm (سندره), provides contextual notes for the target audience, that it resembles the prayer-book Psalms of David, also known as Zabur. The word choice, 'Psalm', is a deliberate choice by Olaf Caroe to position Khushal within a familiar frame of reference for the target audience and further claims that, "It must speak for itself, that there will be those, not only among Pathans, who will hold Khushal's sins more venial than those of the Psalmist" (Caroe 95). Through the analogy of Khushal and the Psalmist, the translator renders Khushal accessible to the audience and is trying to construct an emotional and religious connection with the text. The poem is addressed to God and Khushal declares his repentance and prays to God to forgive his sins. Another essential element that is introduced by Caroe is that his recreation suggests the Christian tradition of confession. The poem's delivery implies a confessional form, reminiscent of a penitent's admission of sins to a priest or to God. As evident from the text:

Have mercy upon me, O God, for I acknowledge my

wickedness; I am ashamed for all my transgressions.

Lord, put me not to rebuke in the day of my white hairs:

though many my iniquities in the strength of my youth.

With a thousand thoughts in my heart I stand and bow

My head: even so have I prayed all my life long. (Howell and Caroe 71)

Caroe has changed the form of the poem so that it resonates well with the target audience, by showcasing the guilt of the poet as sinner in front of God. This dynamic approach not only connects the reader with the essence of the text but also evokes the same response that a native would associate with the text. However, this sort of association is disapproved by the natives as it contradicts with native religious principles. Dost Mohammad Khan Kamil Mohmand, a prominent scholar of Pushto tradition, holds the

opinion that the translator has presented a view of Prophet David that aligns with Jewish and Christian beliefs rather than Islamic, and finds it deeply offensive towards Muslim beliefs, particularly those of the Pushtuns (106). While it is essential to be mindful of religious sentiments and it is understandable that the correlation to Prophet David and structure of the poem differs from the source text, it does not necessarily equate to disrespect. Appropriation of text is not just about distortion but mainly concerns with communication of meaning. As mentioned earlier that translator stands at the intersection of three horizons — their own, the author and the target readers — and must often modify certain references, idioms, or cultural symbols to maintain the intended emotional or aesthetic impact. It is well put by Zhang that “when readers read a work, their horizons can arouse their previous experiences, bring a certain feeling to them, and make them have various expectations for the work’s development and the end” (1413). This particular adaptative measure ensures emotional subtext for the source text in target language. It offers a nuanced understanding for the target audience to experience the spiritual turmoil of Khushal, which might not have been possible in literal translation.

Another instance of rationalization of religious sentiment is observed in the Poem “Laus Deo”

(حمد و ثنا)

دا همه واره ملکونه تازول له کاف و نونه

هم والد ئے د ملکونو هم منکر ئے له ولده

Thou did’st say, let it be; and it was so, even so were all

The worlds created: thou which art the begetter of the

Worlds, yet art not begotten. (Howell and Caroe 72-73)

The term ‘Laus Deo’ chosen by the translator is a Latin word which means Praise (be) to God. In Christian tradition it represents gratitude, devotion and acknowledgement of God’s sovereignty and goodness. The poem like the previous one is religious in connotation. Critics

argue that the translator’s use of the word “begetter” and “begotten”, reference to God, deviates from the intention of the poet. Within an Islamic framework, it renders a ‘repugnant’ description as “Muslim denies that God is begotten he has at the same time also to deny that he is a begetter, whether of a child or of the worlds” (Kamil 104). If we observe the Quranic verse on which the line under discussion is based, it is certainly a faithful recreation, “He has never had offspring, nor was He born” (لَمْ يَلِدْ) (Quran 112:3). What elicits the defensive attitude is the use of the word, begetter, and it is objected on grounds of religious principles. Even though it refers to the figurative interpretation of creation rather than procreation, still for natives’ religious sentiment it retains the repugnant element. In poetic recreation, elements like musicality, rhythm, cultural resonance, affective equivalence and symbolism matters. Even if it causes discomfort to the natives, it should be treated as an art as it is a subjective interplay between the original text and the translator. Keeping in mind the significance of the argument from religious and cultural perspective, it is important to note that Caroe’s reinterpretation puts emphasis on reception of the text in target culture rather than source text culture. It should be noted that the translator’s ideology and prejudices carry significance when it comes to translation, as a Christian he interprets the original verse under his own religious doctrine. “Thou dist say, let it be; and it was so...” (Howell and Caroe 73), reflects God’s command followed by its immediate fulfilment, “Let there be light,” and there was light” (Gen. 2:3 NIV). This correlation suggests a deliberate choice by the translator to replicate the significance of the verse and contextualize the idea for readers of Christian background.

4.2.2 Translator's Liberty as Interpretive Freedom

Linguistic and cultural systems exhibit fundamental incompatibility especially in the case of distinct traditions, such as English and Pushto. The interpretive freedom positions translator as an active agent of interpretation allowing him to make necessary adjustments in

response to the inherent gaps between languages and cultures. Translator's liberty is an act of creative negotiation, as pointed out earlier, in that the translator operates at the intersection of three horizons of expectations. Each translated work reflects a dialogue between these perspectives, shaped by historical and subjective factors (Zhang 1413). Thus, it establishes that the translation process is not a confined and static endeavour but an ongoing, dynamic interaction with both the source text and its cultural context.

We can observe that Caroe in the poem titled Concord (اتفاق) has taken liberty with text by choosing only five verses out of the twelve. To further attune the poem for target audience, he has shuffled the order of the verses as well, emphasizing the Sultans, who were Pathan Kings of Delhi. The opening lines in Pushto state:

هره چار د پښتانه تر مغل ښه ده
اتفاق ور څخه نشته ډیر ارامان
د بهلول او د شیر شاه خبره اورم
چه په هند کېښته پښتانه وو بادشاهان
شیر او د پیر ئې هسه بادشاهي وه
چه په دوی پورے درست خلق وو حیران
یا هغه پښتانه نور وو دا څه نور شول
یا د خدائے دے اوس دا هسه شان فرمان
که توفیق د اتفاق پښتانه مومی

زور خوشحال به دوباره شی په دا خوان (Caroe and Howell 54)

The translation, however, does not follow the order in Pushto. Instead, it establishes the Sultans as the focal point and, resultantly, the rest of the poem seems to flow away from their grand status to a fallacy among the Pushtuns, a Unity that is lost. The title both in Pushto and English is chosen by Caroe in an attempt to highlight the overall theme of the poem. Let us observe Caroe's strategic order to convey the message comprehensively to his target audience:

Bahlol, Sher Shah, Pathans, were Kings in Hind,
And still in deed the Mogul we outdo,
But concord we know not, so have we sinned

Against God's Unity, and come to rue.

Ah God! grant honour, concord, grand refrain,

And old Khushhal will rise, a youth again! (55)

Caroe has taken much liberty with the poem's overall impact by first reducing the number of verses and then by assimilating several verses into one to emphasize the message of the poem. Along with that the recreated poem maintains a rhythmic flow and attunes to the aesthetic element of poetry. It has been done so by sacrificing the original structure and by reducing the number of the lines. Besides that, Caroe has introduced an exaggerated element into the translation which is refuted by the critics. Caroe conveys a notion that Pushtuns' lack of unity equates to a sin against God. In response to this liberty taken by Caroe, Kamil Mohmand asserts that Westerners prioritize politics and nationalism over religion, but Easterners, especially Muslims, do not and Khushhal being a Muslim would have never considered political unity as important as unity of God (101). This is taken as an oversight by the natives but, following the logic of the translator, it establishes the poem under didactic disposition. The introduction of the "hyperbolism" (101) suggests the magnitude of Khushhal's message for Pushtuns as they are known for their staunch religious belief system and their rigid code of conduct. Nationalistic sentiment drives their code of conduct and even in religious matter they have put Pushtunwali before Islam and oftentimes have interpolated the two. It is a paradoxical matter but leveraging the translator's understanding of the Pushtuns and his outlook on them has resulted in the poem's insistence on Political unity as important as God's unity. The same poem is translated by Major Raverty as well, which is reproduced in a more literal manner:

The whole of the deeds of the Pattans are better than those of the Mughals;

But they have no unity amongst them, and a great pity it is.

The fame of Bahlol, and of Sher Shah too, resoundeth in my ears —

Afghan Emperors of India, who swayed its

sceptre effectively and well. (Raverty 197)

This is an accurate reproduction of the original, though in the second verse Raverty's addition, "who swayed its sceptre effectively and well", adds to the overall meaning of the text by emphasizing the two Pushtun sovereigns. In contrast to Caroe's version, it seems to lack the poetic rhythm and musicality, which is retained by Caroe by sacrificing the order and structure of the poem. Furthermore, Caroe's version introduces emotive expressions which are not present even in the original, like the exclamation, "Ah God!", and the way emphasis is put on Khushal's wish to be, "a youth again!". It adds to the overall meaning of the poem and maintains the intended effect that the natives associate with the original text. Translators, during recreation of the poem, exert their imagination and creativity to interpret a source language text, allowing them to serve as cultural mediators. In literary translations he serves as an actively independent agent, whose active choices influence the target text (Zhang 1413).

Furthermore, in the poem, *Maids of the Adam Khel*, Caroe and Howell have opted for Ovid's elegiac measure, a classical form consisting of alternating hexameter and pentameter lines as noted by the translator that the poem echoes "light amatory tone" (Caroe and Howell 88). Elegy is generally associated with death, but in Roman tradition it was more frequently associated with love rather than with death. Let us observe a quote from the *Oxford English Dictionary*: "elegiac meter was used for poetry to express personal sentiments on a range of subjects, including epigrams, laments, sympotic poetry and (in Rome) love poetry" ("Elegy," sense 3). The translator likely observes thematic connection between Khushal's celebration of the beauty of Afridi women and Ovid's erotic and romantic verses. The translator does not adhere strictly to the elegiac couplet's structure but rather uses its rhythmic pattern and amatory tone, "Rosy and fair to the eyes are the daughters of the Afridis, / Maids of the Adam Khel, lovely, how lovely they are!" (19). The first line is long, and descriptive, offering a romantic and nostalgic echo which mirrors the pattern of the elegiac poetry aiming at the reflection of

fulfilment of desire. By taking a familiar poetic touchstone, the translator is aiming for emotional resonance by subtly guiding the reader to view Pushtun love poetry through familiar Western forms. It is interesting to note that despite the subtlety and modesty inherent in Pushtun culture, the translator's observation highlights Khushal's outspoken and assertive demeanour. He does not negotiate delicately but, rather, emphasize explicitly. The poem contains instances that demonstrate the use of descriptive imagery: "Ample in hip and thigh, tapered to delicate heel: / Challenge of deep-cleft breast set above the daintiest waist-line," (19). His outspoken demeanour can be observed on many occasions where his criticism of Pushtuns is noteworthy:

If the Afghan people are of human race,

In disposition and ways they are very Hindus.

They are possessed of neither skill, nor intellect;

But are happy in ignorance, and in strife.
(Raverty 224)

Khushal is not only a forthright critic of the Pushtuns but also an advocate of change. On the one hand, his verses speak of the unbreakable spirit of the Pushtuns. Yet, on the other hand, he encourages them to unite and overcome personal rivalries. Translator's choice in regard to the explicit nature of the poet is a conscious effort to reflect Khushal's directness and freedom of spirit. Khushal does not shy away from admitting his deeds and speaks his mind irrespective of the circumstances. Caroe's rendition of "*Maids of the Adam Khel*" carefully strikes balance between faithful reproduction and interpretive adaptation. His employment of Ovid's elegiac measure to communicate poem's spirit and tone caters to the audience's expectations and negotiates as to what to reveal and what not to. Caroe's translations rather than providing a literal version of source text, attempts to convey the emotive and symbolic weight instead, serving as a critical mediator between not only languages but also between worldviews.

4.3 From Resistance to Reconciliation: Negotiating Translational Liberty and Intercultural Exchange

Translator-Native dynamic presents an interplay between foreign and the local. In terms of representation, the foreigners prefer creative freedom, while the natives favour fidelity which points to a pivotal question that also posits an inherent conundrum: if the foreigners lack the prerequisite to translate a text and the natives exhibit inherent bias towards their cultural heritage, then who can be deemed as rightfully eligible for representation?

Natives who are deeply rooted in their cultural narratives tend to have reservations regarding their cultural representation by a foreigner. For them, fidelity lies in the preservation of cultural narratives, and any shift from the original is perceived as cultural erosion. But this stagnant view risks reinforcement of monolithic notions, undermining creative freedom, and further asserts the view that foreign translators are susceptible to misinterpretations. While cultural sensitivity counts, it is important to note that the foreigner's disconnection from source text cultural nuances allows for a valuable meditation, which is unbound by unconditional cultural biasness. Foreign translators may highlight intricacies which natives might overlook, due to their unidimensional understandings.

4.3.1 Negotiating Meaning: Extrapolation and Adaptation

The poem *Distraction* (تا پسے بے حالہ یم) is a good example of negotiation between essence and diction. The translator highlights the condition of the poet by returning to the keyword, "I am Distraught", as evident from the Pushto title of the poem. Furthermore, the translator's addition and expansion on the original text make the text more engaging, though it lacks the short and sharp intensity of the original:

نورے هر څه فراموش دی

آرزومن دے د وصال یم

لا د مهر وئیل پریرده

په کنځلو دے خوشحال یم (Howell and Caroe 24)

The lines given follow a strict concise form. If we observe Caroe's recreation, there is a deliberate addition to the text: "All else forget but one desire / To merge in thee, twin flames, one fire – / I am distraught" (25). Now let us observe, in contrast, the literal rendition of the verse by Mackenzie: "Everything else I disregard, / Except Reunion with you" (55), Caroe's version prioritizes the overall meaning by adding his interpretation to the mix and deviating from the original wording and structure to emphasize the element of 'Distraught'. The following lines maintain the same pattern:

Speak no more to me with that gentle voice

Of tenderness unborn,

Rather revile, chastise, and I rejoice

Beneath thy lash of scorn –

I am distraught (Howell and Caroe 25)

This line, in comparison with the original, suggests a conversation with the beloved. Caroe presents the poem as if a conversation is happening between Khushal and his beloved, making Khushal more vocal as compared to the original. In literal translation this merit is lost, "To say nothing of loving words, / I'm Happy to hear your abuse" (Mackenzie 55). The emotional connection built by Caroe is not felt in Mackenzie's version. This sort of linguistic negotiation of translator adds commentary to the text while retaining cultural specificity and ensures that the translation speaks both to and with its audience.

4.3.2 Dynamic Translation as a Site of Cultural Dialogue

Caroe's translations in contrast to Maj. Raverty and D.N. Mackenzie, emphasize creative endeavours. In his dynamic approach he paves a way for interlinking two distinct traditions, with varying ideologies and belief systems. Though it is a challenge to strike balance between authenticity and adaptability, while translating a text, Caroe rather than seeing them as opposing forces has infused the two.

Referring back to the conundrum about the qualification of a representative (between

foreign translator and native) for translation of the text, it is difficult to answer the question by declaring one over the other. In contrast, with post-colonial discourse, representation in translation studies hit the same juncture as that of the colonized-colonizer dynamic. All representations involve bias, whether from the native's side or the foreigners. Translator, as a cultural mediator, occupies a unique space where representation is negotiated rather than imposed. To facilitate cohesive understanding, this negotiation factors in three voices – author, translator, and reader – along with a dynamic translation process which mediates between meaning and preservation of text's core essence. Such negotiation occurs between two traditions, multiple sets of meanings, and two cultural domains. Within this context, a translator plays a pivotal role not merely as a conduit of meaning, but as an active agent who extrapolates and strategically interacts with the text. Thus, 'Dynamic equivalence', serves as a tool to mediate translator's creative faculty and the spirit of the text. By prioritizing meaning over form and maintaining that dynamic translation is more than just creative diction, it is rather a reflection of memory, history and identity. It does not reduce cultural differences and make the source text entirely alien to the original. Instead, the translator retains elements of foreignness and negotiates across cultures. It formulates a space of hybridity, where meaning is not directly transferred from source text to target text but co-created through translator's interpretive choices.

Accordingly, cultural mediation through dynamic equivalence is not a static representation but a living and evolving space, where cultural identities and meanings remain in flux. It invites audience not to consume a polished version of text but to actively engage with the ongoing process of cultural interchange. The poem *Miracles* (معجزے), carry the central theme that, "Wisdom cometh from on high" (Howell and Caroe 63). The English version presents a neat and structured flow making the concept feel smooth and almost proverbial. "Jesus opened the blind eyes, / But never made a blockhead wise:" (63). The Pushto version

carries a bold almost rigid connotation, "عیسیٰ یو "نادران هوښیار نه کړ په عمر (62). Caroe's intentional reiteration of, "('Tis the gift of God Most High)", after each verse, adds poetic weight to the poem while also emphasizing the unattainability of Wisdom. You can dye your hair, but "Youth by dye is not regained, / Youth is different from dye." (63), and in this context, so is wisdom. You can chase it, study for years, still without divine favour, and the fool remains foolish. This proverbial connotation is unique to Caroe and Howell's rendition, in comparison with the literal translation appears more like paraphrasing of the original rather than translation: "Jesus never in his life made a fool a wise man, / Though by miracles he made many blind ones seeing." (Biddulph 105). The dynamic interplay of Caroe and Howell does not just convert words but shapes meaning into a universalized metaphor. This dynamic approach cultivates a space where translation is not about closing gap within languages but about creating interactive space where cultures breath and push against one another to allow cultural and linguistic confrontation among different voices i.e., the translator, the native, and the multitude of readers. Dynamic equivalence lies at the heart of this hybrid space not only serving as a rationalizing tool for deviations but becomes an instrument for creating a dialogic space. By doing so, it opens a door to a new fluid, and hybrid territory – the third space – where the translation mediates between different horizon of expectations.

5. Conclusion

In translation, as established, comprehension for target audience (TA) is vital and indispensable. Without it, the element of relatability remains elusive which hinders with the overall process and its fruition. For this reason, Translator-Native dynamic remains a fundamental area of inquiry within Translation Studies. The present study formulates an understanding as to why natives act in a defensive manner and, consequently, of encouraging evolution, they stagnate within traditional notions. The primary criticism raised on translators originates from the natives and, thus, the translators remain under scrutiny for their so-called ineffective

reproduction of source text. Natives' disapproval towards foreign translators traces back to resistance rooted in history, along with cultural mechanisms that reinforce adherence to the rigid structure. This resistive factor hinders the process of translation as it questions the creative liberty of translators. Consequently, foreign translators who engage in dynamic adjustments are often labelled as distortionists of cultural norms.

Natives, therefore, presume any sort of dynamic adjustment as deviation from the source text and in response to these adjustments, the foreign translators are deemed as distortionists of cultural nuances. This rigid attitude of the native translators ignores the fact that translation is a creative process which involves much more than just linguistic encoding; it obligates translators to understand cultural intricacies, history and language to faithfully reproduce a source text in target language. One of the strategies to achieve potentially rich translation is the use of 'dynamic equivalence', a strategy that shifts the focus from literalism to dynamism, diverting the attention from natives' lack of trust towards the comprehension of Target Audience (TA). By virtue of these readjustments, the so-called deviations become necessary regulations required for effective transference of meaning.

Dynamic equivalence, the primary focus of this research, indeed takes away from the original in the sense that it affects the literal originality and does not maintain fidelity as desired by natives. However, this analysis suggests that dynamic equivalence remains a superior strategy when the primary objective is to convey the gravity and grandeur of the subject matter to the target audience. Particularly, the focus of attention would be elements that frequently become obscure or diluted in literal translation. Hence, through this study, it is demonstrated that dynamic equivalence is possibly the best way to go about translations to make the text not only comprehensible for the target audience, but more expressive though at the expense of certain literal essence. In contrast, the literal approach to translation, despite preserving the surface-level originality of the source text, takes the aesthetic and poetic elements away. As observed

in the analysis, literalism entails capturing the letter rather than capturing the spirit of the text. Dynamic interplay adds voice to the original author, potentially overlooked by a target reader. As established, the translator functions as a mediator, bridging the gap between diverse perspectives and at the same time cultivating a space of intersection. At the same time, it does not equate the cultural-specific terminologies in the target language and thereby diminishes the gravity of key concepts for the target audience. To ensure that the intended weight and significance of the original message is conveyed, dynamic equivalence is utilized, which is a much more potent strategy in terms of translation and targeting the audience of a foreign culture.

This dynamic approach emphasizes sense-for-sense correlation which aims to elicit the same response as a native may associate with the text. By leveraging the translator's creative endeavour in translation process, this study accentuates the effectiveness of dynamism by comparing different translated versions of the same text. In this manner, the present study evaluates critics' reservations relative to the translated text by foreigners and contends that the native critics are impeded by their emotional attachment to an idealised self, due to which they become unable to witness the hybrid nature of cultural interchange. Dynamic approach in translation includes different languages, cultures, and multiplicity of readers, and enables the translators to embrace multitudes of interpretations, viewing translation as an open-ended exchange between various socio-cultural precincts and not as a mechanical literalism.

This study reaffirms that translation, therefore, may not be rendered as a static act of replication but a dynamic process of cultural mediation. By shifting the emphasis from linguistic literalism to communicative effectiveness, dynamic equivalence emerges as a vital strategy in bridging cultural and linguistic gaps. While it may alter the superficial fidelity of the text, it ensures that the essence, tone, and impact of the original are effectively conveyed to the target audience. Rather than viewing translation as a mechanical activity fixated upon literalism, this

study posits it as a creative negotiation, where the translator exercises intellectual agency to facilitate meaningful intercultural dialogue. In essence, translation thrives not on rigid fidelity but on its ability to resonate across cultural and temporal boundaries, making dynamic equivalence a key tool in fostering global literary and cultural comprehension.

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