
Dynamic Equivalence and Pragmatic Losses in the Urdu Translation of Emily Dickenson's *A Bird Came Down the Walk*: An Analytical Study

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Abstract

English literary texts are widely taught in public sector educational institutions in Pakistan, where many students depend on Urdu translations to understand the prescribed works and to prepare for compulsory English examinations. Although these translations make literary texts more accessible, they often fail to preserve the original meanings, stylistic features, and cultural nuances intended by the authors. This qualitative study examines the issue of meaning loss in the Urdu translation of Emily Dickinson's renowned poem *A Bird Came Down the Walk*. The study aims to identify the linguistic, semantic, and stylistic losses that occur during the translation process and to evaluate their effects on the message conveyed to the target audience. The analysis is conducted within the theoretical framework of Eugene Nida's Dynamic Equivalence Theory, which emphasizes achieving an equivalent response from target readers rather than a literal word-for-word translation. A comparative textual analysis of the original English poem and its Urdu translation reveals that several expressions, poetic images, metaphors, emotions, and stylistic devices are either weakened, altered, or omitted in the translated version. These losses influence readers' interpretation of the poem and reduce the aesthetic and emotional impact intended by the original author. The findings highlight the need for greater attention to translation quality in educational materials and encourage teachers, students, translators, and publishers to critically evaluate translated literary texts instead of relying on them without scrutiny. The study also underscores the importance of adopting translation strategies that maintain both semantic accuracy and literary beauty, thereby promoting a deeper appreciation and understanding of English literature among Urdu-speaking learners in Pakistan.

Keywords: Dynamic equivalence, Urdu translation, English literature, meaning loss, literary translation, Emily Dickinson, qualitative study.

1. Introduction

Language is an arbitrary set of conventional sounds and symbols used by a community to communicate. Language plays an important role to bridge the gap between different language communities, societies and cultures by translating a text from one language into another. This transference of textual material from one language to another is called translation and it has been assisting humans to share information, knowledge, experience, and even get entertained through interlingual, intralingual or inter-semiotic translations. Therefore, language via the agency of competent translators (who possess competence in both source and target languages and have a fair knowledge of its history, culture, society and values) are connecting people across time, place and cultures (Arshad & Naz, 2024; Iordan, 2021).

However, one of the challenges that a translator faces during the process of translation is equivalence between the source and target language at multiple levels: lexical, morphological, syntactical, semantical and pragmatic because of the differences in culture, values and customs of the speech communities, and they are embedded in their languages as well (Abdullah, 2017; Abdullah & Asghar, 2017). Different solutions have been suggested by the scholars to tackle the issues of equivalence like adaptation, omission, compensation and translator's creation of his own expression in the target language (Arshad & Naz, 2024). Despite adopting these solutions, the gap between the original text and its translated version still exists resulting in semantic or pragmatic loss, which according to medieval and structuralist translation theories conceal the admiration of the work. But in postmodern and functionalist translation theory, loss in translation is not regarded as a deficiency rather it is viewed as transformation that gives the translated version a new meaning.

2. Rational of the Study

The use of translation of the original text in the focused language to make the text comprehensible is an important technique in grammar translation method (GTM), has become a usual practice in Pakistan's most educational institutes especially public sector schools and colleges where English is taught as a compulsory subject to students. Many of the students rely on the key books available in markets, they choose the one which contains the translation of the stories, novels and poems in Urdu. They study those translations and then try to prepare themselves for the exams. That is why it's common practice among the students to write answers to exam questions based on their understanding gained through the translations available on the market. And there are high chances of misunderstanding resulting in low achievements or failures. As students depend too much on these translated books that are easily available on the market, therefore, it is very important to study only those translations that are closer to the original text. In this regard students are required to be taught the basic concepts of translation so that they can use the best of the available options.

That is why English poem "A Bird Came Down the Path" included in the new Punjab Education, Curriculum, Training and Assessment Authority text board book of 1st year was selected. Its Urdu translation available in the market was selected for lexico-semantic analysis. It was carried out with a view to Nida's Equivalence Theory (1964) of translation. The study was significant as it would analyze the faithfulness of the Urdu translated text to the original text of the poem through which students would evaluate Emily's poem in their exams.

3. Research Objectives

The purpose of this study is to

1. examine the effect of dynamic equivalence on the translated text of the poem
2. identify the pragmatic losses in the translated text with respect to source text
3. highlight the impact of pragmatic losses in translated text on the message of the source text

4. Research Questions

1. What is the effect of dynamic equivalence on the translated text of the poem?
2. What are the pragmatic losses in the translated text with respect to source text?
3. How do pragmatic losses in the translated text impact the message of the original text?

3. Literature Review

Translation is not a new concept of the technologically globalized world, rather its history goes back to the epic of Gilgamesh written by Sumerians 2750-2500 BCE and translated into South Asian languages to bring different cultures and languages closer. The Rosetta Stone (196 BCE) also points at the efforts exerted to convey meaning/message across different languages and cultures (Munday, 2016). The question of translation intrigued the classical Roman scholars like Cicero and Horace who debated whether translation should be literal, that is word for word, or it should focus on the sense that is conveying the message or the meaning of the source text to the readers (Bassnett, 2014). The period from 8th till 12th century known as the age of Islam was marked by translations of Greek texts into Arabic language by the Muslim scholars (Baker & Saldanha, 2019). The Reformation movement in the European Christian church initiated a movement of translation of sacred texts into vernacular languages. This period was followed by the Renaissance or reawakening of learning in the Western Christian world, during which there was a surge in the translations of the classical texts (Baker & Saldanha, 2019). From the 17th to 19th centuries, translation served as a major vehicle of thought and literature, John Dryden in England and Johann Wolfgang von Goethe in Germany emphasized creativity and cultural adaptation over literal accuracy (Munday, 2016).

In the past century, Translation studies emerged as an academic formal discipline which was further improved by the multitude of theorists like Eugene Nida who gave the idea of dynamic equivalence and James S. Holmes who defined the scope of Translation Studies (Holmes, 1988; Munday, 2016). The progression which this academic discipline witnessed in the recent year is unprecedented. Translation which was thought to render context bound and literal meaning of the sacred text and classical work during medieval age, came to be seen as creative art during Renaissance, as an aesthetic bridge during Romantic era, as a process of providing equivalence both form and dynamic in the beginning till the mid of the twentieth century came to be viewed by the end of the twentieth century as a cultural act giving way to the postmodern view of translated text as a site of power relation, identity and ethics till recently in post human digital and technological age it is seen as a multimodal, semiotic and technological process. Thus, the

history of translation reflects humanity's continuous effort to transfer meaning and culture across linguistic boundaries, multimodalities and systems.

3.1 Why Translation?

Translation is an important tool that played a vital role in not only bridging languages and cultures but also contributes to the transmission of knowledge, and facilitating communication across generations and civilizations, so as Bassnett (2014), pointed out that through translation the intercultural dialogue and the exchange of ideas between two distinct people were made possible. In fact, it not only transfers meaning but also adapts the original source text social and cultural contexts to make them intelligible and relatable to the target audience (Munday, 2016) thus contributing towards the creation of today's global village where peaceful coexistence is a crucial issue (Baker & Saldanha, 2019).

3.2 Translation Strategies

The multi-dynamic, diverse and ever-changing field of translation studies offers varied techniques and strategies to study and compare translated text. Zahid et al. (n.d) lists various strategies to meet the translation challenges, the two most important concepts he mentioned are:

3.2.1 Domestication. For fluent and accurate translation, this ethnocentric translation strategy focuses on providing target language equivalent lexical items for the source text. This strategy enables the readability and relatability of the translated text.

3.2.2 Foreignization. To retain the source text's uniqueness, this strategy focuses on importing the lexical item from source language into target language (in case of absence of lexical item in the target language).

Apart from these two strategies for translation, there are others which are used by the translators like Toury's three stage model of descriptive translation studies: source text-target text comparison, textual and linguistic analysis of the target text and finally cultural explanation, New Mark translation method which includes literal translation, semantic translation, communicative translation, free translation etc., then there is Vinay and Darbelnet's (1958) direct and oblique strategies of translation which include calque, borrowing, literal translation, transposition, modulation, equivalence and adaptation (Iona, 2021).

For the present research, the equivalence theory of Nida (1964) has been used as a theoretical framework. The scope of the study was to examine how the translators negotiate meaning between source and target texts. Therefore, shifts in translation, both structural and lexico-semantic, were seen as the strategies opted by the translator to achieve dynamic equivalence in his translation. According to this theory rendering of the form and meaning of the source text is a more important aspect of translation than aesthetics because it evokes the same reader response across target and source text.

3.4 Semantics

Semantics is the study of meaning or potential equivalent of a word, phrase or a sentence (Kortmann, 2020). The linguistic approach to meaning is both systematic and objective (Crystal, 2006), they differentiate between two kinds of Semantics, namely lexical semantics and phrasal semantics. The lexical semantics deals with the meaning of individual words and aims to find out the relationship between lexemes. It studies synonyms, homonyms etc., focusing on finding the meaning of a single lexeme. Phrasal semantics studies compositional principles to highlight how the meanings of each word combine to construct the meaning of larger construction like a phrase or a sentence (Rimer, 2010).

3.5 Lexical Meanings

Lexical meanings according to Nordquist (2019) is the sense of a word as recorded in a dictionary. Other names for it are semantic meaning, denotative meaning, and central meaning.

3.6 Denotative vs Connotative Meaning

Both denotative and connotative meanings are the different shades of the same lexicon or word. Denotative meaning is the literal, direct, objective and dictionary meanings of a word, whereas connotative meaning is the suggested, subjective, indirect or implied meaning of a word (Dictionary.com, 2023). The denotative [meaning](#) of a word, therefore, unlike connotative meaning, does not consider the [feelings](#) and [ideas](#) that are attached to it by people.

3.7 Sentence Meaning

A sentence is a [group](#) of words that states a complete thought; it begins with a capital letter and usually contains a verb. The principle that helps the linguists to find out the meaning of a complex expression/sentence is known as, principle of compositionality, according to which the meaning of a complex expression can be deciphered by studying the meaning of the individual lexemes that constitute it and by studying their syntactic relationship with one another. Sentence meaning apart from compositionality depends on truth conditions, the conditions that would verify it to be true or false (Pagin, 2016).

Here it is important to mention the difference between semantics and pragmatics, semantics focuses on the literal, direct meaning of an individual word but pragmatics focuses on the meaning of the word in its use (Riemer, 2010). Therefore, semantic analysis of a text includes the understanding of the meanings of the lexical items of the language used to know how they are put together to create meaning by the speaker/ producer or are interpreted by the listener/receiver (Gallemar, 2022), it also analyzes the grammatical format of sentences, including the arrangement of words, phrases, and clauses, to determine relationships between independent terms in a specific context.

The principle of compositionality is held to ensure that the listener can understand the countless sentences that he encounters every day, even though he has never heard those before. Semantics deals with the meanings or the meaning potential of expressions out of context (i.e. context-invariant, speaker-independent meaning), whereas pragmatics deals with the meanings of expressions (mainly utterances) in a particular context (i.e. context-sensitive, speaker-

dependent meaning). Based on their grammatical and structural features, sentences can be classified as either synthetic or analytical. These phrases are frequently employed in the context of grammatical and linguistic analysis.

3.8 Artificial Sentences

A synthetic sentence is a particular kind of sentence that stands out for having an extremely basic form. Subject and predicate in synthetic sentences are closely related, and the fundamental structure is either barely expanded upon or not at all. These phrases are frequently linked to languages like English, which have a somewhat flexible word order. For instance: "The cat (subject) chased (predicate) the mouse."

3.9 Analytical Sentences

A sentence that has a more intricate and expansive structure is known as an analytical sentence. There is usually increased grammatical complexity and a separation of the subject and predicate by additional words or phrases in analytical sentences. Auxiliary verbs, prepositional phrases, and other components are frequently used in these sentences to give details or context. Languages like Chinese or French, which have a somewhat stable word order, frequently use analytical phrases. For instance: "The cat (subject) is chasing (auxiliary verb) the mouse (object)." Languages can use certain sentence forms differently, which can have an impact on how relationships are expressed within sentences and how information is communicated.

4. Research Methodology

The current qualitative descriptive study was carried out to explore how successfully and faithfully the Urdu translation of an English poem conveyed its message to the target audience. The poem, 'A Bird Came Down to the Path', by Emily Dickenson included in the first year English book of the Punjab curriculum and assessment text board Lahore was selected and its translation in Ilmi Kitab Khana's guide for students was analyzed. The focus of this study was to evaluate the faithfulness of the Urdu translation of Emily Dicenson's poem to its original text and to find out the impact of losses on the reader's response. Therefore, Nida's Theory of Dynamic Equivalence was used as a theoretical framework for the study. Since this theory focuses on meaning therefore, lexico-semantic analysis of the target text becomes imperative. Moreover, losses in the process of translation according to Nida are acceptable if these are helpful in attaining dynamic equivalence. Therefore, along with lexico-semantic analysis, the study of pragmatic losses in translation was also focused.

The steps followed in the analysis were, firstly, the original text and its Urdu translated versions were read over and again separately for comprehension, then in the second step for the sake of comparison, the source text was analyzed for lexical meaning, syntactic structure and context along with the emotions the text intended to evoke in its readers in line with Nida's dynamic theory of equivalence using lexico-semantic and semantic analysis. Next the researcher analyzed the Urdu version of the poem in the same manner and then compared the original and the target text for different layers of meanings, denotative, connotative, figurative, contextual etc. Meaning along with collocations, semantic contrast, tone and impact of the poem on the

readers were also examined at that stage. The techniques thus used for the analysis include lexico-semantic analysis, syntactic analysis, stylistic analysis, theme and tone analysis.

5. Data Analysis

The lexico-semantic and semantic analysis of the original poem by Emily Dickenson was carried out, for this purpose first the lexical analysis of each line followed by syntactic analysis was done.

5.1 First Stanza

A Bird came down the Walk--

He did not know I saw-- He bit an Angle-worm in halves

And ate the fellow, raw.

5.1.1 Lexico-Semantic Analysis

At this level the choice of words, their meaning and their grammatical relations were analyzed. Consider the first line of the stanza,

A Bird came down the Walk

Here the indefinite article refers to an indefinite subject, which is a noun written with the initial capital letter, 'Bird' followed by the phrasal verb 'came down' signifying smooth downward movement, the use of definite article with the noun, 'the walk' which means the walkway and refers to the man-made path. The lexico-semantic analysis reveals that the semantic field of this line is the domain of nature and man-made space, movement, and proximity. The connotative meaning of the word 'bird' refers to nature and 'the walk' implies the man-made sphere. The tone is simple, observational, soft and gentle. The image of a walkway where a bird landed is quite clear and vivid to the reader.

Syntactic analysis of the line revealed how the meaning is conveyed grammatically, that is stringing of words as a sentence. It is a simple English sentence which retains the typical S-V-O order with an adverb the NP - 'A bird', the VP-Phrasal Verb- 'came down', Adverb of place- 'the walk'. The action took place in the past as the past form of the verb is used. Stylistic analysis reveals that the poetess has personified objects in nature like in this stanza. She has personified the 'Bird' this personification has graphically been foregrounded indicating the respect that the poetess gives to the creatures in nature.

Semantically, a bird was observed by the poetess landing on the pathway; it implies the interaction of nature with the human world. Similarly, the second line,

He did not know I saw--

Lexico-semantic and semantic analysis reveals that there are two clauses in this line. In the first clause, the 3rd person pronoun is in the subject slot, and it has been used for the 'bird' for which usually the pronoun 'it' was used at the time Emily Dickensen was writing. The connotative implication is the importance poetess has attached to the bird. The sentence structure is a simple negative standard English sentence. The use of punctuation mark hyphen at the end of the line indicates continuation of the idea to the next line. This is semantically significant as the poetess has raised the curiosity of the reader by sharing what she has seen. The use of the past form of verb, 'saw' with first person pronoun and 'I' in the subject place indicates that the poetess is going to report what she witnessed or observed directly. The tone is neutral but association with the bird has been established with the specific use of a pronoun.

Semantically, the line has literal or denotative meaning that the bird was ignorant of it being observed by a human. It is important as it gives the opportunity to the poetess to observe and then narrate the natural behavior or action of the bird. The third line, 'He bit an Angle-worm in halves' is a typical positive English sentence with standard word order. The subject of the sentence 'he' is referring to the 'bird', the action is reported in the past tense of a neutral verb 'Bit', the indefinite pronoun 'an' again makes the referent an ordinary any 'Angle worm' which is another word for earth worm and is spoken by native English-speaking people perhaps because the wrinkling movement of the earthworm is seen as making angles. The use of this word emphasizes the fact that the poetess is using her sensory observation in reporting her encounter with the bird. The word 'halves' points to the parts into which the bird has divided the worm, again this is quite a neutral adverb.

Semantically speaking the tone of the poem is neutral and observational with no inkling of emotion. A picture of a bird biting and halving the victim is vivid. Stylistically like the previous line here too poetess has foregrounded, 'the Angleworm,' as it is written with initial capital letter to attract the attention of the readers as well as communicate the respect, the poetess gives to the elements of nature. The last line of the stanza, 'And ate the fellow, raw.' ends with the punctuation mark full stop. Implying the sentence which started from the first line completed in the fourth and the last line of the stanza. The conjunction 'and' indicates that all the clauses in the sentence were equal. The neutral past tense verb 'ate' indicates the final action of this stanza/long sentence. The use of the definite pronoun 'the' with the common noun, 'fellow' referring to angleworm that the bird preyed on. The noun, 'raw' shows that the bird, unlike humans, ate the worm uncooked. The use of the noun, 'fellow' has some emotional connotation that evokes a feeling of comradeship, but the overall tone remains the same, neutral and observational. Semantically speaking this stanza reports the poet's observation of a bird that came on her path and then preyed and ate an earthworm. The landing of the bird, preying and eating are the natural acts taking place and show intra-relation that exist in nature. In comparison humans who have used self-made interventions to control their surroundings and nature do encounter simple natural processes. The rhythm and gentle, observational tone of the stanza is in line with the quite observational act of the poetess.

Second Stanza

And then he drank a Dew

From a convenient Grass--

And then hopped sidewise to the Wall

To let a Beetle pass.--

5.2.1 Lexico-Semantic and Semantic Analysis

The first line of this stanza begins with coordinate conjunction, 'and' followed by transitive device of order, 'then' indicating the continuation of the actions of the bird that came to the poetess walkway, it also highlights the continuity in the silent observation of the poetess. The next action is conveyed using the past form neutral verb 'drank', the object of this independent clause is 'a Dew', the use of indefinite article points to any nonspecific dew. However, writing of dew with a capital letter 'D' foregrounds this word and invites the attention of the readers to it. The third line of this stanza is the continuation of the previous line clause, the preposition 'from' is followed by an indefinite article suggesting any and the adjective, 'convenient' indicating the ease and comfort. This adjective is attached to the noun, 'Grass' again the initial letter of this word has been capitalized by the poetess pointing to its foregrounding by her.

Semantically the literal meaning is that the bird after diving into halves and eating raw earthworm drank dew from the grass. Figuratively, it implies the ease, smoothness, and tranquility with which this bird is moving and satiating its hunger and thirst. Conversely, it suggests how things in nature are interdependent and contribute towards the sustainability and survival of the predator.

The third line joined with the second with coordinate conjunction, 'and' and transitive device of order, 'then' is followed by the past tense verb, 'hopped' indicating the walk of the bird. The adverb, 'sidewise' shows birds leaving the main path. The preposition of direction 'to' joined by definite article 'the' and the noun 'wall' shows the direction the bird walked to. The fourth and final line of the stanza is an infinitive phrase of purpose beginning with the preposition 'to' indicating the reason why the bird followed the specific direction. The use of causative 'let' shows the conscious permission that the bird granted to another creature that it can easily feast on. The direct object of the infinitive phrase is a noun phrase consisting of an indefinite article creating a sense of casualty and the noun which is again written with the initial capital letter 'Beetle'.

Stylistically speaking just like the previous stanza, the poetess has foregrounded the creatures in nature, the observation is made silently and reported in factual plain straight forward, neutral words. The giving way to the beetle indicates the awareness or consciousness of the bird of the presence of the other creatures, implying the theme of peaceful coexistence in the rich diverse nature.

5.3 Third Stanza

He glanced with rapid eyes

That hurried all around—

They looked like frightened Beads, I thought--

He stirred his Velvet Head

5.3.1 Lexico-Semantic and Semantic Analysis

The first line of the third stanza reveals that the pronoun 'he' has been used for the bird, who after satiating his thirst and hunger 'glanced' which is past form verb and means quick look, the manner in which the bird glanced is conveyed through the prepositional phrase 'with rapid eyes' the object of this prepositional phrase 'eyes' is qualified by the use of adverb, 'rapid' that again means quick. Therefore, the meaning of alertness and swiftness has been highlighted. This sense is carried in the next line of the poem which is a restrictive relative clause beginning with relative pronoun 'that' describing the way the 'rapid eyes' moved conveying the sense of danger that the bird had and the caution it took. The ending of this line is a punctuation mark dash that indicates pause.

The next line of the stanza is a simple independent clause or a declarative sentence containing a simile. The subject 'they' alludes to the 'eyes' the verb 'looked' conveys neutrality with which the emotion is attached using the past participle; 'frightened' for the 'beads'. Therefore, by comparing eyes to beads and using frightened as an adjective the poetess communicated the fear that the eyes felt thus, she has personified the eyes of the bird as well.

The second part of the third line, 'I thought-' is a subject plus verb construction and the dash indicates the pause which is used to segregate the reflective mood of the observant poetess from the action that she reported, the moving of the bird's head. This last line of the stanza is a simple declarative sentence. It begins with the pronoun 'he' for the bird followed by the noun 'stirred' that is slightly moved, the object is a noun phrase 'his Velvet Head' the possessive pronoun indicates the bird's own head, the adjective 'Velvet' indicates the texture and the beauty of the head of the bird. Semantically this stanza highlights the beauty and the fear that lurks in nature.

5.4 Fourth Stanza

Like one in danger; Cautious,

I offered him a Crumb

And he unrolled his feathers

And rowed him softer home--

5.4.1 Lexico-Semantic and Semantic Analysis

The first sentence of this stanza begins with a preposition showing comparison or specifically similarity, 'one' is the object of 'like', grammatically it is an indefinite pronoun used to refer to the bird. The prepositional phrase 'in danger' is the situation for which 'one' and the bird

are compared. The use of semicolon indicates separation of two closely related ideas which here is the feeling of the bird. The elliptic adjective 'cautious' written with the initial capital letter shows the feeling of alertness of the bird.

The words danger and cautious belong to the same semantic field highlighting the feeling of fear and survival. This emotion is further reinforced by the foregrounding of the adjective cautious with its elliptical use in the line indicating the dangers lurking around in nature and implying that this feeling is universally shared by other animals, birds, reptiles etc.

Semantically speaking the feeling of danger or threat to survival is felt and this tension is enhanced by the alertness that the bird displays in its different movements and actions. The next line is a simple declarative sentence with the pronoun 'I' used by the poetess for herself, occupying the subject slot of the sentence followed by the past verb 'offered' and the objective noun phrase. The objective pronoun used for the bird is again 'him' not 'it' followed by an indefinite article 'a' for the noun 'Crumb' which is again beginning with a capital letter, thus foregrounded.

Lexico-semantic analysis reveals that the speaker engaged in a polite, generous act of offering to the bird, with whom as a human she shared the nature/ecosystem. It also indicates the friendly gesture shown by a human who is a predator of birds, extending the message of peaceful co-existence. This re-echoing of the bird's act of giving way to the beetle.

The capitalization of crumb indicates the importance of resources and thus implying the lion heartedness of the poetess, who is representing humans in general. The third line of this stanza begins with the coordinate conjunction, 'and' followed by a simple declarative sentence. Again, the poetess has used the pronoun 'he' for the bird followed by the verb 'unrolled'. The objective noun phrase contains the objective possessive pronoun 'his' for the bird with the direct object, 'feathers' of the pronoun. The analysis also reveals that the verb unrolled that literally means to open or spread out implies the smoothness, ease and beauty with which the bird spreads out her wings.

The last line of this stanza is again showing the continuation of the narrative as here again the coordinate conjunction 'and' is beginning this sentence. The omission of the subject, which is 'his feathers' mentioned in the previous line compresses the expression and lends beauty to it as the rhetorical repetition of that phrase is averted. The main past verb, 'rowed' means moving through water but here it implies movement is followed by the pronoun that should have been reflexive pronoun, but the poetess has availed herself of the poetic license and reduced it to only possessive pronoun 'him' to achieve beauty of expression and flow. Next to this pronoun, the poetess has placed an adjective of comparison 'softer' which in the text is referring to the main verb 'rowed' and implying gentle and smooth movement. This is followed by the adverb of place 'home'. Thus, the bird flew gently towards the sky, leaving the human domain.

Figuratively speaking this may imply spiritual journey of man who is sent on this material earth, where he lives, survives the dangers to life, works, kills to feed himself aided by nature personified by the poetess and offered small wages for doing kind actions like letting others live in peace and then one day when this trial is over he goes back to his permanent abode.

5.5 Fifth Stanza

Than oars divide the ocean,

Too silver for a seam,

Or Butterflies, off Banks of Noon,

Leap, splashless, as they swim.

5.5.1 Lexico-Semantic and Semantic Analysis

The first line is a dependent clause of comparison as it begins with the subordinate conjunction 'than' the comparison is between the bird's flight and the oars dividing the ocean. The subject of the sentence is the noun 'oar' which is the tool humans have invented to move through water. The oar in this clause is doing the action 'divide' and the object of the verb is the noun phrase 'the ocean'. The object noun phrase contains the definite article 'the' means it is referring to a specific 'ocean'.

Lexico-semantic analysis reveals that the poetess has compared the smooth flight of the birds to the human rowing with oars in an ocean. In fact, reading this line in conjunction with the previous implies that although the beauty of the motion of the bird is like rowing of oars, the bird also had to put an effort to fly. But comparatively the flying which is natural to the bird is more appealing aesthetically and more graceful.

The second line of the stanza begins with the adverb of degree, 'too' which is qualifying the adjective 'silver' implying purity. Then there is a prepositional phrase beginning with the preposition of cause 'for' followed by a noun phrase containing an indefinite article and a noun, 'seam' meaning boundary. The lexico-semantic analysis reveals that this line completes the comparison started in the last line of the fourth stanza. It implies that the flying of the bird towards ethereal sky was seamless without any disturbance. Symbolically the bird refers to human soul that is sent to this material world for a specific period of time, and during his stay here he has to fight for his survival, kill other animals to feed himself but at the same time he is also rewarded for tiny acts of kindness like trying to live peacefully with others. And when the time of departure from this world arrives the soul leaves the world quietly. Human efforts to survive in this world include inventions but these are simply interventions in nature, that is why these require labor and result in disturbance. In comparison, the soul or bird which is part of nature and lives in harmony with it lives a beautiful life and enhances the beauty of nature.

The third line of the stanza is again a dependent clause beginning with the coordinate conjunction of giving alternate, 'or' signifying another metaphor is being added by the poetess to express her train of thought comprehensively to the readers. This conjunction is followed by nouns with initial letters capital, the first being 'Butterflies' which are insects and represent nature. These symbolically speaking refer to the transformation, beauty and fragility. The next is the prepositional phrase beginning with the preposition indicating movement away from something, its object is the noun phrase, 'Banks of Noons'. Bank means edge or limit and Noons

implies radiance. Symbolically speaking, the comparison here in this line suggests that the upward flight of the bird is like the flight of the butterflies to the lights of the skies that is the spiritual journey of the soul towards its divine abode.

In short, the poetess through graphic, pictorial images shared her observation of a bird's coming to a pathway, eating an insect, giving way to another, getting terrified by sensing the presence of the poetess who when tried to offer it a crumb instantly flew towards the sky. But from a symbolic perspective the poem relates an important transcendental truth, that nature is beautiful, complete, pure and it doesn't like human interference. Human inventions are causing disturbance. On a spiritual level the poem relates man's journey through this material world and finally his return to nature. And lastly the poem reflects on the duality of nature, and the quiet joy poetess draws from it.

With the Lexical-semantic analysis of the poem, the researcher tried to comprehend the message encoded by Dickinson in her poem, which is the first requirement of Nida's theory of equivalence. The next step was to see if the translator of this poem in Urdu had communicated the same message, that is, whether he had been successful in carrying across the message from the source text to the target text and successfully evoked the intended readers' response in the target audience or not. To this end, the available Urdu translation which was very popular among students was studied. The Lexico-Semantic and Semantic analysis of Urdu translation was carried out along with the analysis of literary devices used and the message or the impact it created on the target audience. It was found that accurate transfer of meaning was sacrificed to achieve naturalness, natural flow in target culture, however, at places the translator had not selected formal equivalent Urdu words for the English ones of the poem. Adaptation and compensation are done. Lastly, the source and target texts were compared for equivalence and transfer of meaning.

5.6 Losses in Translation

5.6.1 First Stanza

A Bird came down the Walk—

ایک پرندہ آیا چلتے چلتے راہ سے

He did not know I saw--

اسے علم نہ تھا کہ میں اسے دیکھ رہی ہوں۔

He bit an Angle-worm in halves

اس نے ایک کیڑا منہ میں لیا

And ate the fellow, raw.

اور اسے بغیر پکائے کھا گیا۔

The comparison of the first stanza reveals that different types of losses occur over here. In the first line, phrase came down, has been translated as آیا thus ignoring the smooth landing concept given in the original text. Then the place of landing ‘the walk’ has not been translated. The meaning of the translated text focused on the landing of the bird while flying. In the next line there is a pragmatic loss of tense. The past indefinite tense has been replaced by the present continuous tense. Moreover, in Urdu the third person pronouns have only one pronoun اسے, so there is a loss of personification of the bird that the poetess has created in her text.

In Urdu the verb ‘bit’ has been translated with منہ میں لیا as there is no word for its literal translation in Urdu, so, modulation of addition as a technique has been adopted and the ‘Angleworm’ is translated as unspecified insect ایک کیڑا resulting in pragmatic loss of meaning. And in the last line the ‘fellow’ has been translated as a pronoun, so, the pragmatic loss of word class is observed. The single word noun, ‘raw’ has been translated using two words بغیر پکائے, so, modulation of addition is done here again. Thus, apart from losing its rhyme and rhythm in Urdu translation pragmatic losses of meaning, class and tense have been found. In addition to this the translator has tried to convey the essence or core meaning to the readers by using the technique of compensation or modulation of addition and omission.

5.6.2 Second Stanza

And then he drank a Dew

پھر اس نے شبنم پی

From a convenient Grass–

ایک گھاس کے پتے سے۔

And then hopped sidewise to the Wall

اور دیوار کی طرف جھٹک کر چلا

To let a Beetle pass.--

تاکہ ایک بھونرا گزر سکے۔

In the 2nd stanza it was observed that since there are no articles in Urdu language, therefore, these were compensated by the adjective ایک so, the sense of definiteness and indefiniteness, casual or specific is lost. The omission of the translation of the adjective ‘convenient’ is noted and the loss of meaning and impact is identified. In the next line the verb ‘hopped’ has been

translated as جھٹک whereas an equivalent word in Urdu for hopped is available. Then again, the loss of meaning is observed as the adverb 'sidewise' has not been translated. The meaning of *Hopped* has been compensated as modulation of addition is done جھٹک کر چلا. So, three words instead of one have been used.

5.6.3 Third Stanza

He glanced with rapid eyes

اس کی آنکھوں نے تیزی سے ادھر ادھر دیکھا،

That hurried all around—

ایسے جیسے گھبراہٹ میں ہوں۔

They looked like frightened Beads, I thought—

اس نے اپنا نرم سا مخملی سر He stirred his Velvet Head مجھے وہ آنکھیں ڈری ہوئی مالا کی موتیوں جیسی لگیں

سر ہلایا۔

Here in the third stanza again loss of the pronoun is found. 'He' is found to be replaced by the pronoun 'اس' resulting in loss of sense that the original pronoun is conveying. And the subject of the clause is changed instead of 'he', translator has made 'his eyes' the subject and the active agent. Again, the verb 'glanced' has an equivalent, but the translator has used three words ادھر ادھر دیکھا to translate it. In the next line the translator has resorted to idiomatic translation and the feeling of fear that the poetess wanted to highlight is neutralized using the word گھبراہٹ. Again, the feelings attached with the eyes of the bird and read by the poetess have been conveyed in the source text is missing in the translated version understudy. In the final line a word is added to enhance the positive adjective velvet.

5.6.4 Fourth Stanza

Like one in danger; Cautious,

جیسے کوئی خطرے میں ہو، بہت محتاط،

I offered him a Crumb

میں نے اسے ایک روٹی کا ٹکڑا دیا۔

And he unrolled his feathers

تو اس نے اپنے پر کھولے،

And rowed him softer home—

اور نرمی سے اپنے گھر کی جانب اڑ گئی

The comparative analysis of this stanza revealed that the translator has added in the very first line with the adjective 'Cautious' an adverb of intensity بہت in the translation, thus affecting the meaning. In the second line modulation of addition has been used to convey the meaning of 'crumb' روتی کا ٹکڑا. Then in the third line the impact of the verb unrolled that also carries the manner and the movement with which the bird opened her wings is highlighted, the meaning has been compensated to some extent, but the loss of sense lingers. In the last line of this stanza the pragmatic loss of gender is found as the verb گئی is used for the bird who has been dealt in the original text as masculine- he. Then again here the coordinate conjunction 'and' has been translated as cause-and-effect coordinator, تو. Moreover, the loss of voice/passivization is also detected here as the passive construction of the source text is changed into active voice.

5.6.5 Fifth Stanza

Than oars divide the ocean,

ہوں ایسے جیسے چپ چاپ چو دریا کو کاٹتے

Too silver for a seam,

چاندی جیسے پانی پر کوئی درزنہ ہو۔

Or Butterflies, off Banks of Noon,

یا جیسے تتلیاں دوپہر کی روشنی سے

Leap, plashless, as they swim.

اڑتی ہوئی چپکے سے تیرتی ہوں۔

Here the noun 'oar' has been modified in translation by the use of modulation of addition, and adjective چپ چاپ is added to personify these. Now oars have not been personified in the original text. In Urdu rowing in a river is more common than ocean so it is substituted here by دریا. Then

the second line is translated idiomatically and in the third line the verb 'leap' has been translated using another word لُٹ which lacks the idea of leap -an upward movement, thus resulting in pragmatic loss of meaning.

6. Findings

Data analysis revealed that there are differences at lexico-semantic level of the source and translated text. These differences are significant enough to hold back a major part of the message embedded by the author of the source text. As there are words in Urdu language that could have been used by the translator to convey the sense of the source text while maintaining the poetic quality. Translator's overlooking of word-for-word or avoiding the formal equivalence did not serve to achieve faithful transfer of meaning or sense.

As far as the effect that Emily Dickenson wanted to have on her audience is concerned, it is brutally slaughtered in the Urdu translation. Dickenson in her original text arrests readers' focus through her minute observation of a natural scene which she portrayed with vivid imagery, and subtle use of diction and word order to let her readers see eye to eye the scene she is describing and thus have the same feeling of wonder at the quiet tension that exist there. The bird for his eats a raw worm for his survival points at the cruel aspect of nature but its beauty at the same time is communicated by sharing the movements of the bird, who came down, first, then hopped to give way pointing that his cruelty was not out of lust for power or creating imbalance in nature but simply for survival. A change in mood from ordinary observation to the idea of profound transcendence is introduced and evoked in the readers using metaphors, pauses, rhythm, and tone. The beauty of the bird's flight towards the sky suddenly creates the sense of spirituality and stirs the sharp distinction in the minds of the readers that exists between humanly created world and nature. It also recalls the tension that abides between man and nature. Then finally the poem invites the readers to reflect on their relationship with the natural world.

Another important finding highlights that tone of the original text is simple, gentle, observational and towards the end it becomes reflective but in the translated version the tone is observational and casual as is evident with the translation of the words and phrases, "came down", "I thought" etc. The target text, although to some extent pointed out that the sense of the poetess observing a common everyday experience of life and connecting it to some profound idea, but it lacks the beauty of expression and the poetic flavor. Moreover, it remains deficient in rendering the message of the poem and its effect on the audience. For example, the instinctive cruelty attached to the innocent bird for his survival sends a chill down the spines of the reader but the "coming down" of the bird referring to soul coming to this world and the beauty of the movements of the bird conveying the beauty of nature are ignored in the targeted text. Similarly, the words used to describe the bird's movement in the translation could not capture the innocent delight the observant poetess felt and conveyed through her poem. The profound message of harmony existing within nature and the tension existing between man and nature are not effectively portrayed in the translated version of the poem because of different types of the pragmatic losses observed in the previous section in the Urdu translation of the poem. Therefore, the analysis of the source and the target text have revealed that there is not

only the loss of form but also the sense which implies that the translated text partially conveys the message or sense of the source text.

Lastly, the strategies which the translator applied to achieve equivalence were found to be compensation and modulation of addition and omission. He tried to preserve dynamic equivalence as Nida proposed sacrificing the literal translation but failed to do so at other places where he resorted to literal translation thus resulting in the loss which impacted not only the aesthetic aspect of the poem but also the scope of its message.

7. Conclusion

The present study was undertaken to assess how far the translated text of the original English poem of Emily Dickenson has been successful in the faithful transference of the form and sense of the source text. It also focused on finding out whether it is the difference in language system or something else like socio-cultural outlook that hindered the transmission of both types of equivalence and effect on the readers. The comparison made through the lens of Nida's framework of dynamic equivalence revealed that perfect reproduction of the source text was not attained due to differences between the two language systems. The constraint of difference in word order, absence of different pronouns for living and non-living beings in Urdu and absence of literal form and sense equivalent in the two languages are the factors that held back the translator to communicate the source text message to target text receiver. In case of the present study of the target text, the translator has tried to create literal correspondence between the two texts. As far as meaning conveyance is concerned, he has used the idiomatic translation, but neither form nor sense equivalence is achieved however a fractured message, and the idea of the poem has been conveyed.

At places where divergence in translation of the poem is observed it appeared that it was due to translator's effort to retain naturalness and source text response in the target text, suggesting receptor-oriented translation proposed by Nida sacrificing formal fidelity. But it seemed that the translation seemed to have been done by the translator whose competence in either Urdu or English language was not good. That's why it was felt at many places that despite the presence of a word in Urdu that could convey the form or sense of the original had not been employed. Moreover, inconsistency in the mode of translation has been noted at places in the poem, the translator resorted to literal translation and at others he switched to idiomatic resulting in rupturing the beauty of Emily's original poem's message, tone, style and language. The mode of translation also did not contribute to improving the form or sense transference in target text, that's why the poem does not create the source text desired impact on the target audience.

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