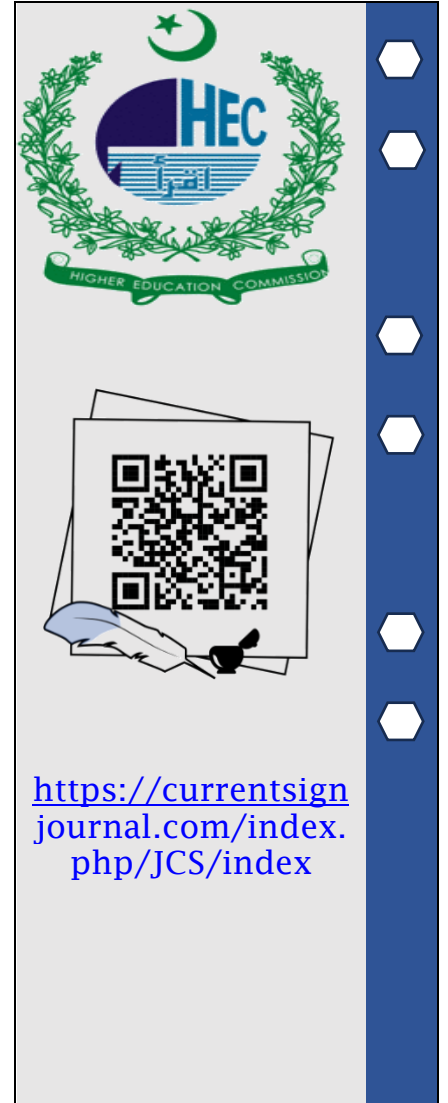# RESONATING SENSATIONS AND IMAGINATION: UNVEILING THE SOUL OF TARAR'S *BAHAO* IN SAFEER AWAN'S *SORROWS OF SARASVATI* THROUGH THE LENS OF DYNAMIC EQUIVALENCE
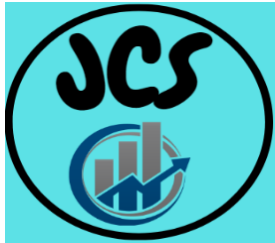
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HJRS HEC Journal
Recognition System

Resonating Sensations and Imagination: Unveiling the Soul of Tarar's *Bahao* in Safeer Awan's *Sorrows of Sarasvati* through the Lens of Dynamic Equivalence

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ABSTRACT

The translation of literary works often encounters the challenge of sustaining the emotional depth as well as cultural nuances inherent in the original text else than transmitting the linguistic subject matter. This study aims to evaluate Awan's *Sorrows of Sarasvati: The Lost River*, an English translation of Mustansar Hussain Tarar's Urdu novel, *Bahao, with* respect to dynamic equivalence as a translation strategy while addressing these challenges, ensuring that the emotional tone and sensual imaginations of the source text are effectively mirrored in the target text as well. Purposive sampling was employed for data selection where introductory chapter of both the versions of novel had been extracted. By performing a qualitative textual analysis, the study considered imaginative and emotional dimensions maintained or modified by the protocols of dynamic equivalence. Results demonstrated that Awan's deliberate translation choices reflect a balance between faithfulness to the source material and responsiveness to the target audience's cultural and linguistic context through careful manipulation of phrasing, imagery, and emotional tone, concluding that, in Safeer Awan's *Sorrows of Sarasvati: The Lost River*, dynamic equivalence might act as a

guiding framework, enabling a translation that both preserves and adapts the emotional impact, vivid imagery, and metaphorical richness of Tarar's *Bahao*. The research holds major implications for translation theory and practice by showing how dynamic equivalence preserves the emotional impact as well as imagery of literary works. This approach challenges traditional views favoring literal accuracy, eventually calling for a reassessment of translation quality criteria to equally value emotional engagement and linguistic precision.

Keywords: Dynamic equivalence, comparative textual analysis, emotional resonance, vivid imagery, literary translation

Introduction

Background of Study

The discipline of translation studies in literature prevails far beyond mere straightforward conversion of words: the phenomenon of translation holds great intricacy as it involves sensitivity to psychological tones, emotional paradigms, cultural nuances, as well as imaginative reverberations to be transmitted to the target text. In order to regard the reservation of these delicacies while translating, a most relevant theory appeared so far is the Dynamic Equivalence Theory developed by Eugene Nida for illuminating the characteristics of profound imagery, sentiments, and cultural transmission from Mustansar Hussain Tarar's *Bahao* to Safeer Awan's *Sorrows of Sarasvati: The Lost River*.

Bahao, a historical fiction originally composed in Urdu by Mustansar Hussain Tarar, stands as a landmark in contemporary Urdu literature owing to its poetic exploration of the Indus Valley Civilization and, also, the environmental challenges it faced. 'Tarar creates a tapestry of words that conjures up a wide spectrum of emotions and vivid images' (Laghari, 2023). Through vivid emotional landscapes as well as evocative descriptions, Tarar's narrative dives into the life struggles, spirituality, and daily life of an ancient civilization on the brink of collapse. Being rich in historical and cultural illustration, this literary work required a translation approach that might not merely communicate words but capture the essence of the time
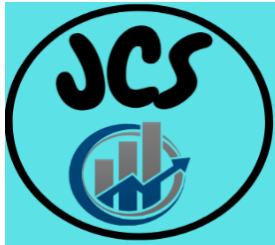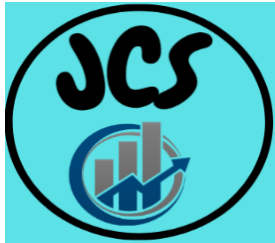
and society it portrays. Safeer Awan's translated this novel into English with title *Sorrows of Sarasvati: The Lost River,* aiming to maintain the entrancing, sensory experiences as well as the imaginative reach of Tarar's masterpiece for English-speaking audience. Here, as a translator, Awan faces the prime challenge of preserving both the artistic depth and cultural resonance of the original text in his translation for the sake of achieving a balance between literal meaning and emotional expression.

Nida's theory of Dynamic Equivalence, as enunciated in *Toward a Science of Translating* (1964), and later in *The Theory and Practice of Translation* (1969), provides a critical lens for scrutinizing this translation, with a special emphasis on the reproduction of similar response in the target audience as that of the original work, hence focusing on the emotional resonance and cultural relevance rather than strict adherence to formal structures (Nida, 1964). Nida's three-step procedure: analysis, transfer, and restructuring, serves as a model for translators to comprehend and adapt the content such that the text's intent and emotional impact are sustained. His theory considers translator a cultural mediator, subjected to making choices that may resonate with the target audience's linguistic and cultural expectations while also preserving the text's soul.

The Dynamic Equivalence bears a special relevance to *Bahao* because of the novel's high degree of concreteness and language saturated with cultural idioms and metaphors that are meaningful to the arena; it demands for sensitive translation in order to fully render the depth of feeling and the versatility of the imagination with which Tarar tells the story. Similarly, in *Sorrows of Sarasvati*, Awan tries to achieve these subtleties and modify the text to reflect the cultural and passionate setting of the Indus valley civilization to today's audience who may not even understand the meaning of such allures pertaining to the civilization. In facts, this research elucidates how Awan has subliminally applied the principles advanced by Nida in his choices in translation to determine the degree to which he achieves in recreating the sensationalism as well as the imaginative aspect of the original text.

In this study, the use of dynamic equivalence has been employed to showcase *Sorrows of Sarasvati* in harmony with the haptic and phantasmal core of Bahao. The paper seeks to uncover the impact of Awan's translation choices on the novel's emotional tone, vivid imagery, and cultural context,

contributing to a broader understanding of how translation can serve as a bridge across cultures while preserving the soul of the original text and merge the novel and its translated version in respect of the penetrated spiritual essence. In this regard, the exploration elucidates the task of translation as an art which goes beyond language into the sphere of cultural and imagination community.

Statement of the Problem

Translating literature is prone to confrontation with conveyance of not only the linguistic content but also the poignant depth as well as cultural delicacies inherent in the original text. In case of Safeer Awan's *Sorrows of Sarasvati*, which seeks to translate Mustansar Hussain Tarar's *Bahao*, the sophisticated interplay of emotional resonance and vivid imagery is brought forth to the same question of correspondence. While traditional translation methods might predominantly focus on literal accuracy, they may be limited to capture the subtleties evoking a parallel emotional response in the reader.

Purpose of Study

This study is designed to investigate Awan's consummation of dynamic equivalence as a translation strategy for the sake of addressing these challenges, ensuring that the emotional tendency and visual metaphors of the source text are effectively mirrored in the target language. By exploring the efficacy of these techniques, this research seeks to contribute to far-reaching comprehension of translation practices in literary contexts, highlighting the essence of artistic fidelity in creating a worthwhile reading experience for miscellaneous audiences.

Research Objectives

The defined objectives emphasized in this study are to

- analyze the protocols of dynamic equivalence employed by Safeer Awan in his translation of *Bahao* within *Sorrows of Sarasvati*,
- examine the maintenance and modification of emotional impact and vivid imagery in Awan's translation,

- assess the transformation of visual metaphors and descriptive imagery from Bahao to *Sorrows of Sarasvati*,
- explore the divergence from literal translation to dynamic equivalence in Awan's work and its effects on reader engagement.

Research Questions

Pertaining to the mentioned research objectives, this analytical study is inclined to revolve around the following questions:

1. What are the practical protocols of dynamic equivalence in translation employed by Awan to recreate or adapt the emotional tone of the source text?
2. How does Awan's translation in *Sorrows of Sarasvati* maintain or modify the emotional impact and vivid imagery of Tarar's *Bahao,* through the framework of dynamic equivalence?
3. How are the visual metaphors and descriptive imagery in Tara's Bahao transformed in *Sorrows of Sarasvati*?
4. To what extent does Awan's translation diverge from literal translation to prioritize dynamic equivalence?

Research Hypothesis

The established objectives and research questions, in the light of existing literature, tend to formulate a speculation for this study, stating that Awan's translation, *Sorrows of Sarasvati*, effectively mirrors the emotional impact and vivid imagery of Tarar's *Bahao* through the application of dynamic equivalence, preserving the core emotional tone and descriptive elements of the source text.

Delimitation of the Study

The study aims to provide a comprehensive understanding of the specific translation strategies employed by Awan while recognizing following these delimitations:

- This study is delimited to the consideration of Safeer Awan's translation, *Sorrows of Sarasvati,* in contrast to Mustansar Hussain Tarar's original work, *Bahao*, while being detached to other translations of *Bahao* or Awan's other works.
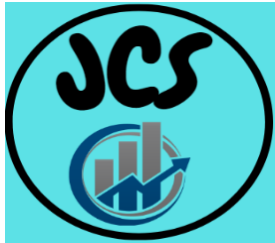
- The analysis primarily focuses on the application of dynamic equivalence as a translation strategy and its role in the prevalence of emotional tone and imagery. The scope of this study is confined to the emotional and visual elements presented in both texts, excluding a broader linguistic or syntactical analysis, nor does it compare Awan's approach to other translation theories beyond dynamic equivalence.

- Additionally, while the research considers imaginative and emotional dimensions, it does not involve empirical data collection or surveys to assess reader response; instead, it does rely on qualitative textual analysis and interpretation.

Significance of Study

Due to its intactness, this study has a pre-eminence for the scholars interested in translation studies, literary criticism, and cultural interactions of the epoch to which the books under analysis belong. By looking at how Safeer Awan interprets the sensitive perspective and cultural significance of Mustansar Hussain Tarar's *Bahao* in *Sorrows of Sarasvati*, enhancing the knowledge of dynamic equivalents as a vital form of translation for text, especially of literary nature. It holds insightfulness for translators and scholars, proving that, beneath any literary translation, emotions supersede academics.

The study also focuses on the role of translator as a cultural facilitator. Awan reveals how translation goes beyond language in order to create a cultural bond and enrich reading experience. Furthermore, inherent to the methodologies adopted, the outcomes may guide instructors in educating on the importance of maintaining cultural and emotional equivalence by illustrating the concept in practice through dynamic equivalence.

In addition, this study addresses a gap in the existing literature by focusing on the contemporary Pakistani literature and its translations and advocates for an expansive recognition of Pakistani literature in the global horizon. Altogether, based on the discussion of the findings, the significance of this research lies in its potential to enhance theoretical knowledge, update translation practices, and promote cultural appreciation,

contributing to the discourse on translation's role in connecting diverse narratives.

Literature Review

Theoretical Research Background

Dynamic equivalence, a concept first articulated by Eugene Nida in *Toward a Science of Translating* (1964) and expanded in *The Theory and Practice of Translation* (1969) co-authored with Charles Taber, foregrounds reproducing the intended effect of the source text on the readers of the target text. Nida's framework, acknowledged as one of the "landmark of translation studies", perceives translation as a communicative activity rather than a straightforward linguistic conversion. The foremost applications of this theory are tracked down in pursuit of religious scripts, predominantly in the translations of Bible on behalf of Nida himself as well as a chain of successors in the respective domain.

Later, Landes (1965) assessed different approaches to Bible translation, particularly focusing on dynamic in comparison with formal equivalence. The study establishes that dynamic equivalence is more effective in making the text accessible to modern readers, while formal equivalence is more faithful to original forms.

Differential analysis between formal and dynamic equivalence was also studied by Statham (2003) who contested the methodologies of both approaches and identified respective advantages as well as challenges, particularly in Bible translations and translation manuals. Findings assert that functional equivalence is theoretically superior but harder to be trained and apply in practice, specifically for novice translators. Miao (2000) performed an important study in terms of probing the limitations of "equivalent effect" principle in translation studies proposed by Nida (1964), to be more specific, the concept of dynamic equivalence. Comparative analysis showed that equivalence effect cannot be considered feasible universally as it is limited by linguistic, cultural, and linguistic disparities among languages, particularly in non-Indo-European context.

The effectiveness of dynamic equivalence in maintaining emotional resonance was noted by Whissell (2012) who made a quantitative comparative analysis to assess the emotional consistency across the English
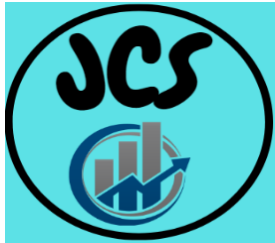
translations of Bible resulted from dynamic equivalence, and confirmed this consistency among the scripts despite differences in wording and linguistic complexity. His research asserts that emotional consistency upholds the stance that dynamic equivalence has been maintained Bible translations. Again, the study holds no examination of broader linguistic and cultural factors but borders itself to Biblical translations and their emotional resonance. Another important study later appears upon the rhetorical construct pertaining to Dynamic Equivalence (Robinson, 2020). The study establishes that, even though historical and cultural contexts may vary them to some extent, dynamic equivalence can be regarded as a fine way to attain similar rhetorical effects in translation.

When the notion arose to study the religion on thematic grounds, there came a study performed by Ellis (2003) who presented a critique on the influence of dynamic equivalence and also the feminist ideology upon modern Bible translations. He claimed that both of these theories compromise the Biblical message by altering masculine references due to feminist ideology such as in *TNIV* version and diminishing Biblical accuracy in terms of intended meaning due to the introduction of paraphrasing by dynamic equivalence.

Nevertheless, the approach, while originally applied to religious texts, has proven applicable across various genres. Over and above all, Colas (2018) worked on improving the translations of Jihadist terminology and concepts by using Nida's Dynamic Equivalence while focusing on semantic domains and connotation. He explained why better translation methods, such as dynamic equivalence, may help us delve into jihadist ideological nuances more accurately by providing more culturally resonant translation, revealing deeper meanings and appeal to jihadist audiences which literal translations often fail to capture. This concludes that dynamic equivalence.

In the previous researches on dynamic equivalence observed in literary texts (texts apart from religious scripts), there comes a work by Sweeney (2018) who analyzed the experimental narrative techniques such as word play and humor within the translations of fictional works, *Between* (Rose, 1968) and *In Transit* (Brophy, 1969), while also undermining the use of gendered language. This study depicts that experimental writing techniques, such as humor and word play, challenge the limits of language

in portraying gender identities and wide-open new opportunities for narrative forms.
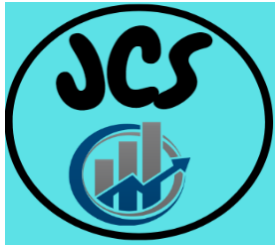
Conceptual Research Background

Besides, Kruger (1997) had developed a research methodology dedicated to illustrating a source text as well as its translation though particular to South African perspective. On the other hand, Wollin (2018) made an exploratory analysis of the impact of punctuation in maintaining structural adherence grammatically between source and target texts, illustrating that punctuation offers structural alignment between source and target text, so plays a crucial role in overall guidance to translation.

A cognitive evaluation of equivalent effect upon readers of source texts versus those of target text was performed by Walker (2018). He employed eye-tracking measures for analyzing the stylistic elements in the textual extracts from a French novel *Zazie dans le métro* (Queneau, 1959) and its English translation *Zazie in the Metro* (Wright, 1960). It was evidenced that the stylistic features of the text, though significantly different between source and target texts, influence cognitive effort of readers. However, the study is limited to a small sample size comprising selected passages from texts, and therefore, lacks a large corpus for validation.

Furthermore, Dubeda and Vanda (2021) inspected the correspondence between stylistic competence and the overall quality of L2 translation for the sake of analyzing personal disposition and risk-taking on behalf of translator. The conclusion of this study expressed varying extents of exhibition of stylistic competence between professional translators and novices, yet equating overall quality. Recently, Saed et al. (2024) conducted a research on the impact of linguistic differences on translation strategies such as naturalization, thus mutating translation accuracy. He affirmed that intrinsic management strategies for enhancing readability often result in loss of stylistic characteristics in translation and fail to maintain the unique linguistic identify of source text.

Translation is often an act of cultural mediation, where translators bridge cultural divides, enabling audiences to experience the source text's cultural essence. Kruger and Wallmach (1997) discussed how translation involves negotiating cultural nuances, particularly when translating texts

with distinct historical or cultural significance. By integrating descriptive translation studies and Polysystem theory, Kruger and Wallmach illustrated how translators act as cultural intermediaries, balancing the need to remain true to the source while making the content accessible to new readers. The recent researches on translation studies transverse on meta creational aspects of translation. For instance, Rossi (2021) assessed literary translation ethics in regard to multilingual community collaboration while emphasizing on post-conflict contexts. The study carries out the agenda towards ethical reflection on translator's position in addressing the linguistic and cultural challenges while preserving the integrity of conflict narratives at the same time. Punga (2022), whereas, studied source-oriented versus target-oriented approaches in translation studies with the help of metaphors, and investigated how these metaphors develop rapports among source text, translators' role, and the target text.

Subsequently, a multidimensional analysis between amateur and professional translations was carried out by Chou, Xiang and Liu (2024) while focusing on their stylistic differences while handling fictional speech and narration. The analysis noticed that professional translations maintain an involved, more concrete, and affective style unlike amateur translations with less focus on narrative elements. This aspect of translation is particularly relevant when exploring the visual and sensory imagery of *Bahao*, as it demands a careful balance between preserving the original's vivid descriptions and adapting them to resonate with English-speaking readers.

An illustration of translating imagery is found in the work by Nicoll (2022) who explored the conveyance tragic imagery in Hiroshima memoirs, while affirming the role of translator as a "second witness" of the cultural, metaphorical as well as sensory elements on trauma narratives. As per Nicoll's assertions, effective translations require a balance of cultural sensitivity in addition to preservation of sensory impact. Similarly, in the context of translating *Bahao*, cultural mediation is central to preserving the novel's unique portrayal of Indus Valley civilization. As noted by Haas (1962), translation theory should address not just linguistic elements but also the underlying philosophical and cultural assumptions of the original text. This perspective aligns with the dynamic equivalence approach, emphasizing the translator's role in retaining cultural depth.
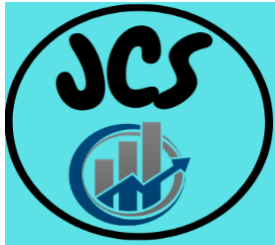
However, Xie (2020) looked over the ontological status of world literature, examining how untranslatability in world literature contributes to intercultural understanding and global literary exchange as well. He argued that untranslatability is not an obstacle but a productive challenge in translation on which the world literature relies, so it enriches both source and target texts by maintaining a balance between preserving and transforming cultural distinctions.

Literary Research Background

Literature rich in sensory details and emotional undertones, like *Bahao*, relies on translation strategies that capture the imaginative and emotional impact of the original. *Bahao*, the tale of a lost civilization, is regarded for its historical accounts in context of cultural life, agriculture, religious beliefs, and social norms (Begum et al., 2022), and has been undergone through a series of literary inquiries in order to look back into the social practices and norms in a pre-Aryan imaginative village (Yousaf & Shaheen, 2022).

Moreover, Shafi (2024) conducted a thematic investigation of the translation of this novel, titled *Sorrows of Sarasvati: The Lost River* through an analysis of word frequency, collocations, and trends in the translations of novel so as to reveal the underlying themes including nature, wilderness, mystery, loss, and sorrow among others, alluding towards human fragility and an interplay between nature and civilization. Nevertheless, the analysis was limited to the themes of translated version solely. Likewise, a psychological study of characters shaped by environment has been accomplished by Akmal (2024), specific to mere source text, *Bahao*, using Freudian theories to bring out the signs of psychological struggles involving nostalgia, repression, inferiority complex as well as multiple personality disorder while residing in a decaying civilization.

Sorrows of Sarasvati: The Lost River has also been worked upon in pursuit of eco-criticism in respect of investigating the environmental apocalypse owing to climate change and resultantly, biodiversity loss as well as resource depletion (Rahman, Ajmal, & Khan, 2024). Aside from that, Akram, Shaheen, and Qamar (2023) explored the portrayal of eco-critical themes, environmental displacement and colonial abuse, in *Sorrows of*

Sarasvati. The study highlights a disastrous role of colonialism towards ecosystem while displacing indigenous communities.

A groundbreaking study corresponding to translation of historical based literature emerged in recent years where integration of museum studies into Translation Studies was brought under discussion (Manfredi, 2023). This innovative study corresponds to inter-semiotic translation conserving sensory experiential equivalence. By examining Awan's *Sorrows of Sarasvati: The Lost River* in light of this approach, this study highlights how translation choices shape reader engagement and foster cross-cultural understanding.

Gaps in the Literature and Rationale for the Current Study

Despite the extensive literature on dynamic equivalence, there remains a gap in examining its application in context of fictional translations in general and Pakistani literature in particular, while seeking to maintain cultural and emotional fidelity. Although previous studies have established theoretical foundations, practical applications in non-religious literary texts, such as *Bahao*, are less explored. This study thus aims to fill this gap by applying dynamic equivalence to analyze Safeer Awan's translation, focusing on the transformation of cultural and emotional elements within a literary context.

The reviewed literature provides a foundation for understanding the protocols of dynamic equivalence, the cultural mediation role of translators, and the importance of maintaining emotional resonance. This study builds on these insights to assess Awan's translation choices, contributing to a broader understanding of how dynamic equivalence can bridge cultures while preserving the original text's soul.

Research Methodology

Research Design

This qualitative study employs comparative textual analysis to analyze dynamic equivalence in translation of Mustansar Hussain Tarar's *Bahao* into Safeer Awan's *Sorrows of Sarasvati*. This approach gives way to an in-depth look at Awan's techniques influencing the emotional appeal,

concrete/visual, and contextual values of the source text. The study is based on the selected passages illustrating the concept of dynamic equivalence and so, provides a close analysis of the source and target texts.

In light of the principles of dynamic equivalence by Nida (1964), the study examines how Awan as a cultural mediator translates between respective cultural perspectives and reader expectations. The organization of this systematic process is recorded, making it clear and easy to replicate in the future. This paper aims at identifying themes as well as establishing similarities and differences, which help in understanding the concept of dynamic equivalence in the literary translation, the importance of carrying out literary translation in differing cultures.

Thus, by integrating textual analysis into the research design, this study seeks to provide comprehensive insights into the dynamics of translation, illuminating the significance of emotional and cultural fidelity in the art of literary translation.

Data Collection

Data for this study has been collected through the extraction of selected excerpts from both *Bahao* and *Sorrows of Sarasvati,* showcasing emotional depth, vivid imagery, and significant visual metaphors in Tarar's work, along with their corresponding translations by Awan. The excerpts have been chosen based on their representational significance in illustrating the core themes and emotional tones of the original text.

Sampling

The purposive sampling opts for first chapter from both texts serving as a *prologue* to the novel, consisting of approximately 10 paragraphs and providing a balanced overview of the translation's strengths and challenges while ensuring a thorough exploration of the primary research questions. Targeted selection allows the research to focus on passages that best illustrate Awan's translation techniques and the effectiveness of dynamic

equivalence in maintaining the emotional and visual impact of the original text.

Theoretical Framework

The theoretical framework for this study is based on the principle of dynamic equivalence in translation, a theory associated with Eugene Nida (1964). In contrast to formal equivalence, dynamic equivalence prioritizes the transmission of sense and sentiments of the source text as being oriented towards the target readership rather than delivering word by word translation. According to this approach, the idea of literal translation is inconceivable, but, instead, what the words being translated did to their audience. This framework is especially useful when it comes to a literary translation where emotions, culture, and imaginative stuff are very important in engaging a reader.
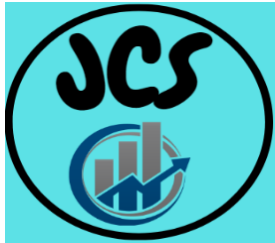
Moreover, this research employs comparative literary analysis as a method of systematically examining the selected passages from *Bahao* and *Sorrows of Sarasvati* as well. This approach enables a discussion of how Awan's translation strategies retain or alter the visual metaphors and descriptive images, and how this impacts the relationship between language, sensations, and cultural representation.

Employing this theoretical model, this study of Awan's translation of Tarar's work offers a concrete model for translation while reflecting theoretical and practical concerns along with staying emotionally and culturally close to the source text to prove the reconciling function of a translator. At the same time, the framework defines in which manner the research questions are investigated and how this study advances the current understanding of the importance of efficient translation practices in enhancing multicultural literary experiences.

Data Analysis

This study employs manual textual analysis to examine the resonance of imagination and sensations in the source text and target text while pursuing the following procedure:

i. Source and target texts selection

ii. Close reading and annotation
iii. Identification of imaginative and sensory elements
iv. Comparison of equivalents in target text
v. Analysis of semantic, stylistic, and cultural shifts

Units of Analysis include

o Imaginative elements (metaphors, similes, allegories)
o Sensory elements (visual, auditory, tactile, olfactory, gustatory)
o Lexical, syntactic, and discourse-level features

Findings are presented through descriptive and comparative analysis, highlighting similarities, differences, and shifts in imaginative and sensory resonance between source and target texts.

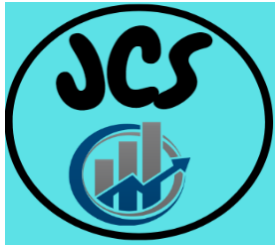## Validity and Reliability of Methodology

Ensuring validity and reliability is crucial in this qualitative study on comparative textual analysis. Validity here involves accurately capturing the meanings and emotions of excerpts from Mustansar Hussain Tarar's *Bahao* and Safeer Awan's *Sorrows of Sarasvati* selected based on representational, thematic, and emotional significance for a thorough analysis of dynamic equivalence in translation.

Reliability ensures that this study follows a systematic, documented approach for excerpt selection and analysis, enhancing replicability. Self-reflection has mitigated researcher bias, and peer debriefing with translation experts supports sound interpretations aiming to ensure credibility and trustworthiness in the research findings.

Ethical Considerations

This qualitative study will address key ethical considerations to respect the original authors and their works. Proper attribution for Mustansar Hussain Tarar's *Bahao* and Safeer Awan's *Sorrows of Sarasvati* will ensure due credit and avoid plagiarism. Interpretations will be culturally sensitive, aiming not to misrepresent the authors' intentions or cultural nuances.

Recognizing translations as creative works, the study respects Safeer Awan's artistic choices and aims for a balanced dialogue between source and target texts without bias. Although not involving human participants,

transparency in methodology and awareness of potential biases will be upheld, ensuring integrity and meaningful contribution to translation studies.

Findings and Discussion

For examining the analytical aspects of Safeer Awan's translation of Mustansar Hussain Tarar's *Bahao* through the lens of dynamic equivalence, the first section of novel from both versions has been extracted as it acts as a prologue, setting stage for the atmosphere and existential themes in the novel (Laghari, 2023), and is qualified by Tarar himself as a revealing expression for the whole narrative, as he states that

Whenever I am invited to recite a few lines from Bahao in any literary festival, I cannot determine which section is worth-mentioning specifically, as all of the chapters are equally dear to me, so I always go for this first chapter (Tarar, 2024).

The source text in Urdu is abundant in metaphor and allegory, vividly comparing the bird's struggles to existential dilemmas. Similes like the bird's beak stuck "like a dead snake" effectively convey lifelessness and suffering, imbuing the narrative with deep imaginative resonance. In the translation, key imaginative elements such as "a dead snake" are retained, but shifts in tone and depth emerge due to linguistic and cultural differences, slightly altering the emotional and reflective impact of the imagery.

The first dimension to assess the reverberations of sensations between both texts is the analysis of descriptive language (Chou, et al., 2024), including *adjectives*, *allegory*, and *metaphors* in the selected excerpts. Here are enlisted the *adjectival phrases* embedded in the narrative amplifying the imagination of harsh environment (Rahman, et al., 2024) and survival crisis (Akram, et al., 2023), elaborately portraying the *setting and atmosphere* of novel:

Table 1: *Contrasting Adjectives in both versions pertaining to their implied descriptions*

Adjectives in	Translated Adjectives in	Implied

Original Text	Target Text	Descriptions
اُس کے **سفید پروں** تلے ریت تھی	**white** wings	The bird has arrived from a fine environment, desirable to life.
The meaning was contextualized, so no lexical depiction was required.	**scorching** sun	Extreme heat is ready to burn everything.
جسم زندہ تھا، اسی لئے اُڑان میں تھا	**dead** weight	Lack of energy makes own self a burden.
وشت کو اپنے ہی پروں کی تپش **بے جان کئے دیتی تھی،**	flesh **lifeless,**	Parchedness and heat are taking away his willpower.
بے جان ہوتے **ڈھیلے پڑتے گوشت** کو،	**slackening** gusts,	
سوکھے ہوئے پروں یہ **بھٹک جانے کا سفر** اختتام تک پہنچے	**desperate** flight	
ایک **سندیسہ** تھا، ایک **بلاوا** تھا	**impulsive** call	The bird is sensing his imminent death.
ریت کی **تیتی** قبر	**sandy** grave	Layers of sand in the desert bury everything with a single waft of wind.
زبان **سوکھتی** تھی،	**parched** tongue,	Intensity of thirst
بنجر اور جھلسا ہوا **کھیت**	**barren** field	
گرم فضا میں ریت کی **خاموشی**	**searing** silence of the desert	Desolation of the desert
حدت،	**fierce** heat,	Extreme malevolence of environment
گرم لو،	**searing** winds,	
گرمی کا الاؤ	**scorching** gusts	
خشک اور **ڈوبتی آنکھوں،**	**sinking** eyes,	The bird is losing hope gradually.
سکڑتی آنکھوں نے	**frail** eyes	
وہ زندہ رہنا **چاہتا** تھا	**desperate** desire to survive	Struggle for survival

چونچ کو **بھرا بھرا** کرتے ہوئے، سوکھتی زبان کو **پھپھولتا**، نم آلود مٹی کی مہک اُس کے **نتھنوں** میں آتی تھی	beak **wilted**, tongue **blistered**, **withering** nostrils	Physical effects of heat experienced by the bird
میرے منہ میں **پانی کا رم جھم سواد** برس رہا ہے	**luscious** saliva	Symbol of life
نرم رُتوں کے ملک میں	land of **soft** seasons	Referring to the environment favorable to life
ریت **لشکتی** تھی اور **لشکتی** تھی۔	**shining** sand	A deception in deserts; creating mirage
کوئی **نامعلوم** شے	Some **mysterious** force	Destiny; his limbs are no more capable to direct his flight.
وہ جھیل کنارے **پرندوں** کے ایک غول کے درمیان میں آ گرا۔	**fallen** birds	Birds having same destiny and experience in the desert

It has been evident in the above instances that Urdu syntactic structures are more compact and inclusive towards situational elements, while English translation is more detail-oriented and relies on repetition of certain ideas within phrases to magnify the sensations within narrative.

The novel itself stands as an *allegory* where distinctive language produces a vivid imagination of a venerable civilization, painting a portrait of that bygone era through the experiences of fictional characters (Laghari, 2023), the bird, for instance, depicting the struggle for survival in harsh living conditions. To add into this, translation of this novel also presents itself as a metaphorical chronicle about the course of life on this planet alluding to the rise and fall of civilizations (Akmal, 2024). The allegorical aspect of the novel is embedded in the painstakingly created characters with their unique personal development illuminating the dimensions of human condition and relationships, societal dynamics, and cultural issues, thereby reconstructing an old, dead civilization (Laghari, 2023).

The metaphorical language in the Urdu text carries a deep cultural resonance, as seen in phrases like "چمکتی آبلہ ریت" (blistering sand akin to a mirage), which vividly evokes despair and existential longing. In contrast, the English "sea of blazing sand" feels less metaphorically rich. Similarly, the allegorical aspects in the source text, such as the existential reflection "Who am I and what lies in wait for me?" lose some of their cultural depth and philosophical weight in the English translation. The symbolism of water and heat is also more profound in Urdu, where the bird's thirst and the scorching heat serve as poignant symbols of life's desires and struggles, layered with reflective nuance. In the English version, these elements are rendered more literally, diminishing their allegorical and emotional depth. Furthermore, the narrative is impregnated with frequent metaphorical instances for the aim to add layers to the meaning (Punga 2022). A few illustrations of these *metaphorical implications* in both the original and translated text are presented below:

Table 2: *Metaphors implanted in original as well as translated text*

Original Text	Translated Text	Implied Meaning
سفید پر جو ایک دوسرے کے ساتھ کہیں چھو جاتے تو اُن میں سے **چنگاریاں پھوٹنے لگتیں**	His white wings ... were emitting **sparks of fire** as he flapped them under the scorching sun.	The heat might be so intense that it causes wings to hurt as if being burnt.
اُس کے سفید پروں تلے **ریت** تھی اور وہ اُڑان میں تھا۔	There was **a sea of sand** under his wings and he was still flying.	A vast desert in which he is flying
پروں کی یہ مٹھی ایک واورولے کی طرح گھومتی اور بے بس آسمان سے گرتی جائے اور نیچے **ریت کی تیتی قبر** میں گم ہو جائے۔	... if this handful of feathers, ..., drifted helplessly to the **sandy grave** beneath?	Layers of sand in the desert bury everything with a single waft of wind.
کہ **اُڑان** ختم ہو جائے	... and abandon his **act of defiance**; ...	The bird's continuous struggle to survive

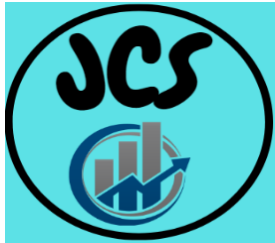|		
پگھلتی ہوا اُس میں داخل ہوئی **اور اُس کے تن کو تندور میں بدل دیا۔**	His beak opened involuntarily, letting the flaring fumes enter his body which turned into **a living, breathing oven**.	The inhaled hot air has increased the temperature of his body internally as well.
وہاں اتنے پرندے تھے جتنے پرندے آج تک پیدا ہوئے	… he saw **images of birds** as many as are ever born.	He is wondering if several other birds also had the same experience here.
یہ سراب تو نہیں، **اس کا جواب تمہارے پاس ہے**	"Is it a mirage?"… "**You know it well; you know the answer.**"	Deep inside, he is conscious of his impending demise.
ناگ پھنی کی فصل بوتا	He felt **a cactus sprouting deep inside his body** …	The parchedness is pricking him, causing pain.
میرا تن تندور نہیں	My body is **not an oven anymore**…	Intense prolonged pain is making him numb.
نمی کا ایک نامعلوم چوما۔	**A mysterious kiss of moisture**?	He felt the waft of wind a little damp as there was a stream nearby.
نمی کی لکیر بڑی ہونے لگی،	✛ … the **streak of moistness** seemed to expand.	There is a lake with minute expanse in the vast desert.
لکیر کا پاٹ پھیلنے لگا اور **لشک کا رقبہ** بڑھتا گیا	✛ The **sparkling streak** kept expanding as he approached it…	

Water	... **the source of all life**...	وہ اُس **نمی** سے دور ہو رہا تھا۔
He is too tired to struggle further and is now willing to surrender.	The direction of his involuntary flight became **his desired destination**.	جس سمت میں وہ اڑان کر رہا تھا **اب وہی اُس کی خواہش** تھی

The metaphorical depictions in English translation are more enriched in contrast with the Urdu narration where ideas are more straightforward and explicit. This feature gives way to the fact that Awan's has manipulated more implicit language in order to add depth in the imagination.

Similar to metaphorical embedding are similes, which play an analogous part in pursuit of mental portrayals, i.e. imagery, making resemblance between the literal acts, or states, and the parallel instances; for example,

Table 3: *Similes embedded in the selected passages*

Translated Text	Original Text
His *tongue* was stuck, **like a dead snake**, against his palate.	اُس زبان کی طرح جو اُس کے تالو سے **ایک مردہ سانپ کی مانند** چپکی ہوئی تھی۔
His *white wings* ... were turning *ash brown*, **like flour turns brown on a hot griddle**.	اُن میں جذب ہوتی ہوئی حدت اُن کا رنگ بدل رہی تھی، **جیسے گرم توے پر بکھرا سفید آٹا بھورا ہونے لگتا ہے۔**
... if this handful of feathers, *spinning* **like a whirlwind**, drifted helplessly to the sandy grave beneath.	پروں کی یہ مٹھی **ایک واورولے کی طرح** گھومتی اور بے بس آسمان سے گرتی جائے
In the *searing silence* of the desert, the mere *sound of his flapping wings* was piercing his body **like razor**	گرم فضا میں ریت کی خاموشی میں اُس کے چٹختے پروں کی شوکر بھی **پیاسی سولوں کی طرح** اُسی کا جسم چھلنی

thin scimitars.	کر رہی تھی،
They all appeared identical, his **look-alikes**, …	سب اُس کے ہم شکل، **اس جیسے**،
He felt *cactus* sprouting *deep inside his body*, pricking in veins and arteries **like a thorny acacia.**	گرم ہوا کا بھبھوکا اُس کی چونچ کو بھرا بھرا کرتے ہوئے منہ میں داخل ہوا اور سوکھتی زبان کو پھیپھولتا حلق میں گیا اور **ناگ پھنی کی فصل بوتا**، شریانوں اور رگوں میں ببول بن کر چبھتا اٹکتا اُس کے پورے بدن میں جڑیں پکڑ گیا۔

The bold underlined phrases are the similes, the visual objects or phenomena the situation is alluding towards, while the italicized words refer to the real situation prevalent in arena. As the results show, particularly the last example, Urdu similes are rather more implicit in creating visual imagery in comparison with the English translations that present straightforward resemblances. Incorporating such associations aids in enhancing the imaginative faculty of reader towards the extent of emotions or states of being.

In literary works, particularly fiction, body language plays a crucial role beyond voluntary physical actions in terms of character development, plot progression as well as emotional resonance. Resultantly, the *desperate body language*, including gestures, as well as *pessimistic tone* of dialogues with *monologues reflecting uncertainty* aid readers in delving deep into the atmosphere of the text (Akmal, 2024); for instance,

Table 4: *Portrayal of body language, i.e. physical movements and gestures*

Translated Text	Original Text
Gasping and **panting** like a thirsty hatchling, …	اُس کا رواں رواں چڑیا کے تربیائے ہوئے بوٹوں کی طرح منہ کھولے بانیتا تھا اور بانیے چلا جاتا تھا۔
With his **shrinking eyes**, he struggled to focus and survey the landscape below.	پرندے کی **سکڑتی آنکھوں نے** نیچے دیکھا۔

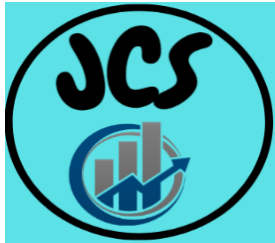|	
He **squeezed** his throat to trace a hint of moistness but found it parched like a barren field.	اُس نے **حلق کو پیچکایا** کہ نمی کا کوئی شائبہ اُس میں سے پھوٹے
... and **swallowed** the sand grains floating around him ...	اُس نے اِس چھالے ڈال دینے والی **لو کو نگلا** اور ریت کو نگلا ۔
I might be ploughing its surface with my tail feathers and **absorbing** its cool moisture into my plumage.	میری پونچھ پانی کی ٹھنڈک میں تیر رہی ہے، میرے **پروں میں نمی سرائت کرتی ہے، جذب ہو رہی ہے،**
The bird lifted his **drooping neck**, ...	پرندے نے **ڈھلکتی گردن** سیدھی کی
With his **dwindling and sinking eyes**, he saw his own image in every drop of water.	پھر اُس نے دیکھا، اپنی **سوکھتی ڈوبتی آنکھوں سے** دیکھا کہ پانی کے ہر قطرے میں اُس کی اپنی شکل ہے،
The bird **wilted** in her hand.	پرندے نے کوئی جواب نہ دیا۔
	(This sentence has not been translated in the same sense.)

Observing the narrativization, the novel in both versions has been composed in *third person narrative* with abrupt monologues appear in natural flow with *first person narrative* as mirroring the dilemmas and feelings of characters such as

Table 5: *Examples of 'first person narrative' in the excerpt*

Translated Text	Original Text
Am I the first and the last to fly into this vast desolation? Who am I and what lies in wait for me there?	کیا اس ہوا کو مجھ سے سوا آج تک کسی اور پرندے کے پروں نے چیرا یا میں پہلا ہوں۔ اور آخری ہوں اور میں کون ہوں اور آگے کیا ہے؟
This is the price I must pay for getting separated from the flock.	مجھے آخر کار ڈار سے الگ ہونے کی سزا بھگتنا ہے

... I am not alone; I am surrounded by flocks of birds; ...	میرے گرد بے انت اور ان گنت پرندوں کا ہجوم ہے۔ میں اکیلا نہیں۔
Why am I slowing down, flying so slowly that each feather of my rising and falling wings can be counted?	میں اتنی آہستگی سے اُڑان میں ہوں کہ ہوا میں اُٹھتے اور گرتے میرے بازوں کا ایک ایک پر گنا جا سکتا ہے،

Inherence of *second person narrative* in the monologues else than dialogues is a distinct feature exhibiting the inner conflicts of persona (Akmal, 2024); for example,

Table 6: *Examples of 'second person narrative' in the excerpt*

Translated Text	Original Text
"Come down to us; we have been waiting only for you,"	ہمارے پاس اُتر آؤ ہم تمہارا ہی انتظار کر رہے ہیں۔
Is it a mirage? "You know it well; you know the answer."	یہ سراب تو نہیں، اس کا جواب تمہارے پاس ہے

Over and above that, the employment of sensory imagery serves as a hallmark for creating iconography in the minds of readers (Nicoll, 2022), and Tarar's fiction writing is well-known for this linguistic characteristic (Walker, 2018; Chou et al., 2024). Nevertheless, Awan has dealt efficiently with this challenge in *Sorrows of Sarasvati* while taking all forms of sensory visualization under consideration (Dubeda & Vanda, 2021; Saed et al., 2024) such as

Table 7: *Instances of sensory imagery in the excerpt*

Type of Sensory Imagery	Translated Text	Original Text
Visual imagery	With his shrinking eyes, he	پرندے کی سکڑتی آنکھوں نے **نیچے دیکھا۔**

	struggled to focus and **survey** the landscape below.	
	... they were **turning ash brown**, ...	سفید پر جواب شائد سفید نہ تھے، **بُھورے ہو رہے تھے**
	... and falling wings can be counted?	ہوا میں اُٹھتے اور گرتے میرے بازوں کا ایک ایک پر **گنا جا سکتا ہے**
	... but there seemed to be a **glint of moistness** in it.	اُس میں **نمی کی جھلک** تھی
	And he spotted **a thin streak** far below.	نیچے **ایک لکیر** نظر آئی۔
	... with patches of **green stretching** across it; ...	اُس سے پرے ہریاول کے ٹکڑے **بچھے ہوئے** تھے
	... and its **glitter** increased.	**لشک کا رقبہ** بڑھتا گیا
	He was approaching a **dense clump** of trees overgrown with green foliage.	نیچے ہریاول سے نچڑتے ہوئے **گھنے رکھ** تھے جو اُس کے پاس آ رہے تھے۔
	... he spotted a lake **nestled in the middle** of the clump, ...	وہ اور نیچے ہوا تو رکھوں کے **ذخیرے میں گھری** ایک جھیل دکھائی دی
Auditory imagery	The dashing sand seemed to be **whispering** to him to end his desperate flight ...	اِس لپک میں ایک کشش تھی، ایک **سندیسہ** تھا، ایک بلاوا تھا کہ اُڑان ختم ہو جائے، یہ بھٹک جانے کا سفر اختتام تک پہنچے،
Tactile imagery	The whirling waves of heat were **hitting** and **parching** his eyes,	اُس کی آنکھوں میں لو گھومتی تھی اور اُنہیں **سکھاتی** تھی۔
	Tiny burning jots of sand dashed towards his wings and **pierced** holes in them.	ریت کے ذروں میں سلگتی تپش اُس کے پروں کی جانب لپکتی تھی اور اُن میں **چھید کرتی تھی۔**

	He gasped in the **blistering** hot air...	اُس نے اِس چھالے ڈال دینے والی لو کو نگلا
	... the **searing winds** rising from far below.	نیچے سے اُٹھتی ہوئی **گرم لو**
	My tail consumes the <u>briskness</u> on the surface of lake...	میری پونچھ پانی کی **ٹھنڈک** میں تیر رہی ہے
	Another blow of hot air **slammed** against the edged of his wings ...	پھر کڑکڑاتے، ٹوٹنے کے قریب پروں کے سرے پر **لو کے ایک تھپیڑے کا لمس چھوا**۔
	... there was a **touch of moistness**?	**لمس** اس تھپیڑے میں نمی کا ایک ہلکا سا تھا۔
	A mysterious **kiss** of moisture?	نمی کا ایک نامعلوم **چوما**۔
Olfactory imagery	... the **fragrance of greenery** burst into his withering nostrils.	جن کی باس اُس کی مردہ ہوتی ناک میں بھی اُترتی چلی گئی۔
	... the **scent of earth** was fading fast from his already dulled senses.	اُس کے نیچے ہریاول کی باس گزر رہی تھی۔
	He could still smell the arresting **aroma of the moist soil**.	نم آلود مٹی کی مہک اُس کے نتھنوں میں آتی تھی
Gustatory imagery	...my mouth dribbles with **luscious** saliva.	میرے منہ میں پانی کا رم جھم **سواد** برس رہا ہے
Kinesthetic imagery	His white wings ... were emitting sparks of fire as he **flapped** them under the	سفید پر جو ایک دوسرے کے ساتھ کہیں **چھو جاتے** تو اُن میں سے چنگاریاں پھوٹنے لگتیں

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|	
scorching sun.	
... the **direction of his flight changed** unintentionally.	اُس کی <u>اُڑان **کا** رخ</u> اپنے آپ <u>**بدل گیا**</u>۔
... he kept on **careening** farther as if his wings were steered by some mysterious force.	پانی <u>**سے پرے ہوتا گیا**</u>

Textual examples clearly demonstrate that there is found equivalence between both texts in terms of imagery, but it could also be noticed that the patterns of sensory imagery are more prominent in the translated text which might amplify the impact of narrative. The sensory elements in both versions of the text evoke vivid imagery, though with differing impacts. Visually, "sea of sand" and "whirling waves of heat" are striking in both renditions. However, the Urdu phrase "ریت کے بے انت ذرے لشکتے تھے" captures a glittering brilliance that the English "countless glittering particles" flattens slightly. Auditory details in Urdu, though sparse, are powerful, as seen in "چٹختے پروں کی شوکر" (the crackling sound of a bird's wings), which conveys despair, a nuance less pronounced in the English version. Tactile imagery in Urdu, such as "چھالے ڈال دینے والی لو" (heat causing blisters), makes the heat almost palpable, whereas the English descriptions, though present, feel somewhat subdued. Olfactory details are shared in both versions, yet the Urdu's "نم آلود مٹی کی مہک" (moist earth's scent) is more evocative and richly textured than the English "scent of earth," leaving a deeper sensory impression.

Among the figurative language for sensory descriptions comes the *hyperbole* referring to another linguistic feature that exaggerates the extent or intensity of a situation or characteristics of objects, aiming to create a strong impression or evoke a specific response (Whissel, 2012). Some examples from the excerpt are provided below:

Table 8: *Use of 'hyperbole' in sensory descriptions within the excerpt*

Original Text	Translated Text
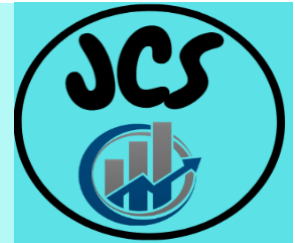
ان میں دوڑنے والی سرخ نمی خشک ہو چکی تھی۔	The red moisture in his veins was burned **to a mere dryness**;
اُن میں نمی کا ایک قطرہ نہ تھا۔	… perhaps **only a few drops were left** to keep his heart beating.
اسے بجھانے کے لئے کہیں نمی کا کوئی سانس نہ تھا	There was **not even a hint of moistness** to cool it down.
کیا اس ہوا کو مجھ سے سوا آج تک کسی اور پرندے کے پروں نے چیرا	Has this air **ever been penetrated** by a bird's wings before?
اور ریت تھی جس کے ذرے اس بلندی پر بھی فضا میں حدت بکھیرتے تیر رہے تھے۔	… grains of sand filling the air **at such an altitude**.
کہیں ایسا تو نہیں کہ اُڑان ایک خواب ہے،	Is the sea of sand below **a mere illusion**?

It can be noticed that the parallel hyperboles in both texts are sustained though some of them might be contrasting in meaning such as اُن میں نمی کا ایک قطرہ نہ تھا defining complete absence, in opposition to which the translated version gives hint of a meagre presence, that is, *"perhaps only a few drops were left to keep his heart beating."*

Last but not least, the use of repetition in the narrative reinforces an idea or feeling together with the creation of rhythm, and so develops a sense of urgency; for example, the following sentences have been repeated twice in both English and Urdu versions of this narrative to create a resonating impression:

Table 9: *Use of 'repetition' technique to amplify impressions*

Translated Text	Original Text
Is it a mirage? A mirage?	یہ سراب تو نہیں، یہ سراب تو نہیں،
Come down to us; we have been waiting only for you.	ہمارے پاس اُتر آؤ ہم تمہارا ہی انتظار کر رہے ہیں۔

The translation partially achieves dynamic equivalence, retaining key thematic elements (Ellis, 2003; Shafi, 2024) but with notable semantic (Colas, 2018) and stylistic dilution (Walker, 2018). The Urdu text uses highly imaginative language with culturally rooted metaphors that are challenging to replicate. The English version, while clear and descriptive, lacks the layered, meditative rhythm of the source. In terms of comparison, the translation succeeds in narrative continuity but falls short in preserving the emotional and cultural depth of the source text, resulting in a shift from a poetic to a more narrative style.
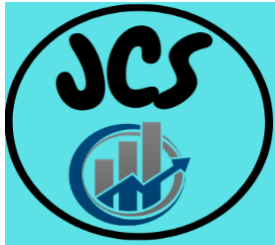
Interpretation of Findings

While examining the analytical aspects of Safeer Awan's translation of Mustansar Hussain Tarar's *Bahao* through the lens of dynamic equivalence, the research questions lead to the following inferences:

Practical Translation Strategies for Emotional Tone and Dynamic Equivalence

The aim of dynamic equivalence to a greater extent is to convey the same feelings and bring the same effect to the target reader as the text of the source language intended (Whissel, 2012; Robinson, 2020). The strategies employed by Safeer Awan show that he is not insensitive to this problem. At some occasions, Awan translates word by word, but more often he translates with more colloquial English equivalent while retaining the spirit and culturally charged references of Tarar's work. This can be seen in the use of synonyms that have the same affective connotations (Colas, 2018) to the Urdu source text and, at times, he rebuilds phrases completely in order to suit more the affective nuances favored by the English readership (Sweeney, 2018). For example, the metaphors employed by Tarar involve a kind of profound grief, which are then translated by Awan to ensure that meanings are clear and there are no overtones, as it were, rather than the exact semantic transformation between the two languages (Landes, 1965; Miao, 2000).

Hence, Awan also designates himself to the principles of dynamic equivalent, and his concentration on appeal to the target readership's emotion (Sweeney, 2018) rather than to the lexical substitution (Haas, 1962;

Kruger & Wallmach, 1997). This strategy is very explicit in some of Sorrows of Sarasvati where Awan has translated the work maintaining Tarar's literary beats and rhythms (Walker, 2018; Wollin, 2018), while at the same time, translating it to English idiomatic expressions without losing its sentiments (Saed et al., 2024). Consequently, the present study reveals signal aspects of Awan's translation strategies, proving his capacity to convey the emotional tone of the original through selective lexical equivalent and reconstructed phrasings that replicate the effect in Tarar's work (Chou et al., 2024) in spite of the fact that this adaptation sometimes deviate structural equivalent (Ellis, 2003; Saed et al, 2024).

Maintenance or Modification of Emotional Impact and Imagery through Dynamic Equivalence

An important aspect of Tarar's *Bahao* is its sensuality and its ability to convey emotion, both of which are expressed through carefully constructed, and complex, often multilevel, visual descriptions and cultural associations (Nicoll, 2022). Interpreting these metaphors (Punga, 2022; Nicoll, 2022) is a significant problem because many Urdu idioms have implications that cannot be translated into English. Awan has consciously chosen some forms adapted to the aesthetic expectations (Chou et al., 2024) of the English-speaking public and has kept the comparable degree of emotional connotation. For example, where Tarar tends to use idiopathic expressions drawn from indigenous customs, Awan reiterates these as idiopathic English expressions, as would evoke similar layers of historical reminiscence (Manfred, 2023). However, Awan sub-tenses the global vertex's stylistic hue to bring down the quadrant of the slang's assertiveness compatible with the target community's hermeneutical context.

One such area which Awan particularly struggles with is using descriptive images containing natural elements, a common theme found in *Bahao* (Akram et al., 2023). While it is common for Tarar to portray the external geological characteristics (Rahman et al., 2024) and emotional battles woven in his aesthetic objectification of concepts, he simply wants *Sorrows of Sarasvati* to be read visually. While Awan does sometimes substitute some of the metaphors with other more basic and easily understandable terms, he mostly retains the overall message of Tarar's

imagery. This originates from the use of cultural context together with simple imagery hence implying dynamic equivalence where he has endeavored to retain the feel and the possibility of interpretation at the cost of certain specifics (Saed et al., 2024) to appeal to the English language populace.

Deviations from Literal Translation and their Impact on Reader Engagement

While Awan most often deviates from the word for word method, as it remains clear that his choices for the adaptations are intentional and can be seen to bend the text even further to elicit and capture the emotional and cognitive response from the reader (Walker, 2018; Robinson, 2020). The kinds of departures tend to be most apparent in cases where Awan either paraphrases or reinterprets parts for the sake of increasing the flow for the intended audience (Dubeda & Vanda, 2021). For example, Tarar's use of culturally replete idioms, which might not invoke readily recognizable associations among the English readership (Saed et al., 2024), is translated by Awan with plain phrases that are regarded as 'semantically opaque' (Xie, 2020)but that convey the intended sentiments and meanings even less formally than the original. In line with the strategy of dynamic equivalence, the aim is to build an affective and analogical world (Whissel, 2012), which recreates the felt-sense of the source text, despite changes in translating phrasing and cultural references.

Wirth this approach, Awan actually increases the interest of the reader by offering a translation that is natural within English language and culture (Saed et al., 2024). By adaption it is often understood that occasional cultural references may be toned down and still, cultural and emotional content (Robinson, 2020) and visual opulence of Tarar do not suffer (Xie, 2020; Nicoll, 2022; Chou et al., 2024). Therefore, Awan's occasional departures from the literal translation to the English language contribute to the achievement of the objective of dynamic equivalence to enable the common speaker English readers (Saed et al., 2024)to appreciate the transmitting message as far as affecting or stirring their souls as would have been intended for the original receivers of the narrative (Sweeney, 2018; Walker, 2018; . The consequence is that although some cultural
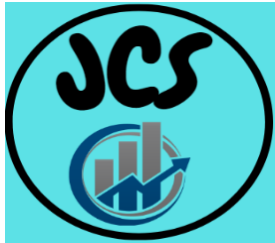
details are omitted, the overall emotional and visual experience is in harmony with the author's Tarar's purpose and effect (Rossi, 2021).

The analysis of semantic (Colas, 2018), stylistic (Sweeney, 2018), and cultural shifts (Nicoll, 2022) reveals a nuanced interplay between the original Urdu text and its English translation (Begum et al., 2022; Yousaf & Shaheen, 2022). Semantically, the Urdu employs dense, poetic language that enriches the bird's existential journey (Akmal, 2024), while the English translation simplifies metaphors and existential inquiries (Xie, 2020), reducing the text's semantic depth. Stylistically, the Urdu features layered syntax that loops back to phrases, creating a rhythmic and contemplative tone. In contrast, the English relies on straightforward syntax, sacrificing some of the poetic fluidity of the original (Dubeda & Vanda, 2021; Saed et al., 2024). Culturally, references like "جھیل کالری کی سطح" (Kalri Lake's surface) in Urdu ground the narrative in South Asian landscapes, rich with symbolic resonance. While the English retains the name "Kalri Lake," it risks losing its symbolic weight for readers unfamiliar with the cultural context, though this choice preserves some cultural authenticity in the translation (Xie, 2020).

Limitations of Study

This study acknowledges several limitations that may situate the findings and their interpretations in a realistic paradigm:

- First, focusing on selected excerpts from *Bahao* and its translation, *Sorrows of Sarasvati: The Lost River,* may not capture the entirety of either work, potentially overlooking broader themes that could deepen the understanding of dynamic equivalence and emotional impact.
- Second, the qualitative, interpretive approach relies on the researcher's subjective analysis, which may affect objectivity despite rigorous frameworks.
- Moreover, without empirical data, such as reader responses, the study may miss diverse audience reactions and interpretations.
- The focus on dynamic equivalence limits exploration of other translation strategies, potentially narrowing insights into Awan's choices.

- Finally, complex cultural and contextual factors influencing both Tarar's original text and Awan's translation may not be fully captured, risking oversimplification.

Recommendations

Based on the findings of this study, the following recommendations are made for future translations and research in translation studies. Literal translations should be intentionally used in the literary texts while translating only in cases when dynamic equivalence distorts the message needed to convey mood and cultural specifics discovered in the source text following profound cultural and contextual analysis. Therefore, future research should study a greater range of texts and genres of contemporary English and other languages to evaluate the effectiveness of dynamic equivalence and the other strategies described, as well as comparisons of consistency of translations between authors and between translators. Prescribing sociological practices which include the use of reader polls or interviews, can add to knowledge of reception of translated works.

Implications

The implications of the findings of this study are significant for the theory and practice of translation. It is revealed that by emphasizing the emotion and imaginations evoked by literature, dynamic equivalence stresses the notion of affective and ethno-velocity. This point of view questions the historicist approach that assumed adherence to the letter of the source text and depicts translators as interpreters of the cultural and socio-emotional equivalencies. Also, the study established the importance of literary translation towards breaking barriers since good translations, which include emotions, enhance the readers' experience at the target culture. This has a bearing on the need to rethink on the quality assessment parameters in translation with a view of providing equivalence to the effects of the two tasks.

Future Trends

Several outcomes emerged from this evolution in the contemporary paradigm of translation studies, and many trends can be established to guide the future of this discipline. One of these trends is related to the

increase of the role of technology, especially machine translations and, then, artificial intelligence that improve the competence of the process but critically degrade evaluations for the emotional and cultural fidelity of translations, especially in literary contexts. Furthermore, there is major concern with the interdisciplinarity of approaches as well as the tendency to operationalize the findings from the cultural studies, linguistics, and cognitive science while developing complex theoretical models for analysis of translations. This enables researchers to better understand factors influencing translators' choices and their emotional impact on readers.

That is, globalization pushes for translations that would satisfy multicultural readership, which supports and fosters systemic approaches that prioritize cultural communication and engagement such as dynamic equivalence in literary translation. Eventually, this study contributes to enrichment of the theory of dynamic equivalence as well as the development of new approaches to translating the essence of original works into international reception, preserving their emotional and cultural context.
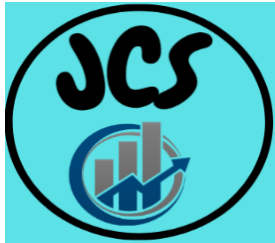
Conclusion

In Safeer Awan's *Sorrows of Sarasvati: The Lost River*, dynamic equivalence might serve as a guiding to orient on translation that would stay as close as possible to the emotional charge, imagery and metaphorical density of Tarar's *Bahao*. Awan's translation strategies are conscious and reveal a tension between fidelity to source text and approachability to target audience's culture as well as linguistic context. The translation partially achieves dynamic equivalence, retaining key thematic elements but with notable semantic and stylistic dilution. Consequently, through careful manipulation of phrasing, imagery, and emotional tone, Awan's work reflects on the association between the dynamic equivalence and interpretative translation when the latter focuses on reaching those who will be sensitive to its emotional appeal while providing them with culturally appropriate information.

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