
Strategies and Approaches in Translating Cultural Punjabi Terms

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Abstract

This paper discusses approaches and strategies in translating various cultural kinship terms, sweets, jewellery etc. from English to Punjabi. This paper will show how these precise terms are able to convey the correct ambience and flavour for an accurate translation from English to Punjabi. This experience will help develop a useful methodology in translating cultural elements, and contributes towards the general theory of translation. It will suggest using the Skopos Theory by Vermeer, Oxford's (1990) Taxonomy of Language Learning Strategies, Sager's (1994) approaches to translating, Bell's (1991) translating strategies and Abdullah Hassan and Ainoon Mohd.'s (2005) techniques for translating cultural items.

Introduction

According to the Cambridge Advanced Learner's Dictionary (2005:302), *culture* means "the way of life, especially the general customs and beliefs, of a particular group of people at a particular time." Cultural is defined as "relating to the habits, traditions and beliefs of a society" Snell-Hornby, (1988:40) suggests, "firstly, the concept of culture as a totality of knowledge, proficiency and perception, secondly, its immediate connection with behaviour (or action) and events, and thirdly, its dependence on norms, whether those of social behaviour or those accepted in language usage."

Snell-Hornby, (1988:42) suggests that if language is an integral part of culture, the translator needs to be proficient not only in the source and target languages that he/she is translating in but also has to be at home in two cultures. This means that he/she must be bilingual and bicultural (Vermeer, 1986 in Snell-Hornby, 1988:42). He/she should be proficient in both the languages that are being dealt with in the translation and has to understand the culture of the people in both languages. Translation has to be seen as an act of communication across cultural barriers with the main criteria being determined by the target readers and the function that is

expected of the message or text delivered. The skopos (aim, target) of the translation is very important. Vermeer (1986 in Snell-Hornby, 1988:42) views translation as cross-cultural transfer and he suggests that translators should be bicultural, if not pluricultural, which involves a command of various languages because languages are an intrinsic part of culture. For him, translation is a cross-cultural event.

C. Thriveni (2007) in her article entitled, "Cultural Elements in Translation - The Indian Perspective" suggests that cultural meanings are intricately woven into the texture of the language. The creative writer's ability to capture and project them is of primary importance for this should be reflected in the translated work. Caught between the need to capture the local color and the need to be understood by an audience outside the cultural and lingual situation, a translator has to be aware of two cultures. She argues that culture is a complex collection of experiences which condition daily life; it includes history, social structure, religion, traditional customs and everyday usage.

The Punjabi Language (taken from languages/Punjabi.htm).

Punjabi, often spelled Panjabi, is spoken in the Punjab, the historic region now divided between India and Pakistan. In Pakistan it is the daily language of about two-thirds of the population, or 80 million people, though Urdu is the official language of the country. In India it is the official language of Punjab state, and is also spoken in the neighbouring states of Haryana and Himachal Pradesh. In addition about 25 percent of the people living in the New Delhi metropolitan area speak Punjabi in everyday life. There are about 25 million speakers in India. Different dialects of Punjabi are spoken in India and Pakistan. The most prominent of these are Lehnda (or Lehndi), of Pakistan, as well as Majhi, Koabi, and Malwai. Punjabi is the mother tongue of over 120 million people living in India and Pakistan and is the official language of the Indian state of Punjab.

The Punjabi language is closely associated with the Sikh religion. Its alphabet, known as Gurmukhi, was the vehicle for recording the teachings of the Sikh gurus. It was invented by the second of the gurus in the 16th century. Gurmukhi means "proceeding from the mouth of the Guru."

Punjabi is the main language of two populations: the Punjabi people of West Punjab in Pakistan and the Sikh people of East Punjab in India. Although the two peoples cannot read or write each other's language, both are able to understand one another when speaking. The Punjabi culture is reflected in its folk dances, folk songs, arts and crafts. Punjabi is an Indo-Aryan language spoken by the Punjabi people in India, Pakistan and other parts of the world. It is an Indo-European language within the Indic branch of the Indo-Iranian subfamily. The language seems to be a sister language to Sindhi and Seriki. Unusual for an Indo-European language, Punjabi is tonal; the tones arose as a reinterpretation of different consonant series in terms of pitch. In terms of morphological complexity, it is an agglutinative

language (also very unusual for an Indo-European language, most of which are inflecting) and words are usually ordered 'Subject Object Verb'

Theories and Approaches in Translating Cultural Items

Snell-Hornby, (1988:42) suggests that a translator has to be bilingual and bicultural in the two languages that he/she is translating. Thus it is best that a translator immerses himself/herself in the target culture by first learning the target language. Here the translator can use Oxford's (1990) SILL or strategy Inventory on Language Learning involving the direct strategies (comprising memory, cognitive and compensation) and the indirect strategies (comprising metacognitive, social and affective) as shown in Table 1 to learn the Punjabi language.

A translator has to be aware of the Skopos Theory founded by Hans Vermeer (1978 cited in Baker 2000:235). Skopos refers to the aim or purpose of the translation. This approach has to be used to fulfil the purpose or aim of the translation – to ensure that the readers understand the translation as a whole without losing the cultural elements found in the Punjabi language.

According to Abdullah Hassan and Ainoon Mohd. (2005:174-175), there are three techniques for translating cultural elements and these are as follows:

1. Cultural element is maintained
2. Cultural element is made invisible or dissolved
3. Cultural element is adapted to suit the new target readers and is explained using compensation strategies such as circumlocution, coining new words etc.

The researcher's opinion is that the cultural element or a particular word which denotes a cultural item, thing or belief should be maintained or borrowed from the source language and then explained in simpler terms in the target language. Cultural elements or items found in the source language should not be dissolved or made to disappear in the target language because then the ambience and flavour of the translation is lost as the gist of the understanding behind the term is lost. Thus I would choose 1 and 3 above as my techniques for translating cultural items.

For approaches, I suggest that a translator use Sager's (1994) approaches which are:

1. Cognitive (comprehension-reconstruction) – reading and analyzing
2. Linguistic (deverbalisation-reverbalisation) – processing the source and target texts using Bell's (1991) syntactic, semantic and pragmatic levels

Table 1. Oxford's Strategy Inventory for Language Learning (SILL)

DIRECT STRATEGIES	INDIRECT STRATEGIES
<p>1. Memory strategies? Creating mental linkages (e.g. grouping, associating, elaborating)? Applying images and sounds (e.g. using imagery, semantic mapping)? Reviewing well (structured reviewing)? Employing action (e.g. using physical response or sensation)</p> <p>2. Cognitive strategies? Practising (repeating, formally practicing with sounds and writing systems, recognising and using formulas and patterns, recombining and practicing naturalistically)? Receiving and sending messages (getting the idea quickly, using resources for receiving and sending messages.)? Analysing and reasoning (reasoning deductively, analysing expressions, analysing contrastively (across languages), translating, transferring)? Creating structure for input and output (taking notes, summarising, highlighting)</p> <p>3. Compensation strategies? Guessing intelligently (using linguistic clues, using other clues)? Overcoming limitations in speaking and writing (switching to the mother tongue, getting help, using mime or gesture, avoiding communication partially or totally, selecting the topic, adjusting or approximating the message, coining words, using a circumlocution or synonym)</p>	<p>1. Metacognitive strategies? Centering your learning (overviewing and linking with already known material, paying attention, delaying speech production to focus on listening)? Arranging and planning (finding out about language, organising, setting goals and objectives, identifying the purpose of a language task, planning for a language task, seeking practice opportunities)? Evaluating (self-monitoring, self-evaluating)</p> <p>2. Affective strategies? Lowering your anxiety (using progressive relaxation, deep breathing or meditation, using music, using laughter)? Encouraging yourself (making positive statements, taking risks wisely, rewarding yourself)? Taking your emotional temperature (listening to your body using a checklist, writing a language learning diary, discussing your feelings with someone else)</p> <p>3. Social strategies? Asking questions (asking for clarification or verification, asking for correction)? Cooperating with others (cooperating with peers, cooperating with proficient users of the language)? Empathising with others (developing cultural understanding, becoming aware of others thoughts and feelings)</p>

Source: Adapted from Oxford (1990). *Language Learning Strategies What Every Teacher Should Know*. New York: Newbury House Publishers (Cited in Kulwinder Kaur, 2003:

3. Communicative (decoding-encoding) – conveying source language information in an accurate, clear and natural manner.
4. Pragmatic (decomposition-recomposition) – ensuring purpose of the translation is fulfilled and that it suits the intelligence level and language proficiency of the target readers.

In this paper, I shall discuss Punjabi cultural terms for kinship, jewellery, food, festivals etc. Furthermore, the importance of maintaining the correct cultural ambience and flavour in a translation will also be discussed. The techniques, approaches and strategies discussed above are used to translate the Punjabi cultural items.

I shall discuss some of the strategies that a translator may use in translating kinship terms from English to Punjabi or vice versa. Firstly, he/she must be well versed in the culture of the target language in order to be able to convey the various nuances of meaning as expected in the target language. This can be achieved by a native speaker of Punjabi or just another translator who has immersed himself/herself in the Punjabi culture. This will ensure that a translation from English to Punjabi or vice versa will carry together with the message, the ambience, flavour and nuances of meaning expected by the target Punjabi audience.

Kinship Terms/Family Relationships/Greetings

According to the Cambridge Advanced Learner's Dictionary (2005:700), *kinship* means "the relationship between members of the same family, or a feeling of being close or similar to other people or things"

In the Punjabi culture, people show respect to their elders by addressing them in the plural. A simple he/she cannot be substituted, because then the idea behind the use of the plural address term would be lost. So, in addressing an elder person, either choice-retaining the plural form or replacing it by a simple "you"-will lead to ambiguity. Thus instead of translating you as "tu", it should be translated as "tusi" as it generates respect and politeness to the listener.

It seems artificial for Punjabi family members to greet one another with "Good Morning," and "Have a nice day" When Punjabis meet each other, irrespective of the time the usual greeting is "Satsriakal" However the more religious like to use the following phrase, "Waheguru ji ka Khalsa, Waheguru ji ki Fateh" (This Sikh salutation means a special relationship between God and those who dedicate their lives to His love and service and, also it is the expression of a devotee's faith in the ultimate triumph of Truth over Falsehood. It means "Khalsa belongs to God and to God alone belongs the Victory" The proper salutation for all Sikhs – "Waheguru ji ka Khalsa, Waheguru ji ki Fateh" — was introduced by command of Siri Guru Gobind

Singh Ji at the time of the manifestation of *Khalsa* in 1699 - taken from <http://www.sikh.net/sikhism/Waheguru%20fateh.htm>) and this is quite common among the elderly and more conservative Punjabis. Thus, when translating a text from English to Punjabi, a translator has to use this term or phrase to mark a greeting between two Punjabis.

Regarding social relationships, most Punjabis in Punjab live with their extended families, so a need to address each relative arises. For this reason, there are different words in Punjabi to refer to each relation. There are words to address a wife's mother (*sas*) or father (*saura*), a wife's sister (*sali*) or brother (*sala*), a husband's sister (*nand*) or brother (elder brother – *jeth*, younger brother – *deor*), a mother's sister (*masi*) or brother (*mama*), and so on. A daughter-in-law is referred to as "*nu*" by her mother and father-in-law. This concept (practice) of extended family living together is not common in western countries and the English language lacks the corresponding terms. One may say that this extended family lifestyle keeps many family values alive. In Punjabi culture, awareness of the society's or the family's values must be stressed, the linguistic manifestations of these values can only be expressed well by a translator who has lived in a Punjabi community and has been immersed in their culture.

In the Punjabi culture, a different term is used to refer to the universal term "uncle" as used in the English language. My father's elder brother is my "*taiyah*" and my father's elder brother's wife is my "*tayi*" while my father's younger brother is my "*chacha*" and my father's younger brother's wife is my "*chachi*". Just based on these terms I shall understand why my father listens more to my "*taiyah*" as he is his elder brother and he respects him more than my "*chacha*". Likewise my mother's brother is my "*mama*" and my mother's brother's wife is my "*mami*" and by calling him "*mama*", I can understand why he will treat me well as my mother is his sister. My father's sisters are my "*puas*" while their husbands are my "*phophars*" while my mother's sisters are my "*masis*" and their husbands are my "*masers*". The suffix "*ji*" is always added to these terms to show politeness and respect. Thus I'll call my mother's brother as "*mama ji*" and my mother's sister as "*masi ji*". In English we do not have all these terms and no "*ji*" is used to denote respect and politeness. If a translator does not use all these kinship terms accurately in an English to Punjabi text, his translation will be deemed to be tasteless and flat.

Where English only uses "grandmother" or "grandfather" to denote my parents' father and mother, in the Punjabi language, the term "*dada*" is used to refer to my father's father and "*dadi*" to my father's mother. My mother's mother is my "*nani*" whereas my mother's father is my "*nana*". My married brother's father-in-law will be my parents' "*kurm*" and his mother-in-law will be my parents' "*kurmni*". Thus, a person translating from English to Punjabi has to be aware of the precise terms or vocabulary to ensure

accuracy and better understanding in the target language for the target audience. If a translator were to use only general terms, the translation will be deemed ambiguous in the Punjabi language.

In Punjabi, in a family of three brothers who are married, their wives will be called by different names, for example the middle brother's wife will call the eldest brother's wife as "*jathani*" while the youngest brother's wife will be her "*dherani*". In an extended family, the eldest brother and his wife have to be obeyed and respected because they are considered the seniors or elders. My brother's wife will be my "*bhabi*" or my "*perjai*". My sister-in-law's parents will address my brother as their "*jewai*" and her sisters and brothers will call him "*jija ji*".

When translating from English to Punjabi, these cultural terms have to be used because they carry different connotations and denote the hierarchical organisation in a family. As a researcher, I strongly suggest that these exact terms be borrowed from Punjabi and then given further elaboration in English.

Terms for Jewellery

Even the English term "jewellery" is too general and ambiguous to a Punjabi audience. For Punjabis, every single jewellery item has a special name and to attain this speciality, a translator from English to Punjabi must be well-versed with this jargon which is used widely by the Punjabi community in their daily conversations.

For the head they have special ornaments which are usually worn for wedding occasions such as "*segi ful*" (three rounded, embroidered gold ornaments put on the front centre, right and left side of the head, during ancient times) and "*tikka*" (a round embroidered gold circle hanging in the centre of the forehead with a chain clipped to the centre of the hair on the head, very commonly used by brides). For the neck they have "*kanthi*" (locket) and "*sangli*" (necklace) and for the ears they have "*bali*" (hangs from the top of the ears) and "*kaante*" (normal ear rings). For bangles they use terms such as "*kangan*" (thick, round bands) and "*chuuria*" (thin, colourful bands worn around the wrist to the elbow made from gold, glass or plastic). These are elaborative items and are special to a Punjabi audience and have to be used appropriately. The anklet is called "*chanjar*" if it is thin and "*penjeba*" if it is round and heavy. The ring is called "*sharp*" or "*anguthi*" (both synonyms for ring) depending on the taste of the Punjabi speaker, because they mean the same gold item. For the nose they have a nose ring with a chain which is extended to the head and clipped to the hair and this is called "*nath*". "*Koka*" is a big, round nose ring. "*Tili*" is a short and sharp nose ring. "*Longe*" is also a nose ring but slightly bigger than a "*tili*". "*Khenkha*" is a thick, beaded necklace worn by men.

Terms for Sweets and Desserts

To denote the wide variety of sweets or desserts, translators have to be very aware of the special names given to special desserts as they carry a different flavour and have a certain aroma around them. In Punjab we have desserts, or sweets with special names such as "*Ladoo*" (a round ball made from gram flour, syrup, badams and raisins), "*Malai Ladoo*", (sweet balls made from condensed milk and cottage cheese), "*Motichoor Ladoo*" (sweet balls made from gram flour, milk, cardamom powder, milk, ghee, sugar and water), "*jelebi*" (Jalebi is a fried sweet made from maida flour, and is made by deep-fried, syrup-soaked batter and shaped into a pretzel shape, rather like the American funnel cake. Jalebis are bright orange or yellow in colour, but are also available in white. It can be served warm or cold. It is somewhat chewy texture with a crystallized sugary exterior coating. The sugars get partly fermented which is thought to add flavour to the dish – taken from <http://en.wikipedia.org/wiki/Jalebi>), "*barfi*" (a square sweet made from wheat flour, milk and water), "*Kaju Barfi*" (*Kaju* literally means Cashew nuts and *Barfi* is a type of Indian sweet, which varies in ingredients used but is usually prepared according to a standard method. Barfi is often but not always, made by thickening milk with sugar and other ingredients. It is then spread in a flat, shallow dish and cut into bite-sized pieces. These pieces are sometimes decorated with edible silver foil. *Kaju Barfi* is made with cashew nuts soaked in water overnight and ground the next day; then sugar, saffron (*kesar*) and other dried fruits are added. However, you can make *kaju barfi* with only sugar, water, and ghee. It is always green. – taken from http://en.wikipedia.org/wiki/Kaju_barfi), "*gulab jamun*" (a brown ball made from flour and milk and soaked in sweet syrup), "*rasgulla*" (is prepared by kneading chhena (casein) lightened with a small amount of semolina, and rolling them into small balls. These are then boiled in a light sugar syrup until the syrup permeates the balls. – taken from <http://en.wikipedia.org/wiki/Rasgulla>), "*rasmalai*" (a mouth-watering dessert made from cheese, sugar and cardamom pods), "*kulfi*" (Indian ice-cream made from milk, bread and almonds), "*kheer*" (sweet rice porridge made from rice, milk, raisins and nuts) etc. These terms have to be translated accurately to give the correct picture to the Punjabi audience because each dessert has a different taste. These sweets or desserts are normally served during weddings and on special festivals like Deepavali and *Vasakhi*. Other sweets are *Atte Ka Seera* (dessert made from wheat flour, sugar, pista and almonds), *Badam Ka Seera* (dessert made from almond paste, milk and ghee), *Dal Ka Seera* (dessert made from dhal, sugar and water), *Carrot Halwa* (dessert made from grated carrots, sugar, ghee, and decorated with chopped almonds and pista), *Doodhi Halwa*, (made from grated doodhi, milk, ghee and decorated with chopped almonds and pista), *Sujji Halwa* (made from semolina, sugar, ghee, water

and decorated with dry fruits), *pinnie* (sweet balls made from milk boiled and boiled until it becomes *khoya* or thickened milk, atta flour and sugar). The researcher suggests that a translator should maintain the names of all these delicacies but describe them in English on what they really are, for example the ingredients needed to make them so that the target audience will roughly understand their internal makeup.

Terms for Punjabi Dishes

Famous Punjabi dishes include "*aloo gobi*" which is a dish made from potatoes and cauliflower, "*chicken tikka*" (chicken made with Indian masala and other ingredients). We have non-vegetarian and vegetarian dishes because some Punjabis are vegetarians while others are non-vegetarians depending on their upbringing or personal taste.

Non Vegetarian - Punjab is home for mouth watering 'curries', tandoori *tikkas* (chicken which is baked in an oven or *tandoor* and then the curry is made from rich Indian spices) *kababs* (barbecued /grilled /boiled mutton or chicken), *machili* (fish) dishes and much more. Curries can be made as dry or gravy preparation. Dry curries like *kababs*, *tikkas* etc. may be served as starters or main dishes. Generally curries with gravies are served with Indian breads (*naans*, *chapatis*) or rice.

Vegetarian - For die-hard vegetarians, Punjab is a heaven. India can boast for its varieties of tasty and nutritious vegetarian dishes. Punjabi dishes like "*Sarson ka Saag*" (made from sarson greens, spinach, onion, ginger, garlic and corn flour) "*Makki di Roti*" (corn bread) "*Rajma*" (red kidney beans), "*Aloo Mattar*" (potatoes and green peas) etc. Vegetarian Thali, which is a balanced meal, is generally served with two or three vegetable curries, *roties/naans* or rice, yogurt /*raitha*, papadams, pickles etc.

During meals Punjabis love to eat certain dishes with chutney to add further flavour to it. For tea time they have "*pakorras*" which are fried vegetarian cutlets made from gram flour, onions, green chillies, etc. This term *chutney* comes from the East Indian "*chatni*", meaning strongly spiced, and is described as a condiment which usually consists of a mix of chopped fruits, vinegar, spices and sugar. Most *chutneys* are on the spicy-hot side, but the number of chillies grounded can be reduced.

Along the road sides in Punjab, one can savour other dishes such as *puris* (small rounded chapattis fried in oil) and *sholay* curry (curry made from chick peas), "*aloo paranthe*" (*paranthe* or bread with potato filling), "*pani puri*" /*gol gappe*" which are small balls made from suji flour and the juice is made from tamarind and green chillies and is eaten with chick peas and mashed potatoes.

The famous Punjabi drink "*lassi*" is made from yoghurt and iced water well blended with a pinch of salt. Sugar can be added to make it sweet *lassi*.

The Punjabis love pulses (peas, beans and lentils) and eat these with their chapatis. Examples of such pulses are *Dal makhani* (black dhal), *Dal maharani* (Queen of lentils), *Lobiya* (black eyed bean), *Rajmah* (Red kidney bean), *Punjabi pindi chholey* (lady's fingers and chick peas), *Punj ratani dal* (mixture of 5 lentils), and *Saron (sarson) ka saag te makki di roti* (spinach with corn bread).

While translating these terms from Punjabi to English, the researcher suggests that the names of these exotic dishes be maintained and further explanation can be given in brackets using the compensation strategy

Terms for Fashion/Punjabi Clothes

Duppatta or "*chuni*" is a very important part of Punjabi girls' attire. *Duppattas* which are long veils which have a length from two to two and half meters complete the Punjabi attire known as *Salwaar kameez*. *Duppattas* not only looks nice but I guess it makes the girls look more trendy, if worn correctly and reflects the inner beauty of the women. Punjabi girls also like to wear the "*lehnga*" (a long skirt with a blouse and a matching dupatta) for special occasions.

Men usually wear colourful muslin turbans or "*pags*" with normal western clothes. The more conservative wear leg hugging tight pants with a long *kurta* or shirt which has slits on both sides and flows to below knee level and this is called "*kurta pejama*". If the pants are loose as are usually worn by the Sikh priests then the attire is called "*kurta pajama*" (just like the English pyjamas). Some priests just wear a very loose shirt or *chola* and a very loose short pants called "*khesaera*" reaching their knees and this attire is known as "*chola khesaera*".

Terms for Punjabi Festivals and Songs

Every festive occasion has music associated with it. The festivals of Punjab are numerous. *Lohri* is the time after when the biting cold of winter begins to taper off. In the olden days, it was more of a community festival, where the birth of a son and/or the first year of marriage was celebrated in all the villages in Punjab in front of the sacred fire. Songs like - "*Sunder mundriye, tera kaun vichara, Dulla Bhatti Wala*" (meaning beautiful lady, who is your lover with no special meaning but sung just for companionship and warmth as a rejoicing of being together) - were sung to the beat of loud claps. Groups of little children would go singing round the village collecting *gur* (brown sugar) and *rewari* (money) for themselves. Next day after *Lohri* comes *Maghi*, also called *Makar Yonkranti* (entry of the sun in the sign or Capricorn). It is very popular with the Punjabis. On this day fairs are held at many places. The people go out for a holy dip and give away a lot of charity. The special

dish of the day is *kheer* cooked in sugarcane juice (taken from <http://www.allaboutsikhs.com/punjab/punjab-the-fairs-amp-festivals-2.html>) and followed by *Baisakhi*, where the *Bhangra* is danced by the villagers.

The *Bhangra* is an energetic dance associated with the ripening of crops, performed by the menfolk of the villages. The dance manifests the vigour, vitality and exuberance of the people, in anticipation of money coming in after a good harvest. Then comes the monsoon season or "*sawan*" when the married girls come home for a vacation, meet their old friends, wear the colourful *Phulkaris* (flower embroidery on shawls), swing under the trees, adorn themselves with "*mehndi patterns*" (henna designs on their hands) and glass bangles and exchange news, singing songs such as "*Ni Lia De Mai, Kallean Bagaan Di Mehandi*" (just a folk song on trees of henna leaves) etc. No occasion goes off without the association of music in Punjab. Right from the moment a woman announces the news of the conception of a baby, songs start. The third month, the fifth month, and then the actual birth of the baby is associated with joyous songs about the impending arrival. There are songs which tell about the love of siblings.

Once a marriage is finalised, preparations of the marriage start in the boy's and girl's family. In the list of happy songs are included, "*Luddie*, (is a victory-dance song recognisable by the swaying movements of the head. Its costume is a simple loose shirt. The performers place one hand at the back and the other before the face; the body movement is sinuous, snake-like. This is also danced with the drummer in the centre), *Dhamal*" (a Punjabi folk song - *Dhamal* is similar to *bhangra* and is danced by men in a circle taken from <http://www.markfedpunjab.com/pages/General/AboutPunjab.php>.) and of course the "*Giddha*" (songs sang with the clapping of hands in rhythm) and the "*Bhangra*", which is all set to music, which is typical of Punjab. Along with the "*Dhol*" (drum) primarily, are sung "*Bolis*" (riddles and short songs giving questions and answers) which can be divided into two categories, "*singly boli*" (only one) and "*lengthy boli*" (involving more questions and answers which are sung). Centering around mother-in-law, father-in-law, sister-in-law and other members of a family, the music of these two lively traditions is extremely enervating.

Being a frontier state, war played an important part in the lives of the Punjab people. There was also a tradition of wrestlers living in every village, and while they practised at the "*Akhara*" (a place for practice), a music grew around their practice called "*akhara singing*". The drum plays a very important part in the folk music of Punjab. It provides the basic accompaniment to most of the folk music. The "*Dhol*" and "*Dholik*", the male and female drum, have its own relevant use. The information of an impending army was communicated by the sound of the "*Dhol*", when information was given to the neighbouring villages through a particular beat. The instruments used in Punjabi folk are typical to the region. The

"toombi", "algoza", "chheka", "chimta", "kaanto", "daphali", "dhad" and "manjira" (all Punjabi musical instruments) are some of the popular traditional folk instruments.

There are songs which are specific to death called "Siapah". There are different kinds of "siapah". Special to individuals, the songs of mourning deal with the loss of a brother, sister, mother, father, mother-in-law, father-in-law, and are sung in a particular beat.

As in the rest of the country Sikhism is deeply connected with music. In fact a glossary of music and "Ragas" (stanzas) are given at the end of the *Guru Granth Sahib* (Sikh holy book), the tradition starting with Mardana (a Muslim disciple of Guru Nanak), who accompanied Guru Nanak on his travels who sang the *bani* (Sikh holy prayers) of Guru Nanak with an *ektaara* and the *'rhubarb'* (both are Punjabi musical instruments). Classical ragas are used in the *'shabad kirtan'* (Punjabi holy hymns) *'gayaki'* (songs) of Punjab. The sixth Guru Hargobind gave patronage to a sect of singers who sang only martial songs. Called *'Dhadis'* (singers who sang martial songs), they sing at shrines and festivals, ballads, *vars*, and about the heroic feats of the Sikhs. Along with the "Dhad" the *'dhadi'* also uses a "sarangi" (Punjabi musical instrument), as a musical accompaniment.

A strong tradition of the *'kissa sahiy'* (legend) of Punjab is very much part and parcel of Punjabi folk music. The legends of "Heer Ranjha" "Sohni Mahiwal", "Sassi Punnu", "Puran Bhagat" (all love legends like Romeo and Juliet in English) are sung more in a semi classical style. The Punjabi *'kaffi and kali'* (lives and culture of the Punjabis) are part of this genre. Related to this is the *'sufiana kallam'* (poetry) of Punjab which emerged because of the strong Sufi tradition in Punjab.

Lohri: Among the popular festivals enriching the varied culture of India, is the festival of Lohri. Lohri "The Bonfire Festival" is celebrated on 13th January every year. It is a festival that marks the solar equinox and the sun starts moving towards *Uttarayan* (North). People especially the farming community of Punjab celebrate it with a lot of zeal and enthusiasm. Bonfires, songs and dance, *til* (sesame seeds), *jaggery* (is a coarse, unrefined sugar) and peanuts are the essence of Lohri.

Baisakhi or Vasakhi: Baisakhi generally falls in the first half of April. It is the birthday of the *Khalsa* (Sikhs). This is also a three day-celebration at great centres and one-day celebration at other places. *Kirtans* (singing of Sikh holy hymns), *kathas* (telling of Sikh stories), lectures and *langars* (free food served to public in Sikh temples/gurudwaras) form the essential part of the day's function. Every Sikh family gathers at the *gurdwara* (Sikh temple). They are also joined by Hindus in this celebration.

Hola Mohalla: In India a festival named *Holi* is celebrated annually in remembrance of the *legend of Prahlad*. It says once a demon King Hiranyakashyap demanded everybody in his kingdom to worship him, but

to his great disappointment his pious son **Prahlad** became a devotee of Lord Vishnu. The cruel Hiranyakashyap wanted his son to be killed, so he asked his sister Holika to enter a blazing fire with Prahlad in her lap, for Holika had a boon that made her immune to fire. Legend says, Prahlad was saved by the grace of Lord while evil-minded Holika was burnt to ashes, as she was not aware that her boon worked only when she entered the fire alone. Since that time, people light a bonfire, called Holika on the eve of Holi Festival to celebrate the victory of good over evil and also the triumph of devotion to god (- taken from <http://holi-gifts.indiangiftsportal.com/legends-of-holi.html>). On the same day this festival is also celebrated at Anandpur Sahib and thousands of people participate. Guru Gobind Singh started it as a gathering of Sikhs for military exercises and mock battles on the day following the Indian festival of Holi. The mock battles were followed by music and poetry competitions. The Nihang Singhs' (Sikh warriors) carry on the martial tradition with mock battles and displays of swordsmanship and horse riding. Apart from feats of bravery there are also *Kirtan Darbars* (singing of holy hymns) held in the presence of the Holy Guru *Granth Sahib Ji* (Sikh holy book) where *kirtan* and religious lectures take place. The festival culminates in a large parade headed by the *nishan sahibs* (Sikh emblem) of the gurdwaras in the region. *Hola Mohalla* is held around the middle of March.

Thus, for Punjabi festivals, a translator should maintain their exact names, but as described above, he or she can explain what this whole festival is about. In this way, the target audience will get the cultural translation and learn some new Punjabi terms while at the same time the elaboration will make them further digest what these festivals actually are and how they are celebrated in Punjab. For pictures, readers can refer to the websites I have mentioned under my References.

Conclusion

Cultural transfer requires a multi-pronged approach. It is concerned with the author's relationship to his subject matter and with the author's relationship to his target readers. These should be reflected in a good translation. The translator has to transmit this special cultural element from one language to another. This can be done provided the translator has immersed himself/herself in the culture of the target language. Only then will he/she be able to deliver a translation which is compatible to the ambience and flavour of the target language readers and their society. In other words, it is important for a translator to be bilingual and bicultural. Awareness of history and tradition are essential requirements for the translator of a work coming from an alien culture. Thorough knowledge of the target language, its vocabulary, and grammar is not sufficient to make

one competent as a translator. One should be familiar with the target language and source language cultures before attempting to build a bridge between them.

This paper has introduced various Punjabi kinship terms, terms for jewellery, attire, dishes, festivals, musical instruments and songs. To ensure that the culture is conveyed effectively in a translation, a translator from English to Punjabi can use Oxford's (1990) direct (memory, cognitive and compensation) and indirect (metacognitive, affective and social) strategies and this can be done by equipping oneself with the necessary vocabulary present in a particular culture and to ensure this, immersion in a target culture is very necessary for a translator, in this context the Punjabi culture. Once a translator is able to capture the culture and express it well in the target language, his/her translation can be said to be a good translation. Thus, to ensure a good cultural translation from English to Punjabi or vice versa, I recommend the readers to use the theories, approaches and Oxford's (1990) SILL that I have mentioned in my paper.

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