IQBAL REVIEW

Journal of the Iqbal Academy Pakistan

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IQBAL ACADEMY PAKISTAN

IQBAL REVIEW
Journal of the Iqbal Academy Pakistan

Subscription

PAKISTAN		
Per issue	Rs.150/-	
Per year	Rs.600/- (for one year.)	
(Postage included)		
FOREIGN		
Per issue	$ 6.00	
Per year	$ 20.00 (for one year.)	
(Postage included)		

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MARTIN BUBER'S PHILOSOPHICAL JOURNEY: THE ROOTS OF *I-THOU*

Dr. Alwin V. Murad

ABSTRACT

Martin Buber, born in Vienna in 1878, underwent formative experiences that profoundly shaped his philosophy, particularly his concept of the I-Thou relationship. His childhood, marked by the serene beauty of the Danube and the traumatic abandonment by his mother, left deep psychological scars but also cultivated resilience and introspection. Buber's upbringing by his grandparents introduced him to diverse literatures and languages, enhancing his intellectual growth and leading to his deep engagement with mysticism, Hasidism, and Zionism. His philosophical evolution is evident in his influential work, *I and Thou,* where he articulates the central idea that true human existence is defined through relationships—either as deep, holistic I-Thou encounters or as detached, objectifying I-It interactions. Buber's philosophy of dialogue extended to spiritual realms, positing God as the "Eternal Thou" and emphasizing relational encounters as the pathway to genuine human and divine connection. Buber's engagement with the Jewish Renaissance and Zionist movements further reinforced his quest for spiritual and cultural authenticity, synthesizing traditional and modern elements of Jewish thought. His reflections on good and evil, political philosophy, and mysticism reveal a commitment to fostering meaningful human connections and transcending individualistic isolation. Through his life's work, Buber established a vision of human existence as fundamentally relational, dialogical, and spiritually connected.

Childhood and Early Learning:

Buber was born in Vienna in 1878. His family house was close to river Danube. Buber enjoyed his childhood watching river flow with great amusement. There were many factors which left a great impact on Buber's life. Some of the events were: loss of his mother as a child, his activity in the Jewish Renaissance movement and in cultural and political Zionism, his encounter with mysticism and his discovery of Hasidism, the impact of the First World War, his work in postwar education, and his maturing from the 'easy word' to the 'hard word'---all these were the indispensable steps and roads towards his in-depth understanding of life. Through them he reached not merely the philosophy but also the life of dialogue, the *I-Thou* relationship.[1] He used to close his eyes and could still feel the flowing water. From this experience Buber learnt certainty and belief that nothing could happen to him. His Childhood companion in Vienna an Austrian – Jewish, Stefan Zweig says that it was quite a wonderful experience to live in that city.

Buber experienced the calmness of the city. The calmness and the certainty experienced by Buber soon shattered. His mother left the house without leaving any sign to be found. It was the cause of desolation, despair and brokenness. This event left a deep psychological impact on Buber's life. Buber silently mourned and showed sign of bereavement till he crossed the border of his youth-hood. His father remarried, so Buber had to join his grandparents. They were good natured and very decent and noble people. This nobility was inculcated to Buber through his grandparents cum teachers.

His grandparents never discussed the separation of his parents in front of him. Buber's grandmother Adele took good care of Buber and made sure to educate him well. She herself read the literature which was not allowed to the Jews. That alien literature which Buber read included many German books, Schiller and Jean-Paul Sartre. She made it certain that her grandson goes through those books. She arranged for a private tutor and instructed him to teach Buber humanism and languages. She believed that these two were the main paths to education and would help her grandson to a great extent. Buber was an intelligent child and had the talent for

this. It was due to this very fact that Buber spoke various languages. He was fluent in German, Hebrew, Yiddish, Polish, English, French, Italian, Spanish, Latin, Greek, Dutch and many other languages.[2]

The early years of Buber's life opened a path towards the creation of his famous book *"I and Thou"* which is considered a Classical work. Buber himself claimed it the mature expression of his Philosophy. He confessed that while staying with the grandfather, there were many doubts and questions in his mind, and this situation remained inside him till he reached the age of twenty. There has been many strains and reliefs, but it was all without any focus. It was a world of confusion, although he took refuge in Hasidic myth which was a sort of temporary remedy for the last and the wandering souls. But it seemed that Buber was not fully satisfied with this. He wrote: "here I lived in variegated richness of spirit, but without Judaism, without humanity, and without the presence of the divine."[3]

It is difficult to understand that during the age in which "creativity and self - expression" was considered a great value, why young Buber felt empty, unhappy and unfulfilled, yet he started uncovering and reading multiple gifts. Creativity could be one of the many ways to express the passion. To give some direction to this neutral but un-channeled passions considered 'evil urge' he took refuge in Talmud, He emphasized in his Hasidic teachings that Talmud is 'the need for direction'. In the Vienna Student journal Buber's easy *"To Narcissus"* was published in 1900, which shed some light on Buber's life especially about the about the confusion and his soul's longing and yearning for some directions and a spiritual path to fallow.

Influence of Zionism and the Jewish Renaissance:

New Zionist movement of Theodor Herzl helped Buber to get out of his narcissism. A young man Eliasberg met Buber for the first time and he found Buber a Zionist. In his view the positive influence of his grandfather was very genuine, the rest was the superficial bourgeoisie culture blended with everything Jewish.[4]Buber also got involved in Polish Socialist circle and often lectured at the Secret meetings and Conferences of Polish students. He used to read Herzl's journal *Die Welt* and in Leipzig it was only Eliasberg who was the lone subscriber of that journal. Buber used to ask Zionist questions and had discussions with Eliasberg. Buber

still felt unsatisfied in spite of fallowing all the religious rituals and obligations of Zionism.

In the summer of 1898Buber spent some time at his father's place and from there he wrote to Eliasberg that at last he had discovered a work that helped him to convert to nationalism and to Zionism. That was of Mathias Acher's '*Modern Judaism*'.Judaism was transformed and revolutionized by two great movements during the eighteen and nineteenth century. Those two movements were: Haskalah (enlightenment) and Hasidism. From its very origin Haskalah turned towards Western Europe to seek inspiration, and scornfully looked at Hasidism and called it emotional. Hasidism in the same manner considered Haskalah as intellectual and skeptical and found it biggest adversary even greater than the rabbinicteachings. It was only during the renaissance that those two schools of thought started working together. It was through Buber that the synthesis of the two schools of thought found their completeness and depth.

All the early essays of Buber regarding Judaism forcefully showed the clear cut vital personal concern for the apprehension of truth, and fusion of spirit and his stance on evil and other energies of life. Almost all the statements he made and wrote in his early writings about Jewish psychology, later on he translated those into his general philosophy. According to Buber the prime purpose of the Jew association, was to t remove of the split between words, deed sand thoughts in order to re-establish an integrated personality. The actual resourceful individual does not have to be a person from academia or is he must be simply an artiste. Instead he must be physically powerful and all-rounded man from whom all human actions stream in order accomplish innovative progress in aspect of life. To make use of this harmony the innovative and creative man must have his roots in the masses by whom he is strengthened and then the people through whom he is enriched and primed. Buber states that the creative man is being misled by Satan, the Satan let the creative man lose himself in unnecessary and in essential elements and leaves him to roam about aimlessly.

Buber's Concept of God and World

As there is a connection between the primary unity and the multiple dimensions of the world so is between love and clash. This movement of disagreement leads to individuation that is love of God. Buber considered conflict as a bridge by which one travels to

the other '*I*'. In the same way love plays the role of a bridge by which anyone can walk to God. The union of God and man paves the way for life. Everything exists through this. Buber says that Ludwig Feuerbach has expressed it very wisely. He says that when there is inter personal elation of I and Thou that is relation with God.[5]

Buber considered the world as of two fold. He claimed that even the attitude of man is also twofold. This attitude accords man's twofold nature. Man articulates two prime words according to this nature. These words are not separate but joined words. One combination of the words is *I-Thou*, and other primary word is the joining word *I- IT,* one of the words that can replace *it* is either she or he. When man uses *I*, this *I* is also of twofold, and there is a difference between *I* of the *I-Thou* and *I* of the *I-It*. This set of primary words does not mean things but it indicates close and intimate relationship. *I* is never used alone and independently but it is always used in partnership of either *I-Thou or I-It*. The words *I-Thou* are used as a whole being, person is completely involved with it, whereas when *I-It* is used it only refers to be spoken partly not as a whole. *I* always refer to the other, it can never be alone, it suggests the existence of *I* and the other.[6]

The objective of human existence is not only the different activities. Buber believed that being a person he thinks of something, he feels something and so on, it is according to him the world and realm of *I*. On the other hand this is not the realm of Thou, it is entirely different. When we talk about things that means there is another thing. *I* is bound to others, but when we talk about *Thou*, it is boundless and limitless, it is not bound to things, thou has quite different base. *Thou* speak about a relation, it is always in the context of relationship. Buber sees man's existence in the context of *I-It* and *I-Thou* relation. The world of relation could be experienced in three ways. First is the relation with nature, this relation is depressing, this is a level below speech. The creatures exist and they go against human, and cannot come up to us, when we talk to them as thou, our words adhere to the threshold of speech. Second is the relation between man and man in other words this is our life with other men. This is an open relation in the form of speech. We can accept and approach the *Thou*. Third is our life with the spiritual beings, or our relation with the heavenly beings. This relation is not clear it is clouded, it uses no words yet it discloses itself. We do not perceive *Thou* however we feel that we

are being addressed, we also answer by forming, thinking and acting. Although the words Thou are not uttered. *Thou* is present in each of these three spheres, we feel his breath. As Buber puts it "In each *Thou* we address the eternal *Thou*"[7] This could happen only when we treat each and everything as *Thou* not as *It*. The relation of *Thou* is the relation of reverence, respect, dignity, admiration, care, concern, wellbeing and comfort. Every person and everything can be Thou for us. On the other hand the relation of *it* is the relation of maltreatment, using others as instrument and object. It is an attitude of using thing and person as objects, it is a disruptive behavior. It is an unequal relation. Buber believed that it is not possible for man to live his life without *I but any man who just lives his life only with it must not be considered human person.*[8]

In *I-Thou,* Buber states that;

The I-thou relation is not only with fellow men but it could be maintain withal beings with which we encounter living in this world. What makes a difference between these two relationships is the mutuality.[9]

The word as perceived by man is twofold as the attitude of man is also twofold. He grasps things and beings, and all the events and happenings around him. All these things posses' qualities and some properties, the events consist of moments. All things are bound to some place and events happen in time. In a way man perceives a prearranged and separated world. This world is some degree a reliable world which has some solidity and duration. The organization of the world can be reviewed time and again; one can go over it with close eyes and can confirm it with open eyes.

Man's response to his *thou* is the human spirit. Man communicates in many languages and tongues, in form of arts, in different actions, but the spirit is one and its response is also one and only, that is the *Thou* which converse and address him out of mystery. Spirit is a word like the word of same language. As when we talk it takes the form of words in the language, then it is stored in the mind and then takes the form of sound in our throat, however both are the bending and the motion of real event, because the speech does not reside in man, rather man takes his stand in speech and talks from there, in his every word and spirit.[10] Buber claims that spirit is not in the *I,* but between *I and Thou.* The spirit is not like the blood that circulates in the body but it the air in which we breathe. Man lives in spirit. Furthermore if he is able to respond to *Thou* only the he is able to enter into relation with whole

being. It is through this virtue of relation man is able to live in the spirit.[11]

According to Buber God is dwelling in the world and becomes perfect through the world and the life of the human person. God is the undivided origin, widely spread world, fusion, aim and goal of all things, everything is included in God. "The activation and realization of the spiritual power of God is the goal of the creation and every particular thing."[12] Each and everything represents the universe. Everything finds it fulfillment and perfection in God. Every concrete thing rests and finds its perfection by becoming one with God. Each species has its own aspect of accomplishment and perfection but God is the final end where every perfection and fulfillments has to meet. God reveals Himself through different things and He does not want to eliminate diversity rather He perfects Himself in those things. For Buber *I-Thou* relation is like a relation of self and world they are two interacting but independent realities.

I and Thou was published in 1923, Buber delivered an informal lecture on "The Psychologizing of the World" for the Psychological Club of Zurich that was the most eminent of Jungian therapy at that time. The notes of the lecture shed light on the central theme of the book. One of the themes is the *self and the world* in entirely different context and language. When Buber used the term Psychologizing of the world that meant including the world in the soul, from which our life received its meaning. According to *Psychologism* the world is taken as an idea. *Cosmologism* considers the soul as a product and an element of the world. For Buber neither psychologism nor cosmologism but he gives the third apportion where the psychic and cosmic elements be united without abolishing the autonomy of each other. Talking about the perfect world Buber claims that the world has not yet completed, it is on the process of becoming, and we should not accept the world as it is given but we persistently generate it. We produce the world in such a way that without knowing we transform our perfection, attention and determination which make them into actuality. This means deep down we willfully produce the world in order that our strength may run through it, so we become the eternal part of it.[13]

Human life is the carrier and certainty of all transcendence. Tao, 'the way,' is concord in change and conversion, and the great disclosure of Tao is the person who unites the greatest change with the purest union. While Tao is the way, a path, an order, and

harmony of everything, its existence in things is only potentially until it becomes living actuality and revealed by its relation with cognizant being of man. Tao is the unifying energy in man that enables him to overcome all divergence from the very beginning of life to its completion and it has the power to cure and mend all the wounds and whatever was broken.[14]

The Tao is a lived unity which could not be achieved through actions and knowledge as men attain this usually. Man considered action that is the combination of attention and action. Knowledge for him is part of mental force and senses.

Concept of Good and Evil:

Talking about opposites such as *good and evil* in the realm of morality and *beautiful and ugly* in the field of aesthetic, Schmitt says that only when person is able to understand the significance of the good and beautiful, only then he is would be able to define evil and ugly. When we talk about friend and foe, it does no depict the normative idea, but a situation. Buber claims that behind these common pairs of opposite, Good and Evil and beautiful and ugly there exists other concepts in which the negative idea is closely connected to the positive concept. He gives the examples of such pairs are: chaos to cosmos and emptiness to fullness. Ethically looking at the opposite of good and evil we find that it is direction and absence of direction and aesthetically viewing the idea of beautiful and ugly we see that there stand the concepts of form and formlessness. For Buber there are no pairs of *concepts* in the political dominion because it is impossible and complicated to award sovereignty to the negative pole. Buber says that the possible pair that exists at background is the order and absence of order, but the order must get rid of decline that usually clings to it. For Buber, right order is direction and form in the political system.[15]

Buber says that in Schmitt's analysis all genuine political theories presupposed that man is evil. Schmitt clarifies that this evil is dangerous and problematic. Schmitt supported this claim from theological doctrines through his association with Friedrich Gogarten, especially the theological doctrine of the *absolute sinfulness of man*. Gogarten claimed that the essential evil of man and his absolute sinful state is the outcome of his confrontation with God, in which he stands alone. Buber says that Gogarten made use of Christian theology, according to which the man is sinful, fallen man and not saved or he is unredeemed and immoral and degenerated.

Buber says that God is God and man is man, there is an absolute distance between God and man. Due to this distance and by His virtue man is redeemed. Buber believes that for him man is not radically this or that. Man is neither good nor evil but man is good and evil together in a pre-eminent manner.

In this view *good and evil* cannot be a pair of opposites, and same is true for right and left, above and beneath. Good, according to Buber is a direction towards home, where as evil is an aimless twirl of human possibilities and potentialities, without these potentialities human persons cannot achieve anything, especially when these are without any direction nothing can be gained, everything goes away. The man who cannot see the two poles (good and evil) is blind. Buber does not consider evil as pure delusion but as a negative and harmful force that interacts with the good in a procedure leading back to the original unity. Both for Buber, and Baal-Shem, evil is not an essence but the lack of goodness or deprivation of good it is like the 'shell' that covers and cloaks the fundamental nature (essence) of a things. There is no doubt that the evil is negative but its existence cannot be denied. Therefore, man must try his level best to work for deliverance and redemption whole heartedly.

Referring to Kierkegaard, Buber tells that man can find the truth of Single One when he presents himself through his actions. In a précised manner man can find truth to be true only when he is able to go the trough the test and clears it. Both believe that human truth is linked to responsibility. Man must have faith in truth that is his utmost need. This truth is independent and man cannot acquire for himself but he gets into relationship with his very life, the faith in truth that sustains all. This truth discloses itself in the fact of responsibility. Man is always in the need of the Single One; all things present the Single One.[16]

Living God versus the God of Philosopher: The Eternal Thou

For Buber, the only relation, which is inclusive and exclusive is the relation with *theeternal Thou.* It is further said that eternal Thou is met in each particular Thou, yet it cannot be attached to any of them. The *Eternal Thou* can never become *It.* Man could find God living in this world as the Christians believe that the *kingdom of God is in the midst of the people.* Buber claims that men cannot seek God while being associated with worldly possessions nor they find God by isolating them from the world. Only those could find and meet

God who submits then completely to Him, and this could happen living in the world.

The above said statements do not suggest that, this is neither pantheist nor transcendent but in other words it is *coincidentia oppositorum as* Karl Barth called it "wholly Other"; he is also wholly Same and wholly Present. He is also *Mysterium Tremendum* of Rudolf Otto, who appears and overthrows, He is the mystery of the self – evident, which is closer to me than my *I*. This all embracing, actual being, the one, whose nature never ceases to be *Thou* for people. The man who comes forward to meets the eternal *Thou*, he is a free man about which Buber has discussed in the part two of his book *I and Thou,* that man is the man of dialogue. When a man meets God, it does not mean that, man is concerned with God, but he meets that the words is meaningful, in other words there is meaning in the world. Buber takes an opposite stance of Kierkegaard, and says that there is no such relation as *I-Thou* with God if the person runs away from his fellowmen and the world. In *Iand Thou* Buber further says that man who enter into *I-Thou* relation he never runs away from any such relation. But such man completes the relation in the face of God. The world of *It* is always seen in the context of time and space, whereas, the world of *Thou* is the core where all relations meet, that is the eternal *Thou*

For Buber*,* the eternal *Thou* does mean God. But God means the eternal *Thou*. The eternal Thou, is not another modern approach to reintroduce the God of theologians and philosophers, whose existence could be justified and proved, whose characteristics, properties, and nature could be explained. Person who gains benefits from the world will also profits from God. The man who articulate the Thou, he means the eternal Thou. It is said that Buber found a house in the *I-Thou which he lost as a young child. This he said is a very appropriate world for the modern man*[17]

Conclusion

The Calmness Buber experienced in his native city soon shattered because of his parents' separation. It caused desolation, despair and brokenness in Buber. This event left a deep psychological impact on Buber's life. Buber silently mourned and showed sign of bereavement reaching at the age of youth hood. Buber had to join his grandparents. Buber's early encounter with mysticism was within the social context; especially The New Community that was established by brothers Heinrich and Julius

Hart in Berlin. This community emphasized on the divine. Furthermore, Buber believed that the activation and realization of the spiritual power of God is the goal of the creation. Everything concrete attains rest in God as its perfection. During the time of confusion, Buber took refuge in Hasidic myth which provided temporary remedy for the lost and the wandering souls. But Buber was not fully satisfied with this, he wrote: "here I lived in variegated richness of spirit, but without Judaism, without humanity, and without the presence of the divine."

While talking about God and its relation with world Buber was convinced that; as there is a connection between the primary unity and the multiple dimensions of the world so is between love and clash. This movement of disagreement leads to individuation that is love of God. Buber considered conflict as a bridge by which one travels to the other *'I'*. Love is that bridge by which man can reach to God and meet him. This union becomes the source of life through which one is united with God. This idea finds its fulfillment in the writings of Ludwig Feuerbach who claimed. The early years of Buber's life opened a path towards the creation of his *"I and Thou"* which is considered the Classical work, and Buber himself claimed it the mature expression of his Philosophy.

I of the *I-Thou and I of the I-It* indicates close and intimate relationship. *I* is never used alone and independently but it is always used in partnership of either I-Thou or I-It. The words I-Thou are used as a whole being person is completely involved with it, whereas when I-It is used it only refers to be spoken partly not as a whole. I always refers to the other, it can never be alone it suggests the existence of I and the other. The world of *It* is always seen in the context of time and space, whereas, the world of *Thou* is the core where all relations meet, that is the eternal *Thou*. The man who comes forward to meets the eternal *Thou*, he is a free man about which Buber has discussed in the part two of his book *I and Thou,* that man is the man of dialogue. When a man meets God, it does not mean that, man is concerned with God, but he meets that the words is meaningful, in other words there is meaning in the world.

For Buber mysticism is the belief in a (momentous) union with the Divine or the absolute not after death but in the course of mortal life. Mysticism should be understood as a religious solipsism, a completely personal experience of the individual person. There is only on real relationship and that is the relation of

the individual person with God. The real mystic is not concerned with outer freedom but he gives preference to inner freedom.

Notes and References

1   Cf. Maurice Friedman, *Martin Buber's Life and Works* (London: Search Press Ltd., 1982), p.4.
2   Cf. Maurice Friedman, *Ibid*, pp.5-7.
3   Martin Buber, *Hasidism and Modern Man*, ed., and Trans. with and Intro. By Maurice   Friedman (New York: Horizon Books, 1993) pp. 55-58.
4   Cf., Maurice Friedman, Martin Buber's Life and Works, Op. cite, P-3; Cf., Maurice Friedman, Martin Buber's Life and Works, Op. cite, P-37.
5   Maurice Freidman, *Martin Buber's Life and Works,* (London: Search Press Ltd.. 1982),P. 81.
6   Cf. Martin Buber, *I And Thou,* Second Edit.Tran. Roland George Smith, (London: Continuum, 2011), Pp. 11-12
7   Martin Buber, *I and Thou,*Op. Cite, P.14.
8   Cf. Martin Buber*, Ibid*,P. 32.
9   Cf. Martin Buber*, Ibid*, P.94.
10 Cf. Martin Buber, *I and Thou,* P.36
11 Cf., Martin Buber, *Ibid*, P.37.
12 Maurice Friedman, Martin Buber's Life and Works, P. 81.
13 Cf. Maurice Friedman, *Ibid*, P. 81.
14 Cf., Maurice Friedman*, op .cit*. Pp.87-88.
15 Cf. Martin Buber, *Between Man and Man*, Ninth print, Trans. Ronald G. Smith, (New York: Macmillan Publishing Co., Inc., 1975),Pp. 74-75.
16 Cf., Martin Buber, *Between Man And Man,* op. cit, P. 82
17 Maurice Friedman, op. cite, p.357.

DIACHRONIC LINGUISTIC VARIATION IN PAKISTANI AND BRITISH PRESS EDITORIALS: A COMPARATIVE STUDY ACROSS BIBER'S TEXTUAL DIMENSIONS

Dr Muhammad Ali/ Dr Muhammad Sheeraz

ABSTRACT

This study explores diachronic linguistic variations in Pakistani and British press editorials by applying Biber's 1988 multidimensional model of textual variation across five key dimensions. By comparing diachronic data from Pakistani press editorials (1947-2016) and British press editorials (1900-1993), the research highlights linguistic differences stemming from cross-cultural variation and readership demands. Utilizing quantitative and functional methodologies, the analysis reveals distinct linguistic characteristics in both registers, such as variations in informational production, narrative versus non-narrative trends, explicit versus situation-dependent discourse, overt versus covert persuasive expression, and impersonal versus non-impersonal style. The study underscores how Pakistani editorials exhibit unique features influenced by the non-native variety of English, while British editorials demonstrate evolving trends within their native linguistic context. This research also serves as a foundational step towards developing a comprehensive diachronic corpus of Pakistani English and offers insights into the broader linguistic evolution of newspaper editorials.

Introduction

The study of diachronic variations in languages around the world has been a well-established research area. Languages, for instance, Spanish and Portuguese have been the most extensively studied with an availability of large diachronic corpora ranging from 45 million words to one hundred million words. Further, in order to study the diachronic variations in English language and its comparison with diachronic corpora of other languages, the building of English diachronic corpora has received considerable attention during the recent years.

Some studies have also been conducted to analyze the differences between registers diachronically. Such diachronic research ranged from studying grammatical changes in newspaper editorials(e.g., Burt & Bauer, 1996) to exploring linguistic variation in newspaper editorials (e.g., Westin, 2002). Westin and Geisler (2002) conducted a multidimensional analysis of twentieth century British newspaper editorials. Laine and Watson (2014) further studied linguistic sexism in newspaper over the period of five decades. Hyland and Jiang (2016) explored variation of engagement features in academic texts from fifty years. Thus, various studies have been conducted on newspaper language around the world. In Pakistan, however there is hardly any study which focuses on Pakistani English over a period of time. Latif and Chaudhry (2016), for example, studied diachronic linguistic variation in press reportage of British newspapers with the special focus on sports category. There is another diachronic study on the impact of English language on Urdu in terms of borrowing English lexical items and structures (Zobina & Mehmood, 2013).

Hence, the evidence of the process of shaping and reshaping of English in Pakistan over a period of time is presently inconclusive. So, the present study not only describes how the language of editorials varies through different phases of time but also investigates how far the language of Pakistani editorials varies from that of British press editorials diachronically across Biber's 1988 textual dimensions.

This study compares the results of Westin's study with the results of diachronic Pakistani press editorials. Westin (2002) analysed the twentieth century British press editorials diachronically

dividing the time in three periods: Phase 1. 1900-1920, Phase 2. 1930-1950 and Phase 3. 1960-1993.Westin (2002) in his research made a corpus of editorials which were taken from *The Guardian*, *The Times* and *Daily Telegraph* and was named as CENE. The corpus comprised 864 editorials and a half million words. The current study divides Pakistani press editorials in three phases: Phase 1. 1947-1951, Phase 2. 1971-1975 and Phase 3: 2012- 2016 taken from *Dawn*, *The News*, *The Nation* and *Business Recorder*. The corpus comprised 1080 editorials of 496812 words.

Literature Review

Towards the end of the nineteenth century, philology or diachronic linguistics attained more prominence and it made use of comparative and historical approach to study variation of language (Campbell, 2013). Biber and Finegan (1988) took historical texts of eighteenth, nineteenth century and modern contemporary period in order to analyze the linguistic co-occurrence with respect to the basic dimensions of variation. Biber and Finegan (1989), moreover, used Multidimensional approach to draw the historical evolution of written genres of English considering the linguistic variation with respect to three dimensions. The study manifests the manner in which essays, letters and fiction have evolved over the span of the last four centuries.

It is also important to note that Biber and Finegan (1992) further tried to focus on the way five genres namely, personal letters, essay, fiction, and dialogue both in fiction and drama developed from seventeenth, eighteenth, nineteenth century and from the period known as modern. It is revealed from the study that there is no randomly featured evolution with respect to variation rather an underlying systematic pattern does exist which manifests that the transformation is moving to a great extent to oral linguistic characterization. Pattern does exist which manifests that the transformation is moving to a great extent to oral linguistic characterization.

In addition to language variation analysis which is comparative in nature, the variation with respect to different periods has also been made. Division of corpus into three different time spans which are from 1800-1830, 1850-1870, and 1970-1900 is made by Kyto and Rudanko (2000). For these three periods of time, he selected variety of genres which were drama, trials, letters, fiction, debates, science and history.

A few more studies were carried out in addition to the study of the specific genres, wherein reporting with respect to medical research is made the focus with particular emphasis on the changes. An examination of the causes responsible for the changes over the period of two hundred and fifty years in the rhetoric of reporting linked with medical research and the transformation in language was made by Atkinson (1992). For the sake of carrying on his work, he made analysis based on data taken from two types namely, the linguistic analysis in which the registral aspects were taken into consideration and rhetorical analysis which concentrated on broad genre attributes of the chosen articles. The text analysis system developed by Biber (1988) was used for the purpose of investigation of the samples which were taken from the time period between 1735 and 1985.

Multidimensional framework has further been used to study the variation of language with respect to gender. In a corpus of Nineteenth-Century English (CONCE), Geisler (2003) takes into consideration from this perspective the variation that exists in the letters of women and men which are of personal nature and shows the difference of variation found in both female and male writings. In order to observe the changes in language which are diachronic in nature, studies have been made of other languages in addition to English. Diachronic changes with respect to grammatical structures in Urdu and the frequency of English words has been the focus of a study done quite recently which is titled as Urdu in anglicized world: A corpus based study (Zobina & Mehmood, 2013). It is a corpus based study comprising 30,000 words wherein 15000 words are included which have been taken from magazines that are having their publication from 1995 to 1997. It is found out from the study based on corpus that a tendency is there in Urdu towards diachronic changes and it is manifestation of the fact that the absorption of English words into Urdu is on the increase as compared to a decade earlier and that there is a deliberation on the part of users in the usage of English words even when the proper Urdu correlates are available.

Mahmood (2009) conducted a corpus based analysis of Pakistani English. The study was based on two million words corpus, each taken from British, American and Pakistani English. This study brought into light the aspects which made this variety distinct from American and British varieties of English. It is apparent that newspaper language's diachronic study has not been able to attain attention to a great extent in Pakistan. Foreign linguists on the

other hand seem to be interested in media research such as Burt and Bauer etc. In their work Watching English Change (1996) a complete chapter is devoted to three grammatical features' diachronic study i.e., concord with collective nouns, relative clauses and adjectives' comparative and superlative marking and for the purpose the material was taken from the editorials which were published from 1900 to 1985 in The Times.

By making use of the analytic approach which is Multidimensional in nature the diachronic study of English newspapers' language of editorials was made. Westin and Geisler (2002) in their work on the editorials of the newspapers of twentieth century investigated diachronic change on the basis of Biber's (1988) Multidimensional framework. By taking five dimensions into consideration i.e. non-narrative versus narrative concerns, informational versus involved production, non-abstract versus abstract style, the extent of referential elaboration and argumentative versus persuasive focus, they made analysis of the editorials of British newspapers of twentieth century. In the light of textual dimensions, he made it clear through a study that was diachronic in nature that editorials of British newspapers became less narrative but more argumentative through twentieth century. The texts developed a style that was non-abstract and depended less on post modification which was complex in nature.

Objectives

The objectives of this study are:

1. To describe how the language of editorials varies through different phases of time

2. To investigate how far the language of Pakistani editorials varies from that of British press editorials diachronically across Biber's 1988 textual dimensions.

Methodology

The study mainly used quantitative approach, however, it also used functional approach as it interpreted the statistical analysis to determine the communicative function of press editorials. The methodological steps of data collection and analysis used for the present study were based onBiber's1988 multifactorial/ multidimensional approach to textual variations. The steps involved the selection of newspapers (as discussed above), collection of texts, sampling, conversion of data to computer readable form and compilation of corpus, tagging of the data using Biber's tagger,

computation of raw, normalized and standardized frequencies, identification of sets of co-occurring linguistic features through factor analysis, computation of dimension scores, and analysis of statistically significant difference among three phases. The results drawn from the diachronic data were comparable to Westin's results as each corpus consisted of half million words and were divided into three phases. Biber's Multidimensional model serves as theoretical framework for the present study. MD model introduced five textual dimensions consisting of 67 linguistic features (see appendix 1).

Analysis of Variation across Registers

This section contains a description of the five linguistic dimensions, including the quantitative and functional interpretation of Pakistani and British editorials. The comparison reveals linguistic variation across registers and highlights the trends in British and Pakistani press editorials over the years on each of the five linguistic dimensions introduced by Biber (1988).

Linguistic Variation on D1

Dimension one is labelled as 'Involved vs. Informational production'. Fig.1 given below compared Pakistani and British press editorials diachronically across D1. The comparison reveals that Pakistani and British registers are informational in nature through all the selected periods of twentieth century.

	Pak. Phase 1	Pak. Phase 2	Pak. Phase 3	Brit. Period 1	Brit. Period 2	Brit. Period 3
D1	-17.655	-14.78	-13.903	-0.366	-0.833	-0.683
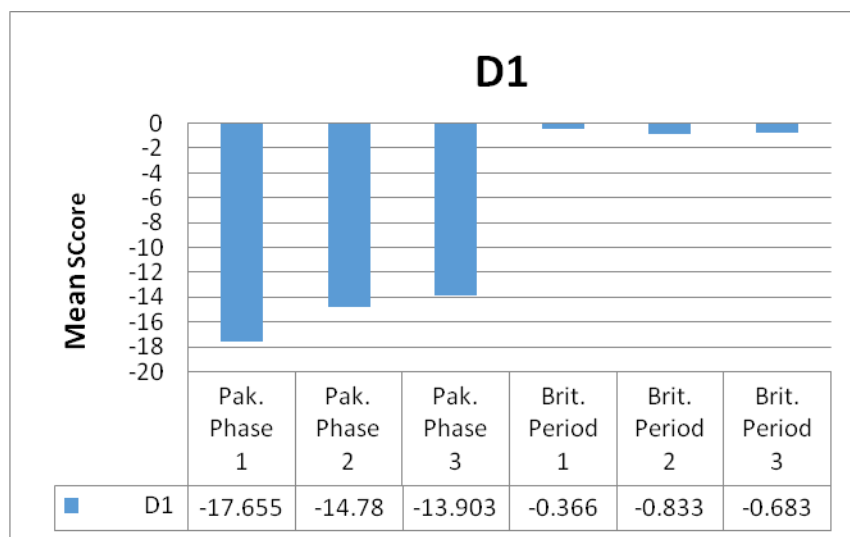
Fig.1 Comparison of diachronic Pakistani and diachronic British press editorials on D1

It is a notable fact that on the first phase of British and Pakistani press editorials, high discourse production has been observed but in British the informational trend has been found on the lowest mean value in phase 1 and there is a steady increase in the next 2 phases in the production of informational discourse, thereby, highlighting a certain pattern in British press editorials over the years taking into account the readership demands and respective culture. On the contrary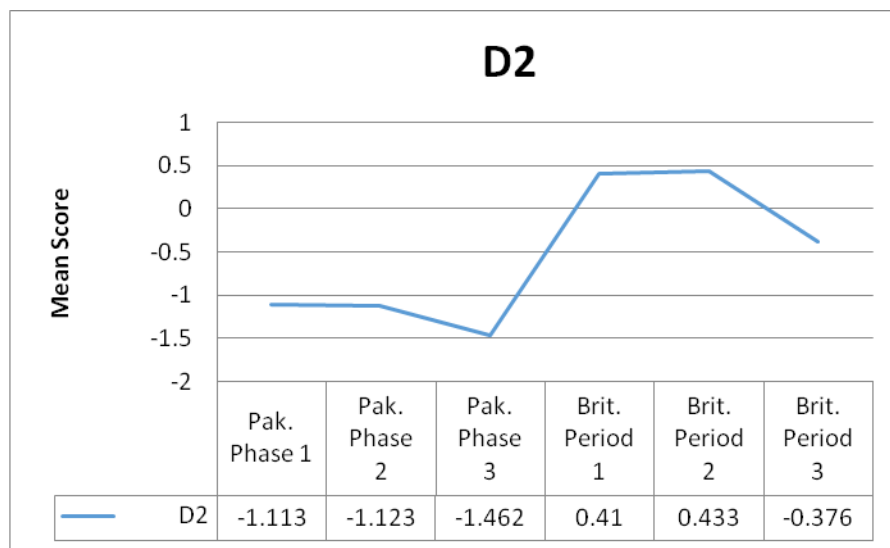, phase 1 has shown the highest informational discourse production and there is a steady decline in the informational discourse over the years. The decreasing trend reflects readership demands and cross-cultural variation factors which results in the gradual decline in the discourse production on D1. The differences among the phases in periods of time between Pakistani and British press editorials highlight the fact that there exist linguistic differences between both the registers due to cross-cultural variation factors and readership demands of the respective cultures. The differences also endorse the earlier claims that language of Pakistani press editorials has its unique linguistic characteristics and independent existence. Moreover, Westin in his study of 2002 mentioned the fact that both involved as well as informational linguistic features found in British English editorials and the presence of contractions, hedges, expressions of permissions, possibility and ability have been found in British English fiction as well. Similarly, the features of informational discourse also show marked presence of nouns, adjectives, prepositions marking noun phrase complexity, word length and type token ratio along with varied vocabulary and precise lexical choice in British press editorials. On the other hand, Pakistani press editorials have consistently shown immense presence of informational linguistic features throughout the three phases of Pakistani press editorials over the years. The following example highlights dense presence of informational linguistic features in Pakistani press editorials including immense presence of nouns, adjectives, prepositions marking noun phrase complexity, word length and type token ratio. Nouns and attributive adjectives like *Pandit Jawaharlal Nehru's statement, similar subject, transfer of population, Muslim residents, authoritative announcement of the India Government's future policy* highlights informational discourse of Pakistani press editorials:

> We commented the other day on Pandit Jawaharlal Nehru's statement at a Press conference in Delhi on October, 12. This statement, which was more satisfactory than his previous statements on the similar subject declared that the transfer of population if extended in the rest of

India would become a terrific problem and that "there was no question at any time of any Muslim residents of U.P. being send away unless they expressly desired to go away". That statement, if it was an authoritative announcement of the India Government's future policy in respect of the Muslims of U.P. and other provinces, should have been followed up by maximum efforts of the Central and Provincial Governments and their supporters, namely, the leaders of the Congress part, to turn the tide against those who have been working to defend both the means and ends of that policy. (ED,PH.1,DN)

Linguistic Variation on D2

Dimension two is labelled as 'Narrative vs. Non-narrative concerns' by Biber (1988). Fig. 2, given below, compares Pakistani and British press editorial registers diachronically and investigates the linguistic differences between periodized data of the both register across D2. The comparison reveals differences between both the registers. As far as British press editorial register is concerned, the first two phases which mean up to 1960, British press editorials produce narrative discourse production in British print media which is in sharp difference with Pakistani press editorials where a steady non-narrative discourse production has been found all over the phases in the periodized data of Pakistani press editorials and these differences account

	Pak. Phase 1	Pak. Phase 2	Pak. Phase 3	Brit. Period 1	Brit. Period 2	Brit. Period 3
D2	-1.113	-1.123	-1.462	0.41	0.433	-0.376

Fig.2 Comparison of diachronic Pakistani and diachronic British press editorials on D2

for cross cultural variation factors between both the registers. Pakistani press editorials appear to produce non-narrative discourse with a steady increase; whereas, on the contrary, the first two phases of British press editorials highlight narrative trend and the

third phase shows non-narrative trend with slight value. The bold words in the following example taken from Westin (2002) highlight low narrative trend of press editorials in British print media:

> His Royal Highness the Prince of Wales has had the most providential escape from assassination. As the train in which he and the Princess were leaving Brussels yesterday evening on their journey to Copenhagen was starting, a miscreant who by some unaccountable mischance had been allowed access to the platform stepped upon the foot board of the carriage and *fired* two shots at the Prince at point-blank range. Mercifully the nerve of these ruffians does not always correspond with their wickedness, and, impossible as it seems in the circumstances, both shots missed their intended victim. (DTE. Westin, 2002)

Example given above demonstrates narrative trend in British press editorials including features of past tense verbs, perfect aspect verbs, public verbs and third person pronouns indicate the narrative discourse in British press editorials. Words like *has had, he, were leaving, their* journey, *was starting, had been allowed, stepped, missed their* indicate narrative discourse in British press editorials. On the contrary, Pakistani press editorials showmore tendency towards producing narrative trend in the early phases, however, over the years, this tendency shifts towards producing more non-narrative trend, particularly, in last phase. The following example from Pakistani press editorials, phase 1, OP category, highlights high narrative discourse production in Pakistani press editorials. The example highlights narrative discourse production in the language of Pakistani press editorials in the beginning. The example includes past tense verbs, third person pronouns and perfect aspect verbs: *Captain Hamiko who visited, recorded, he did not find, they considered themselves, who visited India,* [t]*hey were threatened.* They indicate the presence of narrative discourse in Pakistani press editorials. The results show that the high narrative trend in Pakistani press editorials has changed into non-narrative trend over the years:

> Captain Hamiko who visited in the time of Auragnzeb recorded that the general attitude of the Musalmans in life was of righteousness, piety and honesty towards fellow beings and he did not find any other people in the world so correct in the morals Similar remarks have been made by Sebastian Marique who visited India in the time of Shahjahan. Then Musalmans do not fear anyone except God. They considered themselves responsible to God and God alone or everything they did. Relationship and self-interest were seldom any consideration. They were threatened with death they delivered any judgement against his brother. The Judge decided the case against the Cuzco, his own brother, and met his instantaneous death, the danger of when he had fully realised the

time of signing the judgement. Like the Sillies or the debased sections of Illinois of North India, they never killed woe men or children: nor they attacked patients in hospitals. The Musalmans never disarmed their opponents. (OP,PH.1.DN)

Linguistic Variation on D3

Biber (1988) named dimension three as 'Explicit vs. Situation Dependent Discourse'. The comparison, given below in Fig.3, highlights the fact that there exist linguistic differences between Pakistani and British press editorials on D3. It is evident from the comparison that Pakistani press editorials remain explicit in nature throughout the phases. However, on the contrary, the first two phases of British press editorials with negative mean values indicate the fact that the discourse in British press editorials is largely situation-dependent in nature. The difference in discourse reflects cross cultural variation between Pakistani and British press editorials. Pakistani press editorials, being the register of a non-native variety, exhibit explicit discourse production in Pakistani print media. On the contrary, British press editorials produce situation-dependent discourse in the first two phases of periodized data. Then, a slight positive mean value has been observed in British press editorials in third period. So, the third phase shows a tendency towards the explicit nature of discourse.

D3

	Pak. Phase 1	Pak. Phase 2	Pak. Phase 3	Brit. Period 1	Brit. Period 2	Brit. Period 3
D3	6.677	5.527	5.949	-1.29	-0.54	0.77
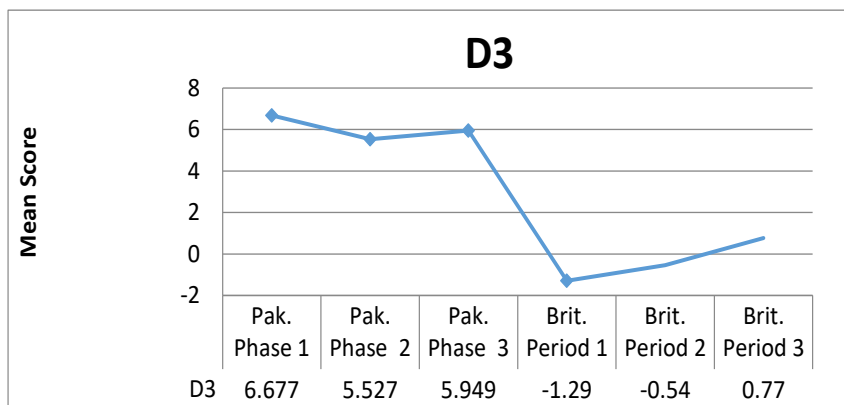
Fig.3 Comparison of diachronic Pakistani and diachronic British press editorials on D3

The comparison shows that British press editorials are situation-dependent in nature, whereas, Pakistani press editorials show explicit discourse production. These significant statistical linguistic differences reveal cross-cultural variation factors between both the registers. The bold words in the following example from Westin's 2002 study indicate low explicit discourse in British press editorials:

Games establish a commonwealth among those who participate in them, a commonwealth so far ideal in its character that it affords an open career to ability, and leads almost inevitably to the success of merit; a success which occasions no heartburning, and is worn as their acknowledged due by those upon whom it falls. A passage through the outer suburbs of London on any fine half-holiday will show the eagerness with which cricket and other games are practiced wherever opportunity is afforded for them. (TI10E15, Westin 2002)

The example, given above, includes explicit linguistic features in British print editorials. British press editorials exhibit some presence of relative constructions (*wh*-pronouns and pied piping constructions, that is, a relative pronoun preceded by a preposition) at the positive end of the dimension. Moreover, as Biber (1988) mentions, relative constructions are used for noun phrase elaboration and integration of information, while time and place adverbials are used for spatial and temporal reference to the actual physical setting of the discourse. Thus, the example given above, mentions the explicit linguistic features in British press editorials. However, the language of Pakistani press editorials remains highly explicit in nature throughout the selected phases.

The foreign defence ministers of 21 Arab League countries met in Cairo and one important decision they reached was for the establishment of a large- scale Arab arms industry. The initial report mentions Cairo as its location, the move deserves to be lauded in the light of the state of unrest in which the Middle East has to subsist because of the super power policies, instigations and encouragement of the one and the other, which thus keeps the cauldron boiling. The diverse axis with their varying slants mainly survives because of the Arab need to depend on the outside sources for adequate and timely supplies of arms. Egypt's recent experience is of Russia most supplying its requirements for as long as six months which forced Egypt to turn to other sources of supply, has not been in vain. (ED.PH.2.BR)

Example given above is filled with explicit linguistic features i.e., noun nominalizations and especially wh-relative clauses providing more elaborated information to the audience. Words like *they reached was, unrest, which the Middle East, instigations and encouragement, which forced* demonstrate the explicit discourse in the language of Pakistani press editorials.

Linguistic Variation on D4

Dimension four is labelled as 'Overt Expression of Persuasion'.Fig.4 compares Pakistani and British press editorials over the period of time on D4 and makes it clear that there exist

significant linguistic differences between both the registers. So far as, British press editorials are concerned, it is evident that they produce overt expression of persuasion/ argumentation, whereas, Pakistani press editorials mostly produce covert expression of persuasion/ argumentation during all the years except the second phase where the positive mean score reflects covert production of argumentation/ persuasion. The overt expression of persuasion/ argumentation in British press editorials and the covert expression of persuasion/ argumentation in Pakistani press editorials (excepting phase 2) indicate cross-cultural variation and different readership demands of the print media of both the registers.

D4

	D4	Pak. Phase 1	Pak. Phase 2	Pak. Phase 3	Brit. Period 1	Brit. Period 2	Brit. Period 3
■	D4	-0.238	0.269	-0.367	-0.573	-0.16	0.59

Mean Score (y-axis: -0.8 to 0.8)
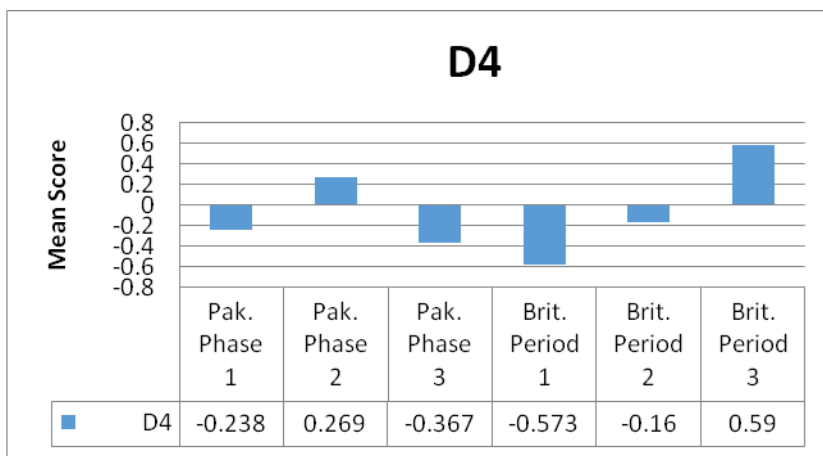
Fig.4 Comparison of diachronic Pakistani and diachronic British press editorials on D4

The bold words in the following example highlights the overt expression of persuasion/ argumentation in British press editorials. This example, from Westin's 2002 study, is filled with necessity modals and infinitives which are considered the markers of persuasive/argumentative discourse.

> The first priority must now be to persuade those nuclear armed parts of the former Soviet Union Ukraine, Kazakhstan and Belarus – to destroy their strategic weapons and become non-nuclear parties to the Non-Proliferation Treaty. At the same time, pressure must be maintained. (DT93E1)
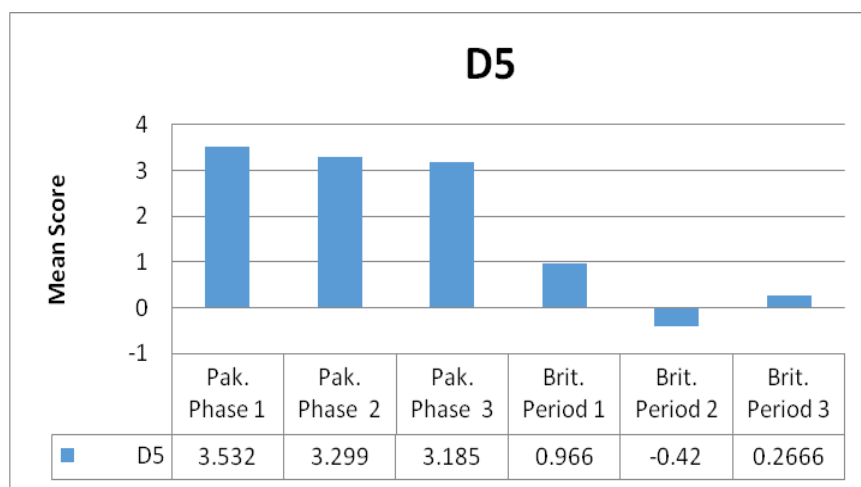
The comparison between Pakistani and British press editorials makes it clear that Pakistani press editorials have become more argumentative over the years through the phases of periodized data. The example, given below, marks dense presence of infinitives and *if* clauses which are used to build an argument and develop an

opinion in Pakistani press editorials. This tendency increases in the language of Pakistani press editorials over the years.

> The sequence of events that has led up to the decision to close Pakis tan's diplomatic mission in Calcutta and to ask India to do the same in Dacca should evoke sad sober thoughts in the higher echelons of the Brahmin hierarchy in New Delhi. They have now only themselves to thank if they find that their laboriously planned -and rather smartly executed - adventure in East Pakistan has boomed- ranged on them. (ED,PH.2.DN)

Linguistic Variation on D5

Fig.5 given below compares Pakistani and British diachronic studies on press editorials on D5 which is labelled as 'Impersonal (abstract) vs. Non-impersonal (Non-abstract) Style'. The comparison indicates significant linguistic differences between the registers. Pakistani press editorials, with positive mean values throughout the three phases, show that they are impersonal in nature on this dimension, whereas, British press editorials are impersonal in the first period, but in second period, they are non-impersonal in nature. The differences justify the fact that there exist significant statistical linguistic differences between Pakistani press editorials and British press editorials on D5. It shows that both the registers exhibit linguistic variation due to cross-cultural variation factors which make the print media of both the registers to use unique linguistic features.

	Pak. Phase 1	Pak. Phase 2	Pak. Phase 3	Brit. Period 1	Brit. Period 2	Brit. Period 3
D5	3.532	3.299	3.185	0.966	-0.42	0.2666

Fig.5 Comparison of diachronic Pakistani and diachronic British press editorials on D5

The italicized words in the following examples taken from Westin's (2002) study exhibit low presence of impersonal discourse in British press editorials:

A state of affairs wholly satisfactory to national culture, to domestic life and to the B.B.C. is disclosed by its research into the habits of tele viewers. They do not, it is established, neglect their reading, letter-writing or social contacts; they are not chained to the house, and even their cinema going is hardly affected. The only sacrifice which the home screen claims is one to be joyfully paid: in television families less time is devoted to domestic duties in the evening. (T114E18, Westin 2002)

The example, given above, discusses the impersonal linguistic features in British press editorials. The most important markers of abstract production are passive constructions (*by* passives and agentless passives) which give a text an impersonal touch. In comparison with the low presence of impersonal linguistic features in British press editorials, Pakistani press editorials include more impersonal linguistic features through all the phases of Pakistani press editorials:

For the last one year or so, the public of Karachi was being told that the Karachi Refugees Sa- (formerly known as Ojha TB Sanatorium) was being revived I was, therefore, surprised to read in Dawn of May 11, that the Executive Committee of the Pakistan Tuberculosis Association decided to take over that sanatorium for utilising half of its premises for the setting up of a BCG Vaccine Laboratory and assigning half of it to the Jinnah Central Hospital, Sanatorium chit understand that the sanatorium in question had an accommodation for about 120 patients. A senator- cannot be called a big sanatorium and to cut a slice even from that can hardly be justified of 120 tied. If the committee is of opinion that BCG is such a remedy against Tuberculosis then I must point out, that this is an entirely wrong notion and the sooner it is removed the better it is Even those who are great advocates of BCG vaccine claim that it is a prophylactic measure against Tuberculosis. According to them only those persons should be vaccinated who are tree from Infection which in the car that was found out by Monteux test. (ED.PH.1.DN)

The above given example is a marked example of impersonal trend in Pakistani press editorials as it is replete with impersonal linguistic features like agentless passives, by-passives and adverbial adjuncts. Words like *For the last one year, was being told, was being revived I was, therefore, surprised, cannot be called, can hardly be justified, should be vaccinated* render an impersonal stance of reporting to Pakistani print editorials.

Conclusion

This paper discusses linguistic variation between the diachronic study of Pakistani and British press editorials in print media on Biber's 1988 five textual dimensions. On D1, Pakistani press

editorials are highly informational in nature as compared to British press editorials which produce low informational discourse. On D2, both Pakistani and British press editorials registers are found producing non-narrative discourse largely. The comparison further makes it clear that British press editorials also show a slight tendency towards narrative discourse unlike Pakistani press editorials. These differences account for the reasons as both represent different registers of different varieties of English in print media. On D3, the comparison reveals that Pakistani press editorials are explicit in nature throughout the phases of historical data, whereas, British press editorials show a tendency towards producing situation-dependent discourse. On D4, Pakistani press editorials produce covert expression of persuasion/ argumentation, whereas, British press editorials produce overt expression of persuasion/ argumentation. These differences on D4 account for cross-cultural variation factors between both the registers. On D5, the comparison reveals the fact that both Pakistani and British press editorials produce impersonal discourse which indicates objective reporting in the registers of Pakistani and British press editorials. The comparison shows that significant linguistic differences are found between both Pakistani and British press editorials registers indicating that both the registers exhibit their unique linguistic characteristics with respect to their independent varieties of British and Pakistani English.

The specialized corpus of Pakistani English press editorials, used for this study, is a step towards the development of a general diachronic corpus of Pakistani English which gives an impetus to the further research comparing the development of the Pakistani English over time with the diachronic corpora of other English's or indigenous and foreign languages.

The diachronic patterns or trends in editorials of Pakistani newspapers in comparison with British newspapers also portray the picture of linguistic variations within newspapers and overall variation at a large scale. It is also hoped that the present study offers a holistic representation of complex linguistic changes in newspaper editorials during the period of time.

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ANALYSING TRANSLATION TECHNIQUES IN THE URDU PREFACE OF ALLAMA IQBAL'S *THE RECONSTRUCTION OF RELIGIOUS THOUGHT IN ISLAM*: CHALLENGES, METHODS, AND SOLUTIONS

Dr. Muhammad Nawaz Azhari

ABSTRACT

Translation is a process of transferring source test (ST) to equivalent target text (TT).Translation techniques are considered as an instrument of textual analysis that makes us know the translation equivalence which works in relation to the source text. Translation techniques are indispensable for translating process. The translators need to use various translation techniques while formulating an equivalence for transferring elements of meaning from source text to target text.

The aim of this Paper is to clarify the notion of translation techniques by focusing on various definitions and classifications carried out for translation techniques in the field of Translation Studies. Confusion about classification of translation techniques Terminological shall be discussed as well. Various Translation techniques shall be applied by indicating the difference between methods, procedures and strategies of translation.

The Urdu Translation of the preface of the book "The Reconstruction of Religious Thought in Islam" shall be analysed in the light of various translation techniques to know how translation techniques contribute as a tool of textual analysis, to transfer the message of English source text to the readers of Urdu language. This research also investigate how the translation techniques formulated the equivalence between Source Text (English) and Target Text (Urdu) about Science and Religion mentioned in the book bearing in mind that translation is an activity of mediating meaning from a source language into a target language. The study will also discuss various challenges faced a translator while applying a certain translation technique like calque, borrowing, literal translation, transposition, modulation, functional equivalence, and adaptation during translating process. Finally, some recommendation and solutions will be presented in this regard.

Indeed, Translation as an activity is as old as humanity, and as an academic field of research is being recognized and established in the globalized world. Various steps are being taken to investigate literary and non-literary texts, which cover a wide range of topics like Science, diplomatic affairs, legal and business administration, encyclopaedia, scientific research and textbooks, etc. However, with the recognition and development of contemporary approaches to translation of texts, different techniques, methods and strategies are adopted while translating the text. It is worth noting that due to terminological diversity and overlapping of terms it is difficult to differentiate between translation techniques, methods and strategies. However, in a general sense, a technique refers to a specific solution applied by a translator during translation procedure like borrowing, calque, modulation, transposition, etc. A translation method is an approach may be adopted by a translator like literal, idiomatic and free translation, etc. and a strategy refers to a certain analytical procedure may be used by a translator for analysing either the source text (ST) or the target text (TT) like back translation, component analysis and paraphrasing, etc. Moreover, translation techniques are most significant keeping in view that they provide certain solutions for specific problems, challenges facing a translator while translating a text especially text based on terminologies relating to Science and Religion.

1. Views about Translation

Translation is an extraordinarily broad notion and can be comprehended in many different respects; One may talk of translation as a process or a product, and identify such sub-types as literary translation, technical translation, subtitling and machine translation; moreover, while more typically it just refers to the transfer of written texts, the term sometimes also includes interpreting."[1]

Catford's view:

He attempts to describe translation in terms of a specific linguistic theory by mentioning that:" Translation is an operation performed on languages: a process of substituting a text in one language for a text in another. From the perspective of functional linguistics, he defines translation as "the replacement of textual

material in one language (SL) by equivalent textual material in another language (TL)."[2]

Nida's view:

He considers translation as a scientific subject and points out that "the transference of a message from one language to another is a valid subject for scientific description". He also mentioned the concept of dynamic equivalence and defines translation as "the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style."[3]

Newmark's view:

According to him, "often, though not by any means always, it is rendering the meaning of a text into another language in the way that the author intended the text."[4] He also considers translation as "a craft consisting in the attempt to replace a written message or statement in one language by the same message and/or statement in another language."[(5)]

Lefevere's view:

He views translating as a process of rewriting and points out that rewriting is determined by two factors: ideology and poetics. Unlike the traditional translation theorists, He shifts the focus of translation to the relationships among politics, culture and translation, which present a new perspective for translation study. He states "translation is, of course, a rewriting of an original text."[6]

Bassnett's view:

In Bassnett's opinion, translation is not only a kind of pure lingual activity but also a kind of communication intra-culture and inter-culture. In her eyes, translation is "a primary method of imposing meaning while concealing the power relations that lie behind the production of that meaning."[7]

Reiss's view:

Reiss defines as "a bilingual mediated process of communication, which ordinarily aims at the production of a Target Language text that is equivalent to a Source Language text.[8]

Ghazala's view:

According to Ghazala, "translation is generally used to refer to all the processes and methods used to convey the meaning of the source language into the target language."[9]

To sum up, it is easy to get clear understanding that translation has been viewed differently by different theorists. In other words, translation is attributed in various paradigms such as linguistics, cultural and social paradigm.

2. Views about Translation Techniques

Translations scholars have discussed translation techniques under various terms, as they do not agree upon the definition of translation techniques terminologically and conceptually even though there is a lack of consensus among them on the title of the categories as different titles are used like Procedures, Strategies and techniques.

Hurtado Albir's view

Hurtado Albir defined: Translation techniques procedures to analyse and classify how translation equivalence works.[10] She added that translation techniques have five basic characteristics: 1.They affectthe result of the translation 2. They are classified by comparison with the original 3. They affect micro-units of text 4. They are by nature discursive and contextual 5. They are functional.[11] She also mentioned that: A technique is the result of a choice made by a translator; its validity will depend on various questions related to the context, the purpose of the translation, audience expectations, etc. If a technique is evaluated out of context as justified, unjustified or erroneous, this denies the functional and dynamic nature of translation. A technique can only be judged meaningfully when it is evaluated within a particular context.[12]

Vinay and Darbelnet, s view

Regardless of the criticism on the concept of translation techniques and different labels and terminologies used by various translation scholars, techniques of Vinay and Darbelnet (1958) are still measured basic techniques defined as proceduresoperating on three levels of style: Lexis, distribution i.e. morphology and syntax and message. They classified these techniques as:

- Direct or literal Translation

- Oblique Translation.

Literal translation occurs during the presence of exact structural, lexical, even morphological equivalence between Source language (SL) and Target language (TL). This is only possible when the two languages are very close to each other.

Literal translation procedures are:

1. Borrowing. A word taken directly from another language,

2. Calque. A foreign word translated and incorporated into another language.

3. Literal translation. Word for word translation.

Oblique Translation occurs when word for word translation is impossible. The oblique translation procedures are:

1. Transposition. A shift of word class, i.e., verb for noun, noun for preposition.

It is a shift between grammatical categories,

2. Modulation. A shift in point of view.It is a shift in cognitive categories.

3. Equivalence. This accounts for the same situation using a completely different phrase, e.g., the translation of proverbs or idiomatic expressions

4. Adaptation. A shift in cultural environment, i.e., to express the message using a different situation, e.g. cycling for the French, cricket for the English.[13]

Keeping in view the above-mentioned discussion, it is observed that according to Vinay and Darbelnet, view there are seven basic translation techniques or procedures complemented by other procedures. Except for the procedures of compensation and inversion, they are all classified as opposing pairs and they are as under:

1. Compensation. An item of information or a stylistic effect from the ST that cannot be reproduced in the same place in the TT is introduced elsewhere in the TT.

2. Concentration vs. Dissolution. Concentration expresses a signified from the SL with fewer signifiers in the TL. Dissolution expresses a signified from the SL with more signifiers in the TL.

3. Amplification vs. Economy. These procedures are similar to concentration and dissolution. Amplification occurs when the TL uses more signifiers to cover syntactic or lexical gaps.

4. Reinforcement vs. Condensation. These are variations of amplification and economy

5. Explicitation vs. Implicitation. Explicitation is to introduce information from the ST that is implicit from the context or the situation.

6. Generalization vs. Particularization. Generalization is to translate a term for a more general one, whereas, particularization is the opposite.

7. Inversion. This is to move a word or a phrase to another place in a sentence or a paragraph so that it reads naturally in the target language.[14]

Nida's view

Nida (1964) proposes three types of techniques: additions, subtractions and alterations. They are used: 1. to adjust the form of the message to the characteristics of the structure of the target language; 2. to produce semantically equivalent structures; 3. to generate appropriate stylistic equivalences; 4. to produce an equivalent communicative effect.[15]The detail of these techniques are as under:

1. Additions. They are used to clarify an elliptic expression, to avoid ambiguity in the target language, to change a grammatical category, to amplify implicit elements, to add connectors

2. Subtractions. There are four situations like unnecessary repetition, specified references, conjunctions and adverbs.

3. Alterations. These changes have to be made because of incompatibilities between the two languages. There are three main types. 1. Changes due to problems caused by transliteration when a new word is introduced from the source language. 2. Changes due to structural differences between the two languages. 3. Changes due to semantic misfits, especially with idiomatic expressions.

Molina and Hurtado comment on Nida's view by saying that:

Nida includes footnotes as another adjustment technique and points out that they have two main functions:1.To correct linguistic and cultural differences, e.g., to explain contradictory customs, to identify unknown geographical or physical items, to give equivalents for weights and measures, to explain word play, to add information about proper names, etc.; 2. To add additional information about the historical and cultural context of the text in question.[16]

Delisle's view

Delisle (1993) introduces a different terminology, e.g., translation strategies, translation errors, operations in the cognitive process of translating by indicating following three techniques:

1. Addition vs. Omission. Addition is to introduce unjustified stylistic elements and information that are not in the ST, omission is the unjustifiable suppression of elements in the ST.

2. Paraphrase. It is an excessive use of paraphrase, which complicates the target text without stylistic or rhetorical justification.

3. Discursive creation. It is an operation in the cognitive process of translating which establish a non-lexical equivalence that only works in context.[17]

Newmark's view

Newmark (1988) also uses the term procedures to classify the following proposals:

1. Recognized Translation. It is the translation of a term, which is already official or widely accepted, even though it may not be the most adequate.

2. Functional Equivalent. It is to use a culturally neutral word and to add a specifying term.

3. Naturalization. Newmark's definition is not the same as Nida's. For Nida, it comes from transfer and consists of adapting a SL word to the phonetic and morphological norms of the target language (TL).

4. Translation label. This is a provisional translation, usually of a new term, and a literal translation could be acceptable,

To sum up, it may said that there is no general consensus among translation scholars as there is terminological confusion and over – lapping terms are existing in this regard. This causes ambiguity to use these terms and creates confusion to understand them. On this, we observe that the same concept is elaborated under different titles, terms and classifications while solving different problems facing a translator.

It is also perceived that all new techniques that have been added by various translation scholars are due to a result of specific requirements, issues and challenges facing a translator while translating a certain language pair. It is worth noting that some time combining two or more techniques is suggested to solve a certain problem accruing in translation procedure. Newmark termed such solutions as doubles, triples or quadruples

Molina and Hurtado mentioned the basic reason behind this confusion by saying that: This confusion was established by Vinay y Darbelnet's pioneer proposal, when they presented the procedures as a description of the ways open to the translator in the translation process. They divided the procedures following the traditional methodological dichotomy between literal and free translation. As they worked with isolated units, they did not distinguish between categories that affect the whole text and categories that refer to small units.[18]

It is proved from the above-mentioned discussion that Vinay and Darbelnet are the pioneer who have offered the first classification of translation techniques. Other scholars like Nida, Newmark and Munday expanded techniques mentioned by Vinay and Darbelnet with variations in terms, labels and titles of the techniques. In brief, translation studies are a growing and expanding discipline and new solutions may be expected by devising new techniques, which may provide help to a translator to solve the problems during translation activity. A general conclusion to be drawn at this point is that there is variance among translation scholars about the concept of translation techniques. This variance is not only terminological but conceptual as well. The concepts discussed by translation scholars are confused with other some concepts that often overlap.

3. Difference between "Methods", Strategies" & "Techniques"

Hurtado Albir's view

Hurtado mentioned that "In our opinion, a distinction should be made between translation method, which is part of the process, a global choice that affects the whole translation, and translation techniques that describe the result and affect smaller sections of the translation."[19] She further said Translation method refers to the way a particular translation process is carried out in terms of the translator's objective, i.e., a global option that affects the whole text. There are several translation methods, which may be chosen, depending on the aim of the translation: interpretative-communicative, literal, free and philological i.e. academic or critical translation.[20]

Hurtado Albir also mentioned difference between technique and strategy by saying that the fundamental difference between technique and strategy is that the former is related to the result, while the latter is related to the process. While method affects the text as a whole, technique affects small text units.[21]

Chesterman's view

Strategies are ways through which translators try to adapt themselves to rules to arrive at what they consider a good translation: he states that a strategy is a type of process, a way of doing something.[22]

Krings's view

Krings mentioned that Translation strategies are potentially conscious plans for solving a translation problem. It is worth noting that Krings was one of the first to introduce the notion of 'problem' as a fundamental element when studying translation strategies. He was the first to pose questions regarding non-conscious processes, as well as distinguishing between strategic and non-strategic behaviors in translation.[23]

Zabalbeascoa's view

According to him, a strategy is a specific behavior model aimed at resolving a problem or achieving a specific objective. In contrast, he sees technique as a concept that has to be associated with the decision-taking process, and as an acquired skill in accordance with a prescriptive method or procedure. [24]

Malone's view

Malone avoided the shortcomings of the confusion existing to use of terminology of "Methods", "Techniques" and "Strategies" and introduced a new term "Trajections" to refer to a development of the concept of procedure or technique as used by the early comparativists. He defined "Trajection" by saying that it may be characterized as any of a number of basic pleurematic... Translational patterns into which a given source target pairing may partially be resolved.[25]

4. Summary of the book "The Reconstruction of Religious Thoughts in Islam"

This book is Muhammad Iqbal's major philosophic work. It is a collation of lectures delivered by Allama Muhammad Iqbal in Madras, Hyderabad, and Aligarh and published in 1930. It consists of seven chapters: 1. Knowledge and Religious Experience. 2. The philosophical Test of the Revelations of Religious Experience. 3. The Conception of God and the Meaning of Prayer. 4. The Human Ego – His Freedom and Immortality. 5. The Sprit of Muslim Culture. 6. The Principle of Movement in the Structure of Islam.7. Is Religion Possible?

The first chapter of the book deals with Knowledge and Religious Experience, in which, Iqbal gave us a brief narrative of the basic structure of the universe. Iqbal maintains that the traditional method used to interpret religion, which he describes as "reading the Qur'an in the light of Greek thought" is not the way to understand religion accurately. The second chapter is about the philosophical test of the revelations of religious experience, in which he mentioned three arguments named the Cosmological, the Teleological, and the Ontological, and he stated the Cosmological argument tries to reach the infinite by negating the finite, which according to the author is a "wrong infinite", since it excludes the finite. The Teleological argument gives us a contriver but fails to give us a creator, and the third argument, Ontological argument, adopts that the idea of an ultimate ego in our mind is enough to prove the existence of the infinite (God).

The third chapter is about the conception of God and the Meaning of prayer, in which he explained various aspects of God including creativeness, knowledge, eternity and omnipotence. He explained the meaning of prayer by saying that it is an "expression of man's inner yearning for a response in the awful silence of the universe". Prayer is a way for that seeking ego to discover its own value as a dynamic factor in this universe. The fourth chapter is related to the Human Ego-His Freedom and Immortality as he mentioned that the Holy Quran emphasized the individuality and uniqueness of man and has a definite view of his destiny. Ego did not exist since eternity, and has a beginning like everything. According to the Holy Qur'an, there will be a day of judgment and there will be a life after death. Ego will then be accountable for its actions.

The fifth chapter talked about the spirit of Muslim culture as Iqbal discussed the psychological difference between the prophetic and mystic type on consciousness. He also talked about Muslim culture and the interpretation of Islam against Greek philosophy. The sixth chapter discussed the Principle of Movement in the Structure of Islam, in which Iqbal urges the need for innovation in Islamic thought. The principle of movement in the structure of Islam is *Ijtihad*. He also explained that Qur'an is not a legal code; but its purpose is to awaken in man the higher consciousness of his relation with God and his creations.

The seventh chapter is about a question: Is religion possible? The author has categorized religious life into three periods, namely faith, thought and discovery. The first period involves acceptance

without rationalism. The second period acceptance is followed by rationalism. In the third period, religious life seeks a logical view of the world with God as a part of that view. He also explained that religion and science involving different methods aim at reaching the same goal i.e. the ultimate reality.

5. Brief Biography of the author (Allama Muhammad Iqbal)

Sir Muhammad Iqbal (November 9, 1877- April 21, 1938), widely known as Allama Iqbal was a poet, philosopher and politician, as well as an academic, barrister and scholar. He is called the "Spiritual Father of Pakistan. He is considered one of the most important figures in Urdu literature, with literary work in both Urdu and Persian.

Iqbal was influenced by the teachings of Sir Thomas Arnold, his philosophy teacher at Government College Lahore. Arnold's teachings convinced Iqbal to pursue higher education in the West, and in 1905, he travelled to England for that purpose. In 1907, Iqbal moved to Germany to pursue his doctoral studies, and earned a Doctor of Philosophy degree from the Ludwig Maximilian University of Munich in 1908. Working under the guidance of Friedrich Hommel, Iqbal's doctoral thesis was entitled The Development of Metaphysics in Persia.

Iqbal's contribution to the Muslim world as one of the greatest thinkers of Islam remains unparalleled. In his writings, he addressed and exhorted people, particularly the youth, to stand up and boldly face life's challenges. The central theme and main source of his message was the Qur'an.

Iqbal considered the Qur'an as not only a book of religion (in the traditional sense) but also a source of foundational principles upon which the infrastructure of an organization must be built as a coherent system of life. According to Iqbal, this system of life when implemented as a living force is Islam. Because it is based on permanent values given in the Holy Qur'an, this system provides perfect harmony, balance, and stability in the society.

6. Brief summary about Urdu Translations of the book

Various translators translated the book *The Reconstruction of Religious Thoughts in Islam* into Urdu language. Among them *Tashkeel e Jadeed Ilahiyat e Islamia* by Syed NazirNiazi, *Tafkeer e Deeni Par Tajdeed-e-Nazar* by Dr. Muhammad Samee-ul-Haq, *Islami Fikar ki Nae Tashkeel* by Shehzaad Ahmad and *Mazhabi Afqaar Ki Tameer-e-No* by Prof Shareef Kunjahe.

It is worth noting that *Tajdeed e-Fikriyat-e-Islam* by Dr. Waheed Ishrat, Published Iqbal Academy Pakistan in April 21, 2001, was chosen for analytical study of Urdu translation focusing on terms relating Science and Religion through implementation of various translation techniques due to following reasons:

- Dr. Waheed Ishrat studied all available previous Urdu translations of this book before rendering this translation under the title of *Tajdeed e-Fikriyat-e-Islam.*
- He consulted various philosophical dictionaries to render philosophical terminologies used in this book.
- He used easy Urdu words avoiding difficult and complex terminologies while translating process.
- He focused on each sentence while rendering the book into Urdu language.
- This translation is based on both Word – for- Word and Communicative translation technique.
- Prof Dr. Abdul Khaliq famous scholar of Philosophy revised this translation.

7. Biography of Urdu Translator (Dr. Waheed Ishrat)

Dr. Waheed Ishrat was a profound scholar and a prolific writer. He has more than thirty books and he has written many research papers, in addition to PhD supervision of many scholars. He was attached with the University of the Punjab as visiting professor. He started his professional life from Daily *Nawai Waqt* and then taught in the Government College Lahore. The topic of his PhD thesis was Sociological philosophy of Khalifa Abdul Hakeem. He retired from Iqbal Academy Pakistan as Deputy Director (Academics).He also translated Allama Iqbal's famous lectures on the *Reconstruction of Religious Thought in Islam* into Urdu. The family of Dr. Waheed Ishrat is also very well known in the Academic circles. His father Mr. Bashir Ahmed Asr was a famous poet. His elder brother Saeed Sahli is a well-known lyric poet while his younger brothers are attached with Journalism. Contributions of Dr. Waheed Ishrat in Finality of Prophethood Movement in 1950s shall never be ignored.[26]

8. Analytical Study of the Urdu text of the preface of the book

Preface

The Qur'ān is a book, which emphasizes 'deed' rather than 'idea'. There are, however, men to whom it is not possible organically to assimilate an alien universe by re-living, as a vital process that special type of inner experience on which religious

faith ultimately rests. Moreover, the modern man, by developing habits of concrete thought - habits which Islam itself fostered at least in the earlier stages of its cultural career - has rendered himself less capable of that experience which he further suspects because of its liability to illusion. The more genuine schools of Sufism have, no doubt, done good work in shaping and directing the evolution of religious experience in Islam; but their latter-day representatives, owing to their ignorance of the modern mind, have become incapable of receiving any fresh inspiration from modern thought and experience. They are perpetuating methods, which were created for generations possessing a cultural outlook differing, in important respects, from our own. 'Your creation and resurrection,' says the Qur'ān, 'are like the creation and resurrection of a single soul.' A living experience of the kind of biological unity, embodied in this verse, requires today a method physiologically less violent and psychologically more suitable to a concrete type of mind. In the absence of such a method, the demand for a scientific form of religious knowledge is only natural. In these Lectures, which were undertaken at the request of the Madras Muslim Association and delivered at Madras, Hyderabad, and Aligarh, I have tried to meet, even though partially, this urgent demand by attempting to reconstruct Muslim religious philosophy with due regard to the philosophical traditions of Islam and the more recent developments in the various domains of human knowledge. And the present moment is quite favorable for such an undertaking. Classical Physics has learned to criticize its own foundations. As a result of this criticism the kind of materialism, which it originally necessitated, is rapidly disappearing; and the day is not far off when Religion and Science may discover hitherto unsuspected mutual harmonies. It must, however, be remembered that there is no such thing as finality in philosophical thinking. As knowledge, advances and fresh avenues of thought are opened, other views, and probably sounder views than those set forth in these Lectures, are possible. Our duty is carefully to watch the progress of human thought, and to maintain an independent critical attitude towards it.

M.I

ابتدائیہ

قرآن پاک وہ کتاب ہے جو فکر کے بجائے عمل پر اصرار کرتی ہے، تاہم کچھ لوگ ایسے بھی ہیں جن کے لیے خلقی طور پر یہ ممکن نہیں کہ وہ اس اجنبی کائنات کو ایک حیاتی عمل کے طور پر قبول کر لیں۔ یہ عمل وہ خاص طرز کا باطنی تجربہ ہے جس پر بالآخر مذہبی ایمان کا دارومدار ہیں۔ مزید بر آں جدید دور کے انسان نے ٹھوس فکر کی عادت اپنالی

ہے ایسی عادت خود اسلام نے اپنے ثقافتی زندگی کے کم از کم آغاز میں خود اپنے ہاں پروان چڑھایا تھا یا تھا اس عادت کی بناء پر وہ اس تجربے کے حصول کا کم ہی اہل رہ گیا ہے جسے وہ اس لیے بھی شک کی نگاہ سے دیکھتا ہے کہ اس میں التباس کی گنجائش رہتی ہے۔ اس میں شبہ نہیں کہ تصوف کے صحیح مکاتب نے اسلام میں مذہبی تجربہ کے ارتقاء کی سمت کو درست کرنے اور اس کی صورت گری کے سلسلے میں نمایاں کام کیا ہے مگر ان مکاتب کے بعد کے دور کے نمائندے جدید ذہن سے لاعلم ہونے کی بناء پر اس قابل نہیں رہے کہ نئے فکر اور تجربہ سے کسی قسم کی تازہ تخلیقی تحریک پا سکے۔ وہ انہی طریقوں کو جاری رکھے ہوئے ہیں جو ان لوگوں کے لیے وضع کیے گیے تھے جن کا ثقافتی نقطہ نظر کئی اہم لحاظ سے ہمارے نقطہ نظر سے مختلف تھا۔ قرآن کہتا ہے کہ تمہاری تخلیق اور قیامت کے دن دوبارہ اٹھایا جانا، ایک نفس واحد کی تخلیق وبعثت کی طرح ہے"۔ حیاتیاتی وحدت کا زندہ تجربہ جو اس آیت میں بیان ہوا ہے آج ایسے منہاج کا تقاضہ کرتا ہے جو موجودہ دور کے ٹھوس ذہن کے لیے عضویاتی طور پر کم شدت رکھتا ہے مگر نفسیاتی لحاظ سے زیادہ موزوں ہو۔ اس طرح کی منہاج کے عدم موجودگی میں مذہبی علم کی سائنسی صورت کا مطالبہ ایک قدرتی امر ہے۔ ان خطبات میں جو کہ مدراس کی مسلم ایسوسی ایشن کی خواہش پر لکھے گے اور مدراس، حیدرآباد اور علی گڑھ میں پڑھے گئے، میں نے کوشش کی ہے کہ اسلام کی فلسفیانہ روایات اور مختلف انسانی علوم میں جدید ترین تحقیقات کو مد نظر رکھتے ہوئے اسلام کے مذہبی فکر کی تشکیل نو کروں تاکہ میں – جزوی طور پر سہی – اس مطالبے کو پورا کر سکو ں۔ اس طرح کے کام کے لیے موجودہ وقت نہایت موزوں و مناسب ہے۔ کلاسیکی فزکس نے اب اپنے ہی بنیادوں پر تنقید کرنی شروع کر دی ہے۔ اس تنقید کے نتیجے میں اس قسم کی مادیت جسے اس نے ابتداء میں ضروری سمجھا تھا تیزی سے غائب ہو رہی ہے – اب وہ دن دور نہیں جب مذہب اور سائنس اپنے درمیان ایسی ہم آہنگیوں کو ڈھونڈ لیں گے جن کا ابھی تک وہم و گمان بھی نہیں۔ تاہم یہ بات یاد رکھنے کی ہے کہ فلسفیانہ فکر میں قطعی اور حتمی نام کی کوئی چیز نہیں ہوتی۔ جوں جوں علم آگے بڑھتا ہے اور فکر کے نئے افق کھلتے چلے جاتے ہیں اس امر کا امکان ہے کہ شاید کتنے ہی دوسرے نظریات، ان خطبات میں پیش کیے گئے خیالات سے بھی زیادہ مستحکم ہوں جو آئندہ ہمارے سامنے آتے رہیں گے۔ ہمارا فرض یہ ہے کہ ہم فکر انسانی کے ارتقاء پر بڑی احتیاط سے نگاہ رکھیں اور اس کی جانب ایک بے لاگ تنقیدی رویہ اپنائے رکھیں۔ (**محمد اقبال**)

Following selective samples are presented as an attempt to illustrate the most useful techniques for translating the text of the preface from English into Urdu.

Sample 1:

The Qur'ān is a book, which emphasizes 'deed' rather than 'idea'

قرآن <u>پاک</u> وہ کتاب ہے جو فکر کے بجائے عمل پر <u>اصرار</u> کرتی ہے۔

Analysis: Addition technique was opted as the word "پاک".i.e. Holy was added in the Urdu target text. The word "emphasize" was translated with Urdu word اصرار which is not equivalent to the word

"emphasis". Therefore, Generalization Technique was applied to communicate the sense of the source text to a reader of the target text.

Sample 2:

There are, however, men to whom it is not possible organically to assimilate an alien Universe by re-living, as a vital process that special type of inner experience on which religious faith ultimately rests.

تاہم کچھ لوگ ایسے بھی ہیں جن کے لیے خلقی طور پر یہ ممکن نہیں کہ وہ اس اجنبی کائنات کو ایک حیاتی عمل کے طور پر قبول کر لیں۔ یہ عملوہ خاص طرز کا باطنی تجربہ ہے جس پر بالآخر مذہبی ایمان کا دارو مدار ہیں۔

Analysis: Pondering over the target text, it is seen that addition technique was applied as the word کچھ was added which does not exist in the source text. Similarly, the phrase ایسے بھی were added which are not present in the English source text.

Sample 3:

Moreover, the modern man, by developing habits of concrete thought - habits which Islam itself fostered at least in the earlier stages of its cultural career - has rendered himself less capable of that experience which he further suspects because of its liability to illusion

مزید بر آں جدید دور کے انسان نے ٹھوس فکر کی عادت اپنالی ہے ایسی عادت خود اسلام نے اپنے ثقافتی زندگی کے کم از کم آغاز میں خود اپنے ہاں پروان چڑھایا تھا اس عادت کی بناء پر وہ اس تجربے کے حصول کا کم ہی اہل رہ گیا ہے جسے وہ اس لیے بھی شک کی نگاہ سے دیکھتا ہے کہ اس میں التباس کی گنجائش رہتی ہے۔

Analysis: Addition technique was applied as the word دور i.e. era, was added which does not exist in the source text. Shift or Transposition technique was also applied as the word "habits" were rendered with singular Urdu world عادت. Deletion technique was applied as the word "stages" was not translated in the target text. Similarly addition technique was applied again as the world حصول was added to avoid ambiguity in the target text while translating process.

Sample 4:

The more genuine schools of Sufism have, no doubt, done good work in shaping and directing the evolution of religious experience in Islam; but their latter-day representatives, owing to their ignorance of the modern mind, have become incapable of receiving any fresh inspiration from modern thought and experience.

اس میں شبہ نہیں کہ تصوف کے صحیح مکاتب نے اسلام میں مذہبی تجربہ کے ارتقاء کی سمت کو درست کرنے اور اس کی صورت گری کے سلسلے میں **نمایاں** کام کیا ہے مگر ان مکاتب کے بعد کے دور کے نمائندے جدید ذہن سے لاعلم ہونے کی بناء پر اس قابل نہیں رہے کہ نئے فکر اور تجربہ سے کسی قسم کی تازہ **تخلیقی تحریک** پا سکے۔

Inversion technique was applied as the translation of the word" no doubt" was moved to the beginning of the sentence in the Urdu target text. Deletion technique was applied as the translation of the word "more' was not rendered in the target text. Similarly, the word نمایاں was added in the target text by opting addition technique. Communicative technique was used while translating the word "inspiration" with Urdu word تحریک تخلیق which is not equivalent to the word "inspiration" which may carry the meaning of حوصلہ افزائی.

Sample 5:

They are perpetuating methods, which were created for generations possessing a cultural outlook differing, in important respects, from our own.

وہ **انہی** طریقوں کو جاری رکھے ہوئے ہیں جو ان **لوگوں** کے لیے وضع کیے گیے تھے جن کا ثقافتی **نقطہ نظر کئی** اہم لحاظ سے ہمارے **نقطہ نظر** سے مختلف تھا

Addition technique was opted by using the word انہی in target text to clarify an elliptic expression. Alteration technique was used while translating the word "generations" with the word لوگوں instead of the word نسلوں. Again, addition technique was opted as the word نقطہ نظر was added in the last sentence due to avoiding ambiguity in the target text.

Similarly, the word کئ was added to communicate the message of the source text to a reader of the target text properly without any ambiguity.

Sample 6:

'Your creation and resurrection,' says the Qur'ān, 'are like the creation and resurrection of a single soul.'

قرآن کہتا ہے کہ تمہاری تخلیق اور **قیامت کے دن دوبارہ اٹھایا جانا**، ایک نفس واحد کی تخلیق و بعث کی طرح ہے "۔

Inversion technique was used as the translation of "says the Quran" was moved to the beginning of the sentence so that it may read naturally in the target text. Amplification technique was opted while translating the specific religious term "resurrection" with the

word قیامت کے دن دوبارہ اٹھایا جانا. Condensation technique was also used while rendering the word "Resurrection" with the Urdu word بعثت.

Sample 7:

A living experience of the kind of biological unity, embodied in this verse, requires today a method physiologically less violent and psychologically more suitable to a concrete type of mind. In the absence of such a method, the demand for a scientific form of religious knowledge is only natural

حیاتیاتی وحدت کا زندہ تجربہ جو اس آیت میں بیان ہوا ہے آج ایسے منہاج کا تقاضہ کرتا ہے جو موجودہ دور کے ٹھوس ذہن کے لیے عضویاتی طور پر کم شدت رکھتا ہو مگر نفسیاتی لحاظ سے زیادہ موزوں ہو۔ اس طرح کے منہاج کی عدم موجودگی میں مذہبی علم کی سائنسی صورت کا مطالبہ ایک قدرتی امر ہے۔

Omission technique was used as the translation of the word "the kind" was not rendered into Urdu. Addition technique was opted as well as the word "موجودہ دور" was added in the target text. Again, addition technique was implemented as the word "اَمر" was added in target text to maintain the naturalness of the target language.

Sample 8:

In these Lectures, which were undertaken at the request of the Madras Muslim Association and delivered at Madras, Hyderabad, and Aligarh, I have tried to meet, even though partially, this urgent demand by attempting to reconstruct Muslim religious philosophy with due regard to the philosophical traditions of Islam and the more recent developments in the various domains of human knowledge. And the present moment is quite favorable for such an undertaking

ان خطبات میں جو کہ مدراس کی مسلم ایسوسی ایشن کی خواہش پر لکھے گے اور مدراس، حیدرآبا اور علی گڑھ میں پڑھے گئے، میں نے کوشش کی ہے کہ اسلام کی فلسفیانہ روایات اور مختلف انسانی علوم میں جدید ترین تحقیقات کو مد نظر رکھتے ہوئے اسلام کے مذہبی فکر کی تشکیل نو کروں تا کہ میں - جزوی طور پر سہی - اس مطالبے کو پورا کر سکوں ۔ اس طرح کے کام کے لیے موجودہ وقت نہایت وموزوں ومناسب ہے۔

Calque or loan translation technique was used as the phrase "Muslim Association" was borrowed from English language and used in Urdu target language literally word-for-word. The usage of calque technique indicates the lack of equivalent words in the Urdu target text. The translation of the word "Urgent" was not rendered in the target text by opting omission technique". The word "مناسب" was added in target text by applying addition technique of translation

Sample 9:

Classical Physics has learned to criticize its own foundations. As a result of this criticism the kind of materialism, which it originally necessitated, is rapidly disappearing; and the day is not far off when Religion and Science may discover hitherto unsuspected mutual harmonies.

کلاسیکی فزکس نے اب اپنے ہی بنیادوں پر تنقید کرنی <u>شروع</u> کر دی ہے۔ اس تنقید کے نتیجے میں اس قسم کی مادیت جسے اس نے ابتداء میں ضروری سمجھا تھا، تیزی سے غائب ہو رہی ہے۔ اب وہ دن دور نہیں جب مذہب اور سائنس اپنے درمیان ایسی ہم آہنگیوں کو ڈھونڈلیں گے <u>جن کا اب بھی تک وہم و گمان بھی نہیں۔</u>

Calque technique was opted as the phrase "Classical Physics" was borrowed from English language, and it was used in Urdu target language without making any change in it. This technique indicates the lack of equivalent words in Urdu target language. Communicative translation technique was used while translating the word "Learned" with Urdu word "شروع" which is not equivalent to the word "Learned". Addition technique was also used as the word "اب" was added in the target text. Borrowing technique was adopted while translating the word" Science" in the target text. Transposition technique was also used during the translation of the word" Unsuspected" into a sentence جن کا وہم و گمان بھی نہیں.

Sample 10:

It must, however, be remembered that there is no such thing as finality in philosophical thinking. As knowledge, advances and fresh avenues of thought are opened, other views, and probably sounder views than those set forth in these Lectures, are possible. Our duty is carefully to watch the progress of human thought, and to maintain an independent critical attitude towards it.

تاہم یہ بات یاد رکھنے کی ہے کہ فلسفیانہ فکر میں قطعی اور <u>حتمی نام</u> کی کوئی چیز نہیں ہوتی۔ جوں جوں علم آگے بڑھتا ہے اور فکر کے نئے افق کھلتے چلے جاتے ہیں اس امر کا امکان ہے کہ شاید کتنے ہی دوسرے نظریات، ان خطبات میں پیش کیے گئے خیالات سے بھی زیادہ مستحکم ہوں جو آئندہ ہمارے سامنے آتے رہیں گے۔ ہمارا فرض یہ ہے کہ ہم فکر انسانی کے ارتقاء پر بڑی احتیاط سے نگاہ رکھیں اور اس کی جانب ایک <u>بے لاگ</u> تنقیدی رویہ اپنائے رکھیں۔

Inversion technique was used as the translation of the word" however" was moved to the beginning of the sentence in the target text so that the reader of the target text may read it naturally. Addition technique was opted by adding the word "نام" in Urdu target text and the word "حتمی" was added as well in the target text. Communicative translation technique was used as the word "بے لاگ"

is not equivalent to the source English word" independent" keeping in view that the word " independent" may carry the meaning of " مستقل " in Urdu as well.

To sum up, it is observed that the choice of a particular technique during the process of translation depends on the language pair. In addition, the area of expertise and the specific issue facing a translator during a certain process of translation may also determine the choice of a certain technique.

Conclusions

Pondering over the above-mentioned study, following conclusions may be drawn:

1. Translation is a process of transferring an original test, known as the source text (ST) to equivalent one known as the target text (TT).

2. Translation techniques are considered as an instrument of textual analysis that allows us to study how translation equivalence works in relation to the source text.

3. Translation techniques are indispensable for translating process. The translators need to use various translation techniques while formulating equivalence for transferring elements of meaning from source text to target text.

4. There is disagreement among translation scholars about the concept of translation techniques. This disagreement is not only terminological but conceptual as well as the concepts discussed by translation scholars often overlap.

5. Translation techniques are not the only which contribute to analyse a translated text. However, some other elements like coherence, cohesion and contextual dimension splay their role in this regard as well.

6. Various translation techniques like Calque, Borrowing, Transposition, Modulation, Compensation, Equivalence, Dissolution, Amplification, Condensation, Generalization, Inversion, Addition, Omission, Paraphrase and Alteration were used while translating the English source text into Urdu target text by focusing onterminologies relating to Science and Religion.

7. Addition and Omission techniques were used more than other translation techniques due to various reasons

especially the difference existing in the structure of the both English and Urdu.

8. Calque and Borrowing techniques were opted during the translation of terminologies relating to Science and Religion due to lack of equivalent words in Urdu language.

9. It is quite clear that various techniques were used during the translation process are due to a result of specific requirements, issues and challenges facing a translator while translating a language pair: English and Urdu.

10. It is worth noting that some time combining two or more techniques were used to solve a certain problem accruing in translation procedure.

11. In brief, translation studies are a growing and expanding discipline and new solutions may be expected by devising new techniques, which may provide help to a translator to solve the problems during translation activity.

12. Some certain translation techniques like Calque and Borrowing are required to be opted while translating the text based on the terminologies relating to Science and Religion.

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Illuminated Beauty: The Art, Philosophy, and Aesthetic Value of Qur'ān Manuscript Embellishment

Rafya Tahir

ABSTRACT

The art of embellishment in religious texts, particularly illuminated manuscripts, has a deep-rooted history across cultures. Illuminated Qur'ān manuscripts exemplify this tradition within Islamic culture, with intricate designs applied to highlight and frame the sacred text, emphasizing its exalted status. Unlike figurative designs often found in other illuminated manuscripts, Qur'ān illumination adheres strictly to non-figurative forms, reflecting the Islamic philosophy of *tawḥīd* (monotheism) and reinforcing the sanctity of the divine word. The study explores various types and styles of Qur'ān manuscript illumination, including in-text and out-of-text decorations, emphasizing the spiritual and aesthetic dimensions of this sacred art form. The evolution of Qur'ān illumination from simple motifs such as circles and dots to elaborate geometric and floral frames showcases the skill and devotion of Muslim artists. These embellishments served to enhance the physical beauty of the text while complementing its spiritual significance. The study also delves into differing scholarly views on the purpose of illumination, ranging from purely aesthetic beautification to deeper symbolic connections with the text. Furthermore, it explores the interplay between Qur'ān illumination and other Islamic arts, including architecture and calligraphy, emphasizing regional variations and historical influences on design styles. Qur'ān illumination is discussed as a reflection of Islamic values and an example of artistic creativity constrained and shaped by religious and cultural norms. This sacred art form exemplifies devotion, skill, and a deep respect for the divine word, illustrating how artistic expression can elevate spiritual experience and bring beauty to religious practice. The study concludes that the art of Qur'ān illumination, while adhering to strict design principles, remains a dynamic and evolving tradition with regional diversity and profound spiritual meaning.

The art of applying embellishment in religious books is an age old practice. The documents which display a variety of decorative devices used for embellishment of the text are called illuminated manuscripts. The word illumination (Latin; *illuminare*) is used to explain all type of decorations applied for the embellishment of both sacred and secular texts. The use of gold and silver inks to give an effect of light emanating from the text made this a popular term.[1] Though present in different forms earlier, this art flourished particularly in the middle Ages in Europe and afterwards applied by Muslim artists in Qur'ān manuscripts with full vigour. In Arabic *zakhrafa* (ornament) is the word used for the explanation of this art. The word is connected with the noun *zukhruf* (gold, ornamental work) used in Qur'ān.[2] The use of gold and silver inks for the highlighting of motifs and text differentiates the art of illumination from that of miniature painting.

It is indeed a risky job to explain the nature of aesthetic in the sacred art generally and in Qur'ān illumination particularly, for to explain the relationship between the two, aesthetic theories of value judgment like objectivism, subjectivism and relativism need to be studied.[3] In this case the theory of relativism is more applicable. This theory encourages taking into account the viewer's reaction to an art form and leaving behind one's prejudices regarding any cultural customs and beliefs at the same time establishing a relative background for the appreciation of art forms of any culture. In the case of Qur'ān illumination, this art form should be seen as a product of a monotheist culture which believed in one unseen God and which did not employ figurative forms for the decoration of sacred texts and monuments. Appreciation of this art demands an understanding of the mechanics of the religion called Islam. The non-figurative designs around the Qur'ānic verses reflect an adherence to the main philosophy of Islam "*tawhīd*", meaning believing in one God and putting Him above everything else. In the case of illuminated designs in Qur'ān manuscripts, it also means that the word of God is perfect and has an independent status which does not really need any manmade embellishment; in fact the decorations are used only to highlight the exalted nature of the text and not as interpretation of the verses. This attitude is the same as applied to a prized photograph which is placed in a beautiful frame. In the case of photograph, the frame does not act as a competitor

of that photograph; in fact it encloses the image to highlight its beauty or importance. Present day calligraphers and illuminators view this art in the same way and consider them fortunate that they are doing this job. There are two schools of thought regarding the meaning of illumination in Qur'ān manuscripts. The above mentioned view that the designs around the verses are independently constructed belongs to one school of thought. At the same time there are scholars who believe that strong conceptual connections exist between the designs and the verses.[4] The study of Qur'ānic text however reveals that except for the mention of light (translated in gold colour) the rest of the embellishment vocabulary has very abstract links with the verses giving strength to the earlier notion that illumination is applied for the prime purpose of beautification.

There are two kinds of Qur'ān manuscripts found in the library collections; illuminated and non- illuminated. The first thought which comes to mind is about this difference. Why some copies were illuminated and some were not? It is very difficult to answer this question as there is no written evidence about the need of decorating the Holy Book. Moreover there are also types of illumination used in the Qur'ān manuscripts. The earliest designs applied in the text were in the form of circles, line endings, coloured dots and simple geometrical shapes used as *āya* markers.[5] Illumination in the Qur'ān manuscripts can be broadly categorized as in-text decorations and out of text decorations. The in-text decorations are used as *āya* markers and *sūra* headings. The out of text decorations are applied in frontispieces, finispieces, decorative frames around the main text box, linear designs behind the written words and in the margins as indicators of important reading points. Unlike the non-Muslim illuminated manuscripts, in which figurative designs were predominantly used, illumination in the Qur'ān manuscripts followed a strict constructional order from the very beginning. This constructional order dictated adherence to non-figurative designs, and application of designs in preset places.

With the passage of time simple decorations evolved into elaborate frames and borders applied around the text boxes. The out of text decoration in the form of frames and borders are reflective of the regional styles. This category also includes frontispieces and finispieces. It is in this category that the illuminators have expressed their skill to the full extent showing influences of other art forms. Another type of out of text decoration is found in the form of marginal decorations which are

standardized to some extent. They consist of motifs which are used for the indication of reading points in the Qur'ān manuscripts.

The in-text decoration includes small roundels or rosette used as verse endings. Geometrical, abstract and floral shapes are used for this purpose. Because they are the most commonly used devices in an illuminated Qur'ān manuscript; a rather simple rendition is used for the application of design. Besides out of text and in-text decoration, there is integrated decoration used in illuminated manuscripts. This category can be found in the abstract patterns placed in the interlinear spaces between the verses and illumination applied around the *sūra* headings. Noteworthy is the point that in all illuminated copies, the illumination is used to enhance the space around the text. Sometimes the text itself is decorated by using foliated or floriated calligraphic styles but that type of decoration is a part of writing and should not be confused with illumination. The designs are always based on nonobjective formations. Such standard scheme of design application indicates to a respectful attitude and in this case it is evident in the submissive role of embellishment. There is yet another area where illumination is applied and that is the binding. Binding of the Qur'ān manuscripts is a subject of research itself, for this reason it was not focused upon in this study.

Qur'ān was revealed to Prophet Muhammad in twenty three years. For every Muslim the verses of Qur'ān are above any criticism and they are the basis of their faith. It is generally stated that Islam prohibits the use of living images in art therefore the artistic energies of its artists are directed towards the production of non- objective art. As far as a direct reference regarding any such prohibition is concerned, it is not found in Qur'ān. There are references to categories of manufacture and construction in Qur'ān making it clear that Islam does permit artistic activity. As far as the Qur'ānic verses are concerned it is mentioned in 34:12, 34:13, and 27:44 the engagement of Prophet Solomon with the making of unusual buildings.[6] Such references point to the nature of manufacture and its uses and provide a foundation for the explanation of such constructive and productive activities in Islamic art. If it is acknowledged that Islam permits the manufacture of products then it also brings forward the concept of beauty which is associated with the creative activity. Beauty is a quality which appeals to the human senses and uplifts the spirit. Many terms are used in Qur'ān for the description of beauty. The main aim of the illuminator also seems to be for the enhancement

of the beauty of verses through designs. Aesthetic terms used to describe beauty or related response in Qur'ān include *jamāl,, i'jāb, zīnah, ḥilya, zukhruf, ṭayyib, alwān, qurrat'ain, bahīj, ḥusn,* itqān, fitan, karīm. All these words are used to explain the physical, moral and spiritual beauty. God has made things beautiful on purpose, 27:88, 22.6; 95:4.[7] A mind which is sensitive to the concept of beauty can not be destructive and negative. The references to beauty are some times used to describe as temptation, and sometimes to explain the creative nature of Gods production. Based on the direction of Qur'ān it is the duty of every Muslim to try to achieve a sense of beauty in his surroundings whether in physical form or in spiritual form. The illuminated Qur'ān manuscripts indeed provide a beautiful spectacle to the beholder. It can be suggested that the illuminators tried to enhance the physical beauty of the verses as they were unable to match the spiritual beauty of the text. At the same time the immense beauty of the illuminated designs in Qur'ān manuscripts does affect the viewer spiritually and makes the experience of reciting from an illuminated copy an aesthetic one.

It is believed by scholars like Ann Marie Schimmal,[8] Sheila S. Blair[9] and Oleg Grabar[10], that calligraphy is the prime art of Islam and Muslims expressed their artistic imagery mainly through written words. It would be noteworthy to mention here that although calligraphy can be called the first artistic expression of Muslims, at the same time they were the creators of a large number of architectural monuments like the Dome of the Rock in Jerusalem, the Great Mosque of Damascus, Al- Hambra in Spain, Taj Mahal in India and Wazīr Khan Mosque in Lahore. The metal work, leather work and elaborate textiles produced in the Muslim world refute the notion that only calligraphy can be called the prime art of Islam. The high regard for books and knowledge in the Muslim world from 9th to 18th centuries proves the importance of the art of the books but does not undermine other art forms. Oliver Leaman has very truly identified the misconceptions about Islamic art and brought into light various dimensions of Muslim art.[11] One of the misconceptions which he highlights is that Islamic art is usually termed religious.[12] While this concept is not wholly true, it can be said that the quality of sacred art in Islam is more sophisticated than in other art forms. The examples of embellished Qur'ān manuscripts are testimony to the fact. The same kind of embellishment is employed to decorate non religious texts also, as can be seen in the illuminated manuscripts of Khamsa, or Ḥamzanāma, produced in India under Mughal rule. But at the

same time it is felt that the quality and variety of illumination styles used in Qur'ān manuscripts surpass all other secular examples for the illuminators had to rely totally on non-objective designs. It is relatively less complicated to express in figurative form bringing out the narrative qualities of design, but to rely totally on non figurative sources and yet to make them versatile and unique is definitely an uphill task. In the Subcontinent the tradition of decorating sacred texts goes a long way. In spite of being a tradition of historic standing, the designs in the Buddhist and Jain text feel stereotypical in comparison to the sacred illuminated texts produced by Muslim artists in this region.

The embellished Qur'ān manuscripts seldom display the name of the artist. Names of the artists, who painted a number of works of art, are often found written on them as a proof of their efforts. The anonymity may be an indicator of selfless love with which the artists have embellished the Qur'ān manuscripts. Qur'ān, the word of God, is approached with awe and admiration. For every Muslim it holds an esteemed place in their lives. The reason behind the motives for embellishing the manuscripts of the Holy Book is often questioned. Sheila Blair explains the use of illumination as a substitute of illustrations which could not be used in the Qur'ān manuscripts.[13] This opinion is shared by Alexandre Papadopoulo who believes that a restriction on figurative art triggered the art of illumination in Qur'ān manuscripts.[14] These statements make the art of illumination appear less skillful than the figurative designs. I would like to suggest here that the illuminators were more skillful in their technique because they had limited design options at their disposal and yet they managed to create variety in their art. There is no written proof, through which the motive for such decorations can be established, but a simpler explanation can also be given; the love and devotion of illuminators and patrons who commissioned such exquisite works can be the motivating factor for the production of illuminated copies of Qur'ān. After fourteen centuries, this love and awe is still present in the eyes of devout Muslims who encounter such manuscripts. If the present readers of the Holy Book approach it with such feelings, the emotions of the artists who embellished the text are not hard to imagine. Professionals, who are engaged in the trade of producing printed copies of Qur'ān in Lahore Pakistan, hold the same views.[15] People who visit the exhibitions of old Qur'ān manuscripts view the illumination around the Qur'ānic texts as something above other arts. Martin Lings places this art at a spiritual level. After

interviewing present day calligraphers, and some illuminators in Lahore and Islamabad I can say that the devotion theory is the best which can be given as an explanation for the reasons of embellishment in Qur'ān manuscripts. The devotion is something which absorbs other elements like skill, spirituality, symbolism etc.

We are mainly concerned here with the issue of aesthetics in the art of illumination as it is applied in sacred Islamic texts. The reason is to analyze the art of illumination from the philosophical perspective. The art is explored from multiple angles in this discourse. A term which is generally used for the explanation of Muslim aesthetic is "Horror of the Void". This is particularly used by Papadopoulo [16] meaning that the patterning in Muslim art is crowded to an extent where blank areas are seldom seen. While analyzing the designs of Qur'ān illumination this theory was specially kept in mind. If illumination in Qur'ān manuscripts is studied (from beginning till now) this term does not seem to hold conviction. In Qur'ān manuscripts the role of illumination is to complement the written words not to overpower them. The borders act just like a frame for a painting and the blank page around borders throws the whole composition in sharp relief. The text, the illumination and the blank areas can be called a tripartite composition in which all three elements are synchronized. The spiritual teachings of Islam also preach the synchronization of elements in human life. This way the art of Qur'ān illumination can be called spiritual.

Thus the Horror of the Void term cannot be applied to the illumination in Qur'ān. In fact the illumination itself is not over crowded. Every motif and line is placed very thoughtfully which holds the whole composition in balance which is an important component of the teachings of Islam.

Arabesque is another term which is synonymous with Islamic art. Arabesque is considered an integral part of Islamic art. In comparison to the iconographic representations in non-Muslim cultures, Oleg Grabar elucidates that the use of arabesque in Muslim art is parallel to iconography in other cultures.[17] The term is restrictive and limits the scope of Muslim art and is defined fundamentally as designs based on never ending scrolls which cover a large expanse of surface. While it is true that arabesque is extensively used by Muslim artists it is important at the same time not to generalize. Arabesque is no doubt an essential part of Muslim art but in the case of Qur'ān illumination it is noted that its use is somewhat restricted in the manuscripts produced in the Subcontinent. The Qur'ān manuscripts produced in Arab, Persian

and Ottoman lands show more reliance on arabesque whereas in the manuscripts produced in the Subcontinent it emerges as a minor element of design vocabulary. In the manuscripts produced in African and Southeast Asian lands this element is almost non-existent.[18] Related to this point is the issue of perfection in the imagery used in Islamic painting and design. Oliver Leaman points to this issue by quoting from Islamic theology.[19] The argument presented by the eminent scholar deals with the flat images found in Muslim art and an abundance of non-objective designs. While there is no direct restriction on image making in Qur'ān, there is a clear order to avoid idolatry. Without going into details of this argument, I would like to explain that the development of nonobjective designs in Islamic art is related with a ban on image making, and that the earlier is taken as a manifestation of the perfection found in God's creations. It is thus suggested that because of the fear of competing with God in making images the Muslim artist turned towards the non-objective designs. The continuity and consistency in these designs are taken as an abstract manifestation of God's creative powers. A close study of illumination in Qur'ān manuscripts suggests that the designs are not always perfect and not always continuous. In fact most of the time they lack symmetry and perfection which could otherwise suggest the incompetency of human beings in comparison to that of God almighty. There are two views in the illuminator circles; one is to complement the beauty of the text and the other is to show one's secondary status in the form of designs. The first view motivates the illuminator to find the guidelines like, balance, beauty, spirituality, rhythm and harmony from the text. The Iranian illuminators thus struggle for a high level of balance in their designs. Among the Pakistani illuminators the *sūfī* philosophy prevails which from the outset makes clear that man is erroneous and bound to make mistakes.


Fig.1
An embellishment used for sūra separation. Qur'ān from 1st or 2nd century A.H. Present location; Topkapi Museum. Istanbul. Turkey (www.islamic-awareness.org/Quran/Text/Mss/topkapi.html. 2008.)

The styles of illumination can be divided in three main categories namely early period, middle period and late period, on the basis of form and layout. Contrary to common belief, the practice of decorating Qur'ān manuscripts started in the 1st /7th & 8thcentury. It is evidenced in the manuscripts discovered from Sanaa' Yemen. Carbon testing carried on some of the manuscripts has confirmed their dates of production as early and late eighth century A.D.[20] A survey of early manuscript suggests the basic nature of decoration. Despite the archaic style of decoration, the observer is touched by the urge to embellish the manuscripts. Motifs ranging from stellar designs to rosettes, circles and dots comprise the main elements of decoration in the early manuscripts. It is noteworthy that these early designs are devoid of the strict symmetrical character which is considered the basis of later Islamic ornamentation in general and Qur'ān illumination in particular.
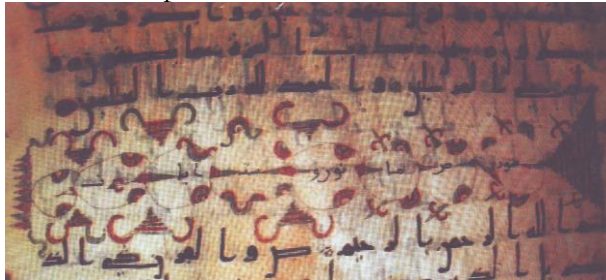

Fig.2

Qur'ān manuscript from 1st or 2nd century A.H. The style of ornamentation shows stellar designs. Such a panel was used for *sūra* separation.(www.islamic-awareness.org 2009) Web
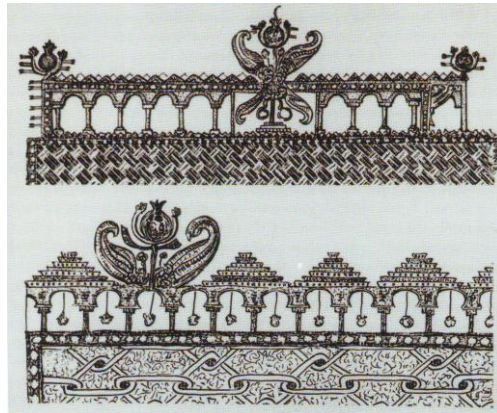
Fig.3.

Decorative patterns in 8th, 9th century Qur'ān manuscripts. Cairo. Dar al Kutub National Library. Oleg, Grabar. *The Qur'ān as a Source of Artistic Inspiration. Word of God, Art of Man* (London: Oxford UP. 2007) 32. Print.

The practice of producing illuminated religious manuscripts was carried on in the Christian world (mainly in Byzantine and Europe). Some similarities in designs can be identified in the illumination done in the Qur'ān manuscripts. Line ending was one of the most apparent similarities seen in these copies. During the early period i.e. seventh to tenth centuries A.D the use of ornamentation was simple and sparse. Line endings were used in the Christian religious manuscripts. A basic kind of design was applied at the end of the blank space when a verse ended. Application of such a design device could be a foreign influence to which Grabar occasionally points out. The writing of *sūra* headings in middle and late period illumination employed specially designed spaces in the form of cartouches and panels. Whereas in early period no such design device was used for the writing of *sūra* headings. By the end of middle period, a surge in design vocabulary and development of special motifs employed in the illumination is witnessed. In the early period, motifs were used as *aya* markers and asymmetrical panels were used as *sūra* separators. Fig.3 shows the type of embellishment employed in the manuscripts of early period. These decorative bands are made of arcade motif, a wing like structure and basic geometric shapes. Noteworthy is the reliance on asymmetrical balance and a disregard for geometrical precision. Even at this early stage the design is derived from architectural sources, which shows the emergence of an individual Muslim style. Use of marginal decorations and patterns applied as background of text emerged in the late period. Such developments indicate to the gradual refinement of the art of illumination in Qur'ān manuscripts.
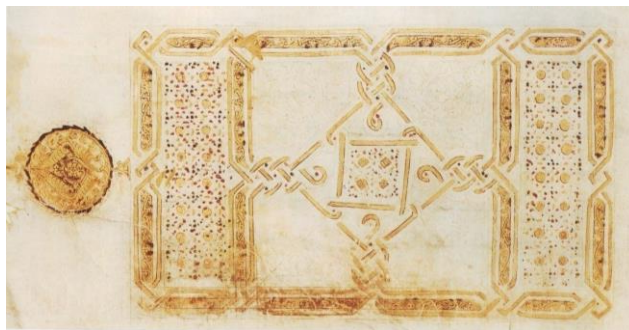
Fig.4.
M.712 vellum. 230x320 mm. Iraq. Before 911 Barbara, Schmitz.Islamic and Indian Manuscripts and paintings in the Pierpont Morgan Library. (New York: The Pierpont Morgan Library, 1997) 95. Print

Fine specimens of embellished books have been found in Arabia, Persia, Turkey, India, China, Japan, South East Asia, Egypt;

from the classical world and Early Christian and Byzantine eras.[21] The non objective decoration employed in the manuscripts of Qur'ān is very common in Muslim art and uses a rich design vocabulary. Such abstract decorations are found not only on architecture but also on a variety of mediums.[22] Illumination done in the religious text in non-Muslim cultures has its own style and form. They included forms like miniatures (full page or smaller, framed or unframed) elaborately decorated initials, borders and the line endings (used to fill the spaces left by the shorter lines).[23]

Fig.5.
Qur'ān manuscript produced in 391/1000 at Baghdad. Sheila S,
Blair. Islamic Calligraphy (Edinbrugh: Edinbrugh UP. 2006) 163.
Print

The practice of embellishing the religious texts in the Muslim world had a different form from that of the Western cultures. It did not have miniatures but shows a wealth of borders used to frame the written text. Fig.4 shows front cover of a Qur'ān manuscript which shows the emergence of borders and bands constructed of geometric abstract designs.

Fig.6.
Qur'ān on parchment. Nasser D, Khalili. Islamic Art and Culture. A
Visual History (New York: The Overlook Press, 2005) 51. Print.

For Muslims Qur'ān is the word of God. Since seventh century
A.D (when it started to be produced in written form) a standard
format has been followed. The application of illumination is found
in the early manuscripts written on vellum or parchment. The
application format of illumination also changed shapes with the
passage of time. Although such variations indicate the wish and
skill of the patron and the artist, they also point out the strict
parameters within which the decoration had to be applied. The
aesthetic analysis of the Qur'ān illumination thus demands an
understanding of the physical structure of the Holy book as the
application of illumination is done according to the written format.
It can be said that the text guided the application format of
illumination. The Qur'ān is divided into 114 chapters called *sūra*.
With the exception of *sūra taubā* they all begin with *bism-allāh al-
raḥmān al-raḥīm* (in the name of Allah, the most merciful and
benevolent). The chapters are arranged in order of decreasing size,
the longest in the beginning and shortest at the end. The first
chapter is a short prayer and thus placed at the very beginning. In a
manuscript of the Qur'ān (embellished or not) all chapters are
separated by a blank space, a decorated band or an elaborately
ornamented area stating the title of the chapter and its place of
revelation. In the earliest manuscripts the *sūra* separation was
indicated by a decorated band (Fig.1) or crosses placed at the end
of a line. Gradually this became elaborate and in late middle period
the *sūra* headings started to be written within decorated bands. This
space can also indicate the number of verses called *āya*. The verses
constitute the main body of the text. The ending of each verse is
thus indicated by some kind of decoration simple or elaborate. In
the margins the division of the sections is indicated as quarter

(*rub'*)*,* half (*nisf*), three quarter (*thuth*)*,* and prostration (*sajdà*). These points were indicated with motifs both simple and elaborate as shown in Fig.5. Gradually the disjointed ornamentation took the shape of regular bands and borders which are placed around the text box (Fig.6). Along with these points the first two pages are some time heavily decorated. In the last pages a colophon is made in which the name of the scribe and the date and place of production is mentioned. In the absence of a colophon it becomes very difficult to prove attribution. In such a situation direct observation is the only tool through which an approximate dating can be established.

There are various styles of ornamentation employed for the illumination of Qur'ān manuscripts including geometric and vegetal. Scholars like Lois Lamyā'al Fārūqī, has commented on various styles of ornamentation but has focused on arabesque. Her study gives some logical conclusions to the types of arabesque decoration extensively employed by the Muslim artists on different mediums, but there is a generality in her research regarding the type and application of arabesque in Qur'ān illumination. Her discussion of arabesque decoration is valuable in understanding the meaning and function of this style of embellishment, but arabesque is only one component of the art of ornamentation whereas Qur'ān illumination is another.

The aesthetics of any nation is reflected in the ornamentation employed for the embellishment of architecture and objects. Study of *The Grammar of Ornamentation* by Owen Jones provides an opportunity to compare and relate many designs painstakingly recorded in this book. Jones' work mainly consists of a study of designs made on architecture for the purpose of decoration. He believes that ornamentation should never overpower the main object. The art of Qur'ān illumination can be seen in perspective of this proposition. In the context of Islamic sacred art the ornamentation indeed remains a secondary element. The text of the word of God is always thrown in sharp contrast to the embellishment around it. There are other propositions which Jones has suggested regarding the art of ornamentation. They mainly deal with the use of geometry, proportion, harmony, rhythm and balance.[24] The study of illumination in Qur'ān manuscripts reveal that there is indeed an intentional or unintentional use of such principles of designs but a strict adherence to any one of them is not visible. In illumination geometry, for example is not always the prime element of design construction. The application of geometrical designs varied from place to place. Mamluk Qur'āns for

example, display a rich use of geometrical concepts as is visible in their architecture also. In the Indian Subcontinent on the other hand geometry plays as the underlying framework and is not visibly prominent. In Iranian illumination the reliance is more on floral forms but these forms are constructed according to strict geometrical precision. This is the main difference between the Iranian and Indian style of illumination. Similarly the use of colour also varies from region to region. A set method of colour application cannot be detected.

As far as the aesthetic development of the art of illumination is concerned, the use of ornamentation in architecture has to be studied closely. Many elements of architectural ornamentation have been incorporated in the illumination designs applied in Qur'ān manuscripts. Richard Ettinghausen et al. identify some styles of architectural decoration which can be witnessed in the later development of illuminated designs. The book *Islamic Art and Architecture 650-1250,* records the scrolls, *tazza* or vase motifs, arcades, and many variations of floral theme which differ from the earlier Byzantine art. According to his research the art of ornamentation started taking shape from the architectural decoration as was applied in the building of 'Abbassid period. It identifies three styles of architectural ornamentation as style A, B and C. In style A , floral designs are applied within identifiable frames. In style B, the motifs were usually carved freehand, with a greater variety of themes, motifs, and shapes. In this style the design takes over the whole surface. In style C, molded designs were repeated in curved lines, spiral endings, notches, slits, pearl borders. In this style the borders and frames as well as the all over patterns are incorporated.[25] In Qur'ān illumination certain features of the overall identified styles of ornamentation can be witnessed. Most prominent are the bands, frames and borders as shown in Fig.3 and 6. One thing in which illumination differs is the individual motif used as *āya* markers or margin decorations. In this regard the art of Qur'ān illumination diverge even from the illumination done in secular books which seldom make use of individual motifs in the text. The decoration on early monuments can be termed as prototype of later ornamentation styles used in a variety of mediums. Moreover, the similarity in some of the designs used both in architectural decoration and Qur'ān illumination is in contrast to the need to decorate a building and the Qur'ānic verses. In buildings the aim was to impress the viewer with the aesthetic of the new faith as a building is for everyone to see. On the other hand the Qur'ān is meant for the eyes of Muslim only, thus the objectives of decoration in both mediums differ. Moreover in

Qur'ān manuscripts the reader is aimed to feel the heightened status of God's word. Thus the guiding spirits of the two art forms contrast with each other. In buildings the motive is to impress with the grandeur and skill of the maker, in Qur'ān manuscripts the motive is to show the humility of the maker (the illuminators are rarely mentioned). In Qur'ān illumination the designs take the inspiration from the Book itself as in the case of stellar designs (heavenly bodies mentioned in Qur'ān, 41:11, 42:29, 78:6-16) or vegetation and flowers from which the herbal designs are derived, are mentioned in many verses. In buildings on the other hand the ornamentation depends on the directions of the patrons. The architectural ornamentation often uses calligraphy as part of decoration, whereas in Qur'ān illumination, it is the calligraphy which is decorated.

To sum up the aesthetic value of illumination in Qur'ān manuscripts it seems appropriate to say that this art form differs on many scores of generally described aesthetics in Islamic art. This art is a product of a community for whom the verses of God are above anything else. As one wants to highlight the precious things in ones life, the Qur'ānic verses are highlighted in the same way by putting designs around the verses. While there are standard patterns used for the application of designs, the regional stylistic variations are also evident at the same time.

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[2] *The Encyclopedia of Islam*. Vol.XI. Netherlands: Leiden Brill. 2002., 423

[3] Cleaver G. Dale. *Art. An Introduction*. London: 5th ed. Harcourt Brace Jovanovich, Publishers. 1988., 48

[4] Matin Lings elucidates this point in his book *The Qur'ānic Art of Calligraphy and Illumination*. The same philosophy is also expressed by Syed Tajammul Hussain (a London based scholar) in his lecture at Lahore Museum on 17.8.11. The topic of his lecture was Language of Qur'ān Illumination.

[5] The Qur'ān manuscripts discovered from a mosque in San'a Yemen in 1972 display simple geometrical forms used as āya markers. Carbon testing has proved these manuscripts to have been written in 7th and 8th centuries A.D. The visuals of these manuscripts are available on the UNESCO web portal.

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[16] Papadopoulo, 102

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[18] See *Word of God, Art of Man: The Qur'an and its Creative Expressions* edited by Fahmida Suleman for a comparison of different styles used in African and Southeast Asian manuscripts.

[19] Leaman ,45

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[22] See *Atlas of Islamic Culture* by Lamya al Fāruqi & Ismail al Fāruqi for detailed description of non-objective style rendered on a variety of mediums.

[23] MorGan, 336-349

[24] Jones, Owen. *The Grammar of Ornament*. London:Dorling Kindersley.2001. 17-28

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SHORTCOMINGS IN THE ART STRUCTURE: AN APPLICATION OF VIABLE SYSTEM MODEL

Asmarah Ahmad

Abstract

This article delves into the bureaucratic framework of the art structure in Pakistan, examining the roles of galleries, museums, curators, art historians, critics, and media in shaping and communicating artistic endeavors. It explores how commercial pressures influence art and the complexities of curator-artist relationships within a system often geared towards financial gains. By analyzing the evolving role of curators as intermediaries, the paper highlights the tension between economic interests and the preservation of artistic creativity and integrity. Surveys conducted with various stakeholders, including artists, students, and the general public, reveal divergent perspectives on the commercialization of art. The analysis employs the Viable System Model (VSM) to assess structural deficiencies in communication, coordination, and control within the Pakistani art scene, emphasizing the need for a balanced, collaborative approach to address commercialism's encroachment. Recommendations include establishing a governing guild to represent artists and art curators, fostering horizontal communication, and maintaining a fair balance of power. This study underscores the urgency of reconfiguring the art structure to sustain artistic authenticity and navigate commercial challenges.

In order to understand the art structure's bureaucratic framework one needs to understand its working. Bureaucracy is defined as an organizational framework marked by rules and procedures, hierarchy of authority, specialization and division of labor, separate positions and sitting, highly qualified personnel in there specialized tasks and written communications and records.[1]

This definition allows us to consider the role of the galleries, museums and the curators as the chief part of the art structure that is sourcing the artist's work to the desired audience. While the second part of the of the definition defines a special role for the art historians , writers and the critics who are recording, commenting or communicating to the masses about the art works. Thus this system is working on different levels in the society to cover the art's development, its sourcing, and communication and to cover its financial aspects.

Artists   Galleries / Museums   Curators

Writers / Art Critics   Media

The role of the art galleries and museums here could be considered as the chief corporate agencies, which are catering between the artist and its audience, in such an international commoditization of art they have been under heavy inspection of academic, corporate, governmental and journalistic sector.[2]

The curator of the gallery here works as an agent for the benefits of the parties, the artist and the gallery (Principal). The curator has to become the one who ensures the principle interests. The concept of curator as a scholarly expert is the old job description of a curator, modern curatorial duties involve him as the guarantor of the artist's point of view, politician's cultural motifs, the gallery and its collection's promotion, bringing economic activity and success to an art work.[3]

The problem lies here where there is contradiction in the approach of the artist and the gallery, when the gallery is acting more as a company, rather than a key part of an art structure.

For any company success it must accomplish its two goals, firstly satisfying customer's needs through identifying, creating and delivering products or services in timely manner and secondly by

selling its products in the rate that is covering their costs and the stakeholder's interest.[4]

The artist's principle interest needs to be guarded here, as when the galleries will act in such manner the only goal for them would be to achieve their financial interests and thus cater the demands of their target groups. Consequently, promoting the work in demand and encouraging in such manner commercialism to art.

The person designated as curator (agent) acts for, on behalf of or as the representative for both and thus he can create a balance between both parties' principle objectives. But often in such a position the curator favors the gallery from where he is gaining maximum advantage rather than the artist.

Gallery or Agency relationship arises between two or more parties (Principal and Agent). The person designated as curator or agent acts for, on behalf of, or as the representative for the other (Principal or the audience or the client), in a particular domain of decision problems. Findings of the study revealed that the solution to the principal's problem implied that the fee-to-act mapping stimulate by the curator or agent if completely known to the principal, then in such a case the principal can asked the agent to perform a particular act. But the problem arises in monitoring the act that the agent chooses.[5]

The curator who is acting as an agent in the art structure may be given a position to explain on behalf of the artist his artwork , yet there is no guarantee as to whose position will he maintain, the artist or the gallery when catering a client.

In the Journal Terry M. Moe (1984, 756) was quoted saying that the Once an Agent(curator) is Hired by the Principal (Gallery or the artist) there is no guarantee on part of the agent (curator) that he will in effect choose to pursue the principal's best interest or to do so efficiently. The curator or the agent in turn has its own interests at back and thus will pursue the principal's objective only to the extent that the incentive structure imposed in the contract renders such behavior advantageous.[6]

The Agents who are the curators in this case are the ones who are supportive to art practices that are tagged with heavy names and are aimed for a larger viewership. There are a few curators who are interested in the real findings of the artist's creativity and conception. They are more concerned with the commercial value and the general interests of their exclusive target groups.

The other important agents that act in this structure are the art critics whose opinion about an artwork adds to its worth or effects the general opinion of the public. This critic is based upon the analysis of the painting and the standards are determined mostly upon the input of intellect and vision inferred in the process of the art piece.[7] Although many personal biases or political interests might tamper the writings of the critics but they are the most liable source in the art structure to provide a balance between the needs of an artist and the galleries.

The most manipulative role played in this structure is that of the media, the newspapers, the media channels, internet and other cyber sources.[8] The whole commercial setup is based upon demand and supply. The artist who is all sold out with higher price range and is accepted by the target groups is mostly apprised or highlighted in the media.

All of these parts are an important part of the art structure but when a part overshadows other, there is Lack of balance and share of power. This happens when the galleries or museums maintain a superior role over the artist fraternity, curators and the writers or critics. This will maintain a more bureaucratic system where the galleries will play as companies and the artist will act as employs that are adhering to the demands of the target group. As a result the insanity generated through commercialism would tarnish the real face of art.

Art and Commercialism

The art galleries being the major link between the artist and the viewer are playing the main role in establishing the chief role in art. The primary interest for these art galleries are based on economical growth of the art sector. This is due to the fact that there are only few art galleries who are supported by the government like the Punjab arts council. The increase in private art galleries has changed the entire structure into a mechanism for gaining economical profits. The galleries are now taking help from other industries and resources in order to popular art in public. Consequently, making art commercial more as a product rather than an expression.
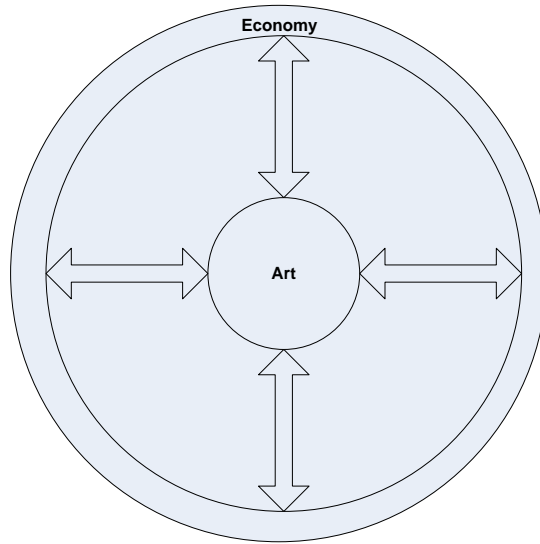
**Figure 1:** Supra structure minimizing the role of art

The Economic system is becoming the supra-system of the art structure, minimizing the role of art through smaller sub systems as which media, production, entertainment and politics. For the Art structure the media networks are reducing the value Art which is further justified through the growing demand of the involvement of commercialism by the general population.

But with the growing age of commercialism and artist's name becoming a sales tag, the question rises should art be commercial. If art is commercial it will be more reachable, massively produced and more in demand. Artist these days promote their exhibitions with sponsors, they are tagged with all sold out and promote their work through social websites.

In a survey the same question was raised amongst the following groups and the results were quite contradictory of the artists and the public. These results show how the art in Pakistan is getting rapidly affected through commercialism, in spite of the fact that the artists are not supportive to this commotion.

In an exhibition held at a local art gallery Alhamra Arts Council, the following question was raised to the public in the form of a questionnaire. Should Art be Commercial or not?

The majority of the people were in support of art being commercial, as according to them in this manner art in Pakistan could progress and revive in this region.
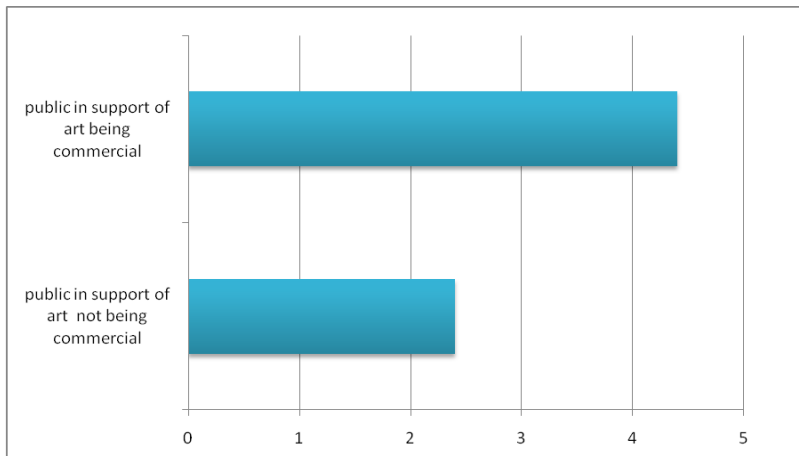
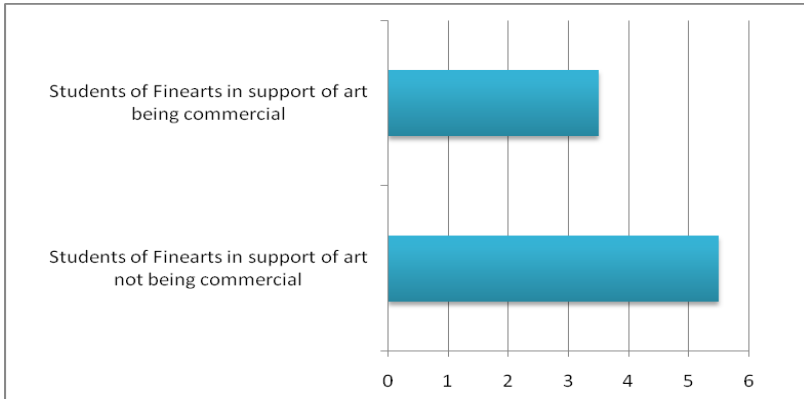**Figure 2:** Table depicting the result of the survey conducted amongst public

The same survey was conducted at a local Fashion Couture Week that was covering the designed collections of fashion designers from Karachi and Lahore. In the designer's point of view the role of commercialism was considered important in art.
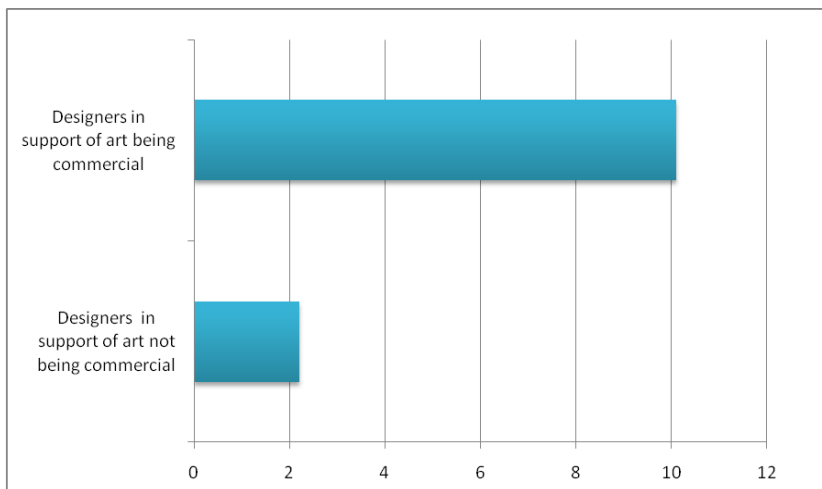
Figure 3: Table depicting the results of the survey conducted amongst the designers

Another survey conducted in the Punjab University, College of Art and Design amongst the students enrolled in the bachelors and master program, showed results that revealed thirty five percent of the students in favor of art being commercial and the other seventy five percent in favor of art not being commercial.

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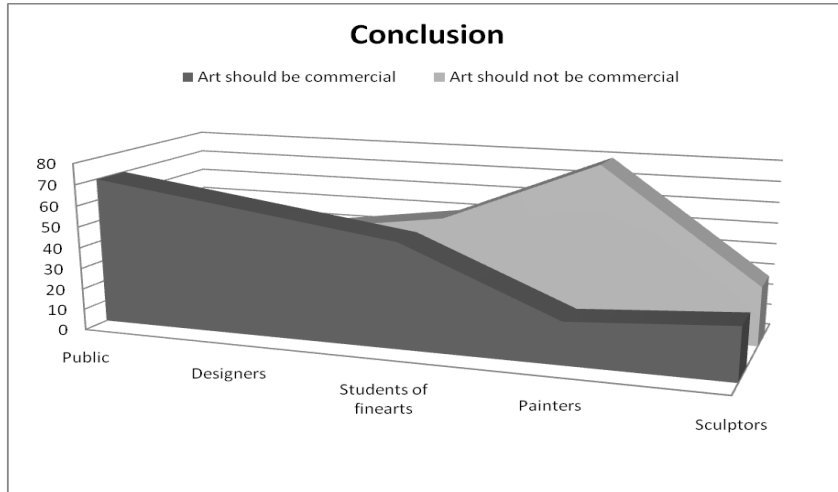

Figure 4 Table depicting the results of the survey conducted amongst the students of fine arts

Another survey held at the same exhibition in Alhamra showed that the maximum number of artist community was in favor of art not being commercial.
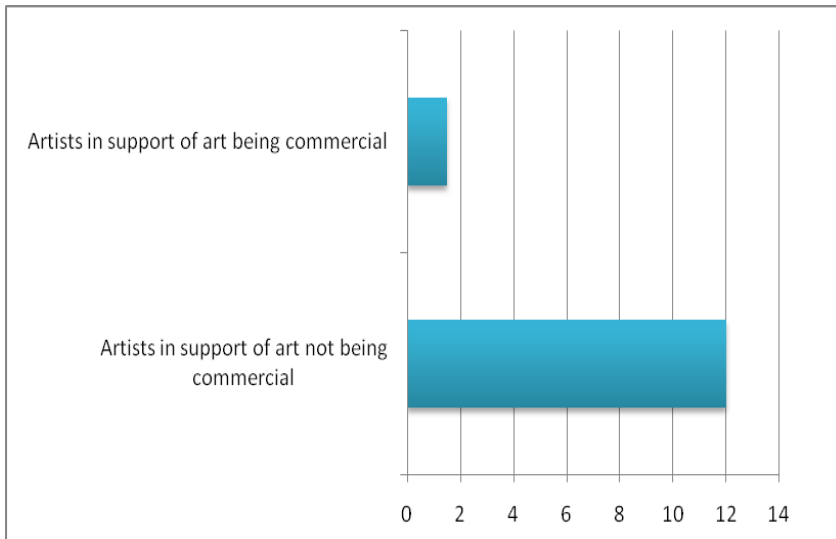
Figure 5 Table depicting the results of the survey conducted amongst the artists

Figure 6: An overview of the total results conducted through this survey

Hence it is proved that true art in Pakistan is shrinking in the overall capacity. The art structure is not only lessening because of its internal weaknesses but also the external pressures specially coming from the rage of commercialism. Technological advancement in media networks such as sharing through social networking has shifted the customers of Pakistani Art to other visual experiences.

Vacuity in the Art Structure of Pakistan in light with Viable System Model

VSM (Viable System Model) proposed by Stafford Beer has mentioned five basic elements for the sustainability of any organization.

System 1 are the systems and the sub systems that the art structure are partially covering as they have an existing setup comprising of finance, operations, development, planning and marketing etc handled by the artists, art historian ,critics, curators, media and the social interests.

But the second stage that is coordination is lacking. As one of the negative aspects of the bureaucratic structure is that communication flow is from top to bottom, not horizontal that is in between cross departments leading to its decline. As they all are catering the same need that is to improve the role of Art in Pakistan, they should all be working from a common forum. A forum could be a platform for discussion and debate where everyone associated from the art circle could participate and bring forward their concerns.

The third system is the controlling body that is unavailable in the present art structure. The major conflict arises when the segregation of duties is not done from a head department. The controlling body monitors the whole systems as well as plays an active role in the communication of the departments. The controlling body has to control and see to it that the artist is not deprived of its much needed free expression and his economic interests are not exploiting by the other bodies intentionally or unintentionally. For this purpose as well as to keep the flow of information in the whole structure a governing body in the form of a guild is needed. A guild should have representatives from the artist fraternity and the art curators who know how to create a balance of power between the art structures and be able to determine the problems and find their solutions. They can coordinate with different art forums to determine problems and find suggestions to resolve conflicts.

The Stage 4 that is the decision making body that is the galleries who should basically be seeing to it that what role commercialism can play within their structure and draw limits to its intervention in the whole structure. Definitely the person who is controlling if also part of decision making may lead to misuse of powers as well as one sided decision making which may be harmful for the organization, so there should be always a fair managerial participation and a democratic behavior maintained within the structure.

The system 5 is the direction i.e. is the artist itself who has to give the vision for the viewer to seek.

Conclusion

Through the analysis of the structure of the Pakistani art we come to a conclusion that the bureaucratic system leads towards inefficiencies resulting in mal practices. The formation of the structure should be a mixture of both vertical and horizontal connectivity as the scenario of the today world has altogether changed. As previously the individual working through galleries and museums was supportable for the artist's true identity, as the systems were less complex but now because of technological advancements causing the systems to interact with each other has added complexity into the systems and thus the whole system has to work together to generate good performance overall. In the scenario of Pakistani art, it is needed to make urgent changes in the board structure as well as to develop a vision so that it could show

good performance in the coming years and to sustain pressures like commercialism in the long run. Further studies are to be made by drafting out a proper board structure for the Art based organization, because of the lack of time and in sufficient information available to my side it was not made.

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