



Thematic Progression in English and Urdu: A Comparative Analysis of Robinson Crusoe

Maryam Sikandar

Department of English Language & Literature, University of Central Punjab (UCP), Pakistan. mariumskandar915@gmail.com

Arif Amanat

Assistant Professor, Department of English Language & Literature, University of Central Punjab, Rawalpindi Campus. arifamanatpcc1@gmail.com

Abstract

It is a thematic study exploring the discourse-organizing device of thematic progression in the English and Urdu versions of the book Robinson Crusoe by Daniel Defoe. Using the paradigm of Systemic Functional Linguistics (SFL), in particular, the theme-rheme theory by Halliday and the thematic progression theory by Daneš, the study examines the construction and negotiation of coherence in two typologically unrelated languages. An analysis of some narrative, descriptive, and reflective excerpts of both texts is carried out using a qualitative discourse-analytical approach. The results are that English discourse is largely linear in its thematic presentation to provide logical continuity whereas Urdu tends to reorganize thematic patterns to achieve explicitness and cultural reachability. The paper establishes the fact that translation is a process of discourse-level level of change and not a purely lexical replacement process. The findings are beneficial to contrastive linguistics, discourse analysis, and the study of translation because these patterns of research have been applied to the discourse of Urdu literature.

Keyword: Thematic, progression, English, Urdu, Comparative, Analysis, Robinson, Crusoe

1. Introduction

A basic attribute of effective communication is discourse coherence. Both in writing of literature, scholarly writing, or translated writing, coherence helps readers to make sense of information as a complete and consistent whole. The process of how coherence is created, preserved and felt by the readers has long been the aim of linguistic research. Among these processes, thematic organization has become one of the key factors that control the information processing flow within and between clauses.

Thematic organization is the orderliness of known and new information in discourse. It dictates the way speakers and writers lead readers through intricate thoughts by combining the choice of specific components as points of departure in clauses. This is an organizational principle and it functions on the textual level of the language and it is the principle that is important in determining readability and comprehension.

In Systemic Functional Linguistics (SFL) formulated by Halliday, the concept of language is approached as a means to create meaning instead of a set of abstract grammatical principles. According to Halliday (1994), every clause concurrently carries out three metafunctions, which are ideational, interpersonal and textual. The ideational meta function embodies the experiences and events;



interpersonal meta function plays out the social relationships and textual meta function is a way the message is organized in coherent discourse. A major feature of the textual meta function is thematic structure.

In SFL, the theme is considered as the element on which the clause takes off. It is generally achieved through the first element of experience in English clauses though it varies across languages. The rest of the clause is known as the rheme which outlines supplementary or more information concerning the theme. Theme and rheme are two complementary features of the information structure that allow development of discourse. Considering the sentence I built a shelter near shore, the theme that is to be considered is the pronoun I, which makes the speaker the center, and the rheme, which is built a shelter near the shore, is a new content of experience. When a series of clauses are organized in a manner that allows themes to be related to the earlier rhemes in a systematic manner or are maintained throughout the series of clauses, a thematic progression pattern is created.

Their development in relation to thematic progression was formulated by Daneš (1974) who also stressed the role that the development of themes within a text plays in the overall coherence of a text. Daneš states that thematic progression is used as a support of textual organization to guarantee continuity of meaning. He discovered that there were several main patterns, such as constant theme progression, i.e. the same theme is repeated in different clauses; linear progression i.e. rheme of one clause is the theme of the other; derived theme progression i.e. several themes derive out of one overarching hyper-theme. These patterns are not only the stylistic decisions but the thoughts of more profound processes. Thematic patterns are the patterns that writers choose to lead the readers through the narratives, arguments, and descriptions in a way that does not contradict the conventions of the genre, and the cultural expectations.

Thematic progression research has revealed that the preferences of information flow in various genres and languages vary. To build logical arguments through linear thematic development, academic English often uses such thematic progression linear development, whereas narrative discourse more often uses such thematic progression constant development to keep the focus on the characters or events. Although thematic progression in English has the large amount of research literature on thematic progression, comparatively no consideration has been provided on thematic progression in cross-linguistic fulfillment especially as far as South Asian languages like Urdu are concerned. The Urdu language provides an particularly interesting example as it is rather flexible in word order, has an extensive case marking system, and discourse features, which tend to be more explicit and contextual.

In the English language thematic position is closely related to clause-initial position, which is mainly because of strict subject, verb, object position. Urdu, though, is more liberal in the arrangement of the constituents and this implies that the thematic elements can be of different positions according to pragmatic emphasis. Such flexibility is significant in the way of how thematic progression works in Urdu discourse and how it is compared to English patterns. This relationship is also complicated by translation. In case a piece of text is being translated out of English to Urdu, the translator should not simply carry a lexical meaning with him, he should also rearrange the structure of the information, so that it can make sense in the target language. According to Baker



(2018), they can be that thematic structure gets distorted by the translators to fit the desired patterns of information flow in the target language. These manipulations can be seen especially in the translation of languages with different systems of syntactic and discourse.

Thematic organization is very sensitive to literary translation since the information is arranged in a way that information flow, character point of view, and rhythm all rely on the structure of the information. The entire thematic patterns reproduced literally might lead to clumsy or unintelligent discourse in the target language, whereas the over-restructuring can lead to a change in the focus of the narrative. The corpus through which one can study these issues is Daniel Defoe's *Robinson Crusoe*. The novel is written in the first-person narrative form, and it plays a significant role in the continuity of themes due to constant reference to the main character and his experiences. The heavy usage of personal pronouns, time-related features and experiences makes it possible to trace a solid narrative line that helps readers follow Crusoe on his survival and self-discovery path.

The Urdu version of *Robinson Crusoe* can offer significant information on how these thematic patterns are maintained or altered and restructured to fit the standards of Urdu discourse. The discussion of the passages that become similar in both versions allows observing the systematic changes in the thematic development of the passages and defining their practical meaning. This paper will seek to address the theme development in the English original of *Robinson Crusoe* and its implementation in the Urdu version. Through a discourse-analytical approach which is based on the SFL, the study aims at finding out major thematic patterns of both languages and is also aimed at studying the influence of translation on the flow of information.^{1qa}

To be more precise, the paper is exploring the hypothesis of whether English preference towards linear thematic development is retained in Urdu or whether the Urdu reconstructs thematic sequences to encourage constant or derived development. It also studies the effects of such changes on textual coherence, narrative focus and understanding to the reader. The research answers these questions; therefore, it serves as a contribution to three significant disciplines, which are discourse analysis, contrastive linguistics, and translation studies. It develops thematic progression research towards Urdu, a language that is still underrepresented in the study of SFL, and shows the relevance of discourse-based aspects in the translation of literature.

2. Literature Review

In thematic organization, the discourse on the topic of the lesson will be split into several concepts, addressing various issues connected to the topic.

2.1 Thematic Organization Introduction Thematic organization in discharge will divide the discussion about the subject of the lesson into several concepts, which will assume several issues related to the subject (Daneesh, 1974).

The thematic organization is one of the most common principles according to which the coherence and the readability of the texts were traditionally considered. The linguists operating in functional and discourse-oriented paradigms have stressed the fact that meaning in language is not only expressed by grammatical correctness but is also expressed through the effective organization of information in clauses and sentences. Thematic structure offers a way in which authors can direct the focus of the reader, the flow of ideas, and



give an indicator of the unfolding (Baker, 2018).

Prague school of linguistics Early functional treatments of sentence perspective, especially those related to the Prague School of linguistics, formed the basis of subsequent thematic treatments. Some of the scholars like Mathesius stated the concept of functional sentence perspective, the difference of known information and new information in the clauses. This conceptualization helped Halliday going on to develop the theme rheme theory of Systemic Functional Linguistics. In SFL thematic organization is conceptualized as a written resource that determines the coherence of discourse. According to Halliday (1994), theme refers to the aspect that is used as the starting point. of the message, whereas the rest of the clause in which the theme is developed is referred to as rheme. This split is indicative of how speakers and writers handle the flow of information through establishing new information based on previous points of reference.

Egins (2004) goes on further to state that thematic decisions are not arbitrary but driven by communicative intent and generic norms. As an example, narrative texts tend to preserve constant thematic concentration on characters or location, whereas expository and argumentative ones tend to add new themes in a linear direction in order to develop consistent arguments. Their thematic organization is dynamic as a product of this genre sensitivity. Thematic Progression Theory was developed during the course of this specific study.

Daneesh (1974) psychologically developed the concept of thematic progression, arguing that the coherence of a text should be greatly determined by the way of how the themes are developed in one or another consecutive clause. Daneš states that thematic progression is the main structure of discourse and is instrumental in retaining thematic continuity of meaning. Daneš singled out three major patterns of thematic development. Constant theme progression refers to repetition of the same theme in successive clauses hence keeping the focus and continuity. Linear progression is where the rheme of a clause turns out to be theme of the other forming a sequence of information. Derived theme development entails several themes based on one underlying hyper-theme and the development of a central theme into various themes associated to the central theme.

Later scholars extended the scheme introduced by Daneesh by investigating the interactions between thematic progression and genre, register and communicative intent. Fries (1995) pointed out that thematic patterns are involved in the structural organization of texts and the achievement of discourse objectives. He posited that the thematic progression is highly intertwined with the way the writers make an argument and a story.

McCabe (1999) used thematic progression analysis on academic writing and proved that successful writing often uses linear progression to build logical relationships between thoughts. Conversely, themes that are not sufficiently strong can be discontinuous and result to lesser coherence.

2.2 Thematic Progression in the English Discourse.

There is a considerable amount of literature that has studied thematic progression in the English language in different genres. Thematic progression has been found to be an important aspect in the structuring of arguments, and conveying complicated information in an academic writing. It was discovered by Wang (2007) that a successful student essay was characterized by thematic organization in writing, and poorly written essay had a sudden shift of theme,



and discontinuity.

North (2005) investigated the concept of thematic organization in learning texts and reached the conclusion that the repetition of thematic patterns by the author has a high positive effect on the understanding of the readers. The results of this study indicate thematic progression is not just a form of style, but a cognitive resource, which assists in processing information.

In literature, thematic development adds to the unity of narrative and style. According to Bloor and Bloor (2004), narrative texts tend to have an unceasing thematic development by recurrent reference to main characters or locations. This trend sustains the focus of narrative and leads a reader to the development of events.

Constant themes, often focused on the narrator, are used extensively in the first-person narratives, especially. The use of personal pronouns repeatedly creates a powerful sense of experience and provides a continuum of the story. This feature is very applicable to Robinson Crusoe as the views of the protagonist prevail in the conversation.

2.4 Thematic Progression Contrastive Studies

The cross-linguistic studies have shown that the patterns of thematic progression differ greatly in different languages because of the syntactic, typological, and cultural differences. In an English and Chinese discourse comparison study, Huang (2011) established that Chinese more often uses topic-prominent constructions that are more flexible in the themes. Chinese discourses tend to be thematic and may go beyond grammatical topics and may be dropped once the theme is developed, which is a trait of various information management.

Correspondingly, Al-Jarf (2007) used English Arabic translations and found out that thematic reorganization was practiced repeatedly so that the translations are structured to appeal to Arabic rhetoric. Arabic discourse tends to give more importance to elaboration and emphasis, and thus, the linear progression in English is replaced by constant or derived ones in Arabic.

Critical to these studies is the fact that thematic progression has a universal discourse purpose, but realization is language specific. Translators need to get round divergent information flow conventions, however, to achieve coherent target texts.

Weisberg et al., 1986, Contingency in translation processes and their effects on readability

2.5 Thematic Progression and Translation Studies Weisberg et al., 1986, Contingency in translation processes and their influence on readability.

Thematic organization has become an increasingly popular research topic in the field of translation studies because researchers have realized the significance of discourse-level equivalence. According to Baker (2018), translators frequently change the thematic structures, which have to match the patterns of information flow that the target language likes. These changes are no mistake but strategic applications to maintain the communicative effectiveness. Hatim and Mason (1997) focus on the fact that translation is a discourse negotiation process. Translators have to strike a balance between source-text structures and targets-language norms especially in terms of coherence and cohesion. Thematic shifts more often arise when there is a difference between the source and target language in the word order, topicalization strategy, or rhetorical strategies.



It has been demonstrated that their thematic patterns can be kept literally and thus lead to unnatural or even confusing language in the target language. The restructuring can also be overdone, however, giving way to a different focus and narrator perspective. A successful translation will thus need a level of sensitivity to both the coherence of the source-text and discourse preferences in a target-language.

Thematic progression is particularly important in literary translation since information organization is the key to narrative movement, character growth, and rhythm of the style. Their thematic restructuring in order to meet the cognitive and cultural demands of the audience is often required by narrative coherence.

2.6 Urdu Information flow and Discourse Structure

Urdu has a number of linguistic characteristics that have an effect on the thematic organization. Its word order has a relatively high degree of flexibility, which permits the rearrangement of constituents in order to emphasize the pragmatics. Case marking and postposition are used to sustain grammatical relations even when such elements are replicated giving more thematic freedom than English.

According to Mahboob (2011), in Urdu, explicit aspects of thematic discourse are noted to dominate especially in written language. Pronouns can also be substituted with full noun phrases to eliminate ambiguity and in most instances contextual themes are also foregrounded in order to create situational clarity. As noted by Raza (2014), English texts are often rearranged in terms of themes by the Urdu translators. English linear thematic chains are commonly translated into constant progression in Urdu so as not to lose clarity and readability. This inclination is an indication of Urdu liking stable thematic center as opposed to shifting the theme incessantly.

These characteristics indicate that Urdu achieves thematic progression in a different way than English, focusing on explicitness and continuity more than a fast motion in the thematic development.

2.7 Earlier Studies of Robinson Crusoe

The academic research on Robinson Crusoe has majorly centered on the literary issues of colonialism, individualism, survival, and religious morality. The ideological aspects of the novel and the techniques of narrating, used in it, have been discussed by critics who have also emphasized the effect of the novel on the evolution of the English novel.

Nonetheless, there are few linguistic examinations of the text. Other articles have investigated the concept of narrative voice and point of view, where the first-person voice and first-person narration prevailed. However, there are few systematic discourse-analytic studies, especially those that are founded on SFL.

Besides, a significant gap in the study of Robinson Crusoe in the translation process is the lack of research on this topic through the discourse lens. Majority of translation researches have been centered on linguistic selection or cultural accommodation, but not the information structure and thematic typology.



2.8 Research Gap

According to the reviewed literature, there are some gaps:

- Owen Anton, (2007, pp. 244-245).
- Lack of English Urdu contrastive discourse research.
- Closedness of discourse-based study of Urdu literary translations.
- Greater lack of studies on thematic developments about Robinson Crusoe.

These gaps highlight the necessity of the systematic study of the thematic advancement in the English and Urdu literary discourse.

2.9 Conclusion of the Literature Review.

As it has been shown in this chapter, thematic progression is a fairly established phenomenon in discourse analysis, which has been applied to English as well as other languages at a large scale. Urdu, however, is not represented in this field, especially in terms of literary translation. According to cross-linguistic research, thematic organization depends on language-specific and cultural influences and therefore translation is a place where the discourse can be transformed. The current study will help advance the research on thematic progression and will deepen insights into the coherence construction in both English and Urdu through filling the identified research gaps.

3. Theoretical Framework

The theoretical approaches on which the current study is based are the theoretical principles of Systemic Functional Linguistics (SFL), specifically, the model of thematic rheme organization that has been developed by Halliday, and the theory of thematic progression that has been developed by Daneš. Combined, these frameworks offer a very powerful analytical instrument to study the way in which information is organized and created in a discourse and how this organization is altered in translation.

Systemic functional linguistics is a theory that conceptualizes language as a social semiotics of meaning-making. SFL focuses on the functional uses of linguistic choices in communication as opposed to formal grammatical approaches that take the syntactic structure in isolation. Halliday (1994) suggests that ideational, interpersonal and textual are three metafunctions that a given clause achieves in a parallel manner. The experiences meaning is expressed as the ideational metafunction, the social relations expressed as the interpersonal metafunction and the coherent messages expressed as the textual metafunction.

The textual metafunction is based on thematic structure. The theme is considered the initial experiential component of the clause in SFL which determines a point of commencement of message. It usually encompasses participants, processes or circumstances, based on the structure of the clauses. The rest of the clause is the rheme which presents either new or elaborative information.

Halliday points out that thematics choices are motivated by communication and not grammatical necessity. Authors choose their themes in a very resourceful way so that they can control the way they are read and that there is continuity in their writing. This point of view enables thematic analysis to transcend sentence-level grammar to levels of discourse-level coherence.

Daneesh (1974) developed the idea of thematic progression, which is concerned with the development of the themes in consecutive clauses, on the basis of



Halliday. He said that coherence is attained by developing themes in a systematic way and not by spontaneously theming.

The three main themes patterns developed by Daneesh are the three major foundations of analytical framework of the current study:

Constant Theme Progression

where the same theme is held in clauses to provide stability and concentration.

Thematic Progression Linear.

and in this way, the rheme of one clause turns into the theme of the next, and the development of information becomes logical.

Derived Theme Progression

whereby several themes are based on one overall hyper-theme, which allows the topic to expand.

All these patterns are not exclusive to each other as texts tend to use combinations based on discourse purpose.

By combining the theme rheme model developed by Halliday and the progression patterns proposed by Daneš, one can engage in the micro-level study of his/her interaction and the macro-level analysis of discourse. Such two-sided view is especially appropriate in the analysis of texts that have undergone translation, as thematic change can take place on several different levels. The discourse-based translation theory would be a complement to the framework in terms of translation studies. According to Baker (2018), translation implies reorganizing the flow of information to align it with the target-language standards. Hatim and Mason (1997) go on to propose that translators gain and maintain coherence through negotiating thematic organization without losing communicative intent.

Collectively, these theoretical insights form a solid basis on the analysis of the thematic progression functioning in the English and Urdu and its transformation in the case of translation.

4. Research Design/ Methodology

The research takes a qualitative discourse-analytical methodology which is based on Systemic Functional Linguistics. Thematic progression is one kind of information that qualitative analysis is best suited to analyze since it enables a more in-depth interpretation of information structure and contextual meaning as opposed to using numbers as the only measure of frequency.

The main objective is to research the patterns of thematic development, and to define the functional meaning of thematic changes in translation. The strategy helps understand the construction of coherence in different languages in a deeper manner.

4.2 Data Source

The data will be the chosen excerpts of the book Robinson Crusoe of Daniel Defoe, in English and the Urdu version of it. The novel was selected because of its high narrative continuity, a frequent use of experiential theme, and it was prominent in the literary translation.

Various sections of the novel were also taken to select passages that vary in discourse functions.:



- Owen, 2010, p. 138.
- Description of the island and landscape.
- Psychological reflection
- Action-based sequences
- Survival-related events

This variation makes sure that there are varied patterns of themes in analysis.

4.3 Sampling Technique

Purposive sampling technique was used to select passages that have evident development of theme and translation change. Purposive selection is more logical instead of random selection since it is possible to concentrate on linguistically rich materials that are the most interesting to analyze thematic progression.

Every chosen English passage was put against its Urdu translation so that it can be directly compared on the level of clauses.

4.4 Analytical Procedure

The discussion was done in a systematic multi-step manner:

Clause Segmentation

All the passages were split into single clauses in accordance with the principles of functional grammar.

Theme Rheme Identification

Each clause was tracked down to themes and rhemes based on the criteria of Halliday.

Thematic Progressions Patterns Classification

Thematic sequences were divided into constant, linear or derived progression patterns as developed by Daneš.

Cross-Linguistic Comparison

Thematic structures in English and Urdu were compared to bring out the correspondences and changes.

Interpretation of Changes After Translation.

The thematic restructuring was examined in terms of the functionality with reference to coherence and discourse norms.

4.5 Validity and Reliability

Thematic identification was done according to the principles of SFL in order to get an analytical validity, and cross-checked among several examples to ensure that the patterns are consistent. The interpretations are made more reliable by the application of well-known theoretical models.

Though the qualitative research is not based on statistical reliability, the methodological transparency achieves the repeatability in future research.

4.6 Ethical Considerations

The literature used in the study is publicly available and there is no human participant in the study. Thus, there are no ethical risks of the research.



4.7 Limitations of the Methodology

The study is qualitative and hence not generalizable because the analysis is conducted on selected passages as opposed to the whole novel. Also, the analysis of a single translation of Urdu might fail to reflect the variability of the translator. However, the in-depth discourse analysis informs a lot on the progression of the themes and translational strategies.

5. Examination and Clarification

In this part, a detailed comparative analysis is made of the patterns of thematic progression in English text of Robinson Crusoe and the Urdu translation. Based on the framework of theme–rheme by Halliday and the model of thematic progression by Daneš, the analysis will discuss the way in which coherence is built up and changed in languages. Examples that have been selected demonstrate constant theme progression, linear progression, derived theme progression and thematic shifts occasioned by translation.

The discussion is based on not only determining patterns but also expressing their functional meaning in the development of the narrative and understanding by the reader.

5.1 Unchanging Theme Development in Narrative Discourse

One of the most noticeable tendencies is constant theme progression in textual narratives, especially the first-person narration. It is a trend where the identical theme is repeated in consecutive clauses, and provides continuity and a particular focus to one of the main participants.

In Robinson Crusoe, thematic development is often unrelenting and is achieved by the recurrent employment of the personal pronoun, I, which becomes the locus of experience of the discourse.

English Example

“I was born in the year 1632.”

“I grew restless at a young age.”

“I had the desire to travel and see the world.”

I is used throughout these clauses as the theme, and every rheme has new content of experience. This trend creates narrative continuation and contributes to the autobiographical point of view.

Urdu Translation:

“Main 1632 ma paida howa”

“Main kam umrai ma he bachin ho gya”

“Muja dunya dekhna ki khawish the

The Urdu translation maintains the theme progression by being constant by using repetitive uses of. “ma” This shows how the translator struggles to preserve the narrative focus and experience perspective.

Urdu, however, in other cases takes the place of pronouns by express noun phrases, like “Robinson crusoe” especially in cases where it is necessary to be clear. The replacement has retained the same thematic flow but improves the references.

Functional Significance

Perpetual thematic development enhances the unity of the narrative by retaining a consistent point of reference. This pattern is present in English and Urdu



enabling the reader to run through the experiences of the protagonist. The small changes in Urdu are indicative of the preference of explicitness without breaking the thematic continuity.

5.2 Linear Thematic Development and logical development.

Linear thematic progression entails the rheme of a sentence being converted into the theme of the next sentence. This scheme forms a logical sequence of information development and is common with series of description and action.

English Example

“I constructed a hut close to the beach.”

“The refuge saved me a run in with the weather.”

“This insurance made me feel safe”.

In this case, it is the rheme, a shelter that is made the theme of the following clause which is this protection that is an extension of the former rheme. This zigzag shape forms a rational cause and effect sequence.

Urdu Translation

“Main na Sahil ka qareeb ik panaga bannai”

“wo panaga muja mosam sa mehfooz rakhti the”

“Ya tahfaz muja hosla data tha”

Linear thematic development has been preserved in the Urdu version by lexical replacement (“wo panaga,” “ya tahfaz”), after showing discourse level equivalence.

But in the longer thematic chains Urdu occasionally simplifies the progression by retaining the same theme as opposed to linear development. This change is indicative of Urdu love of thematic stability.

Functional Significance:

The linear progression increases the logical consistency and development of the storyline. The fact that it has been preserved in Urdu shows the sensitivity of the translator to cause and effect relations. In some cases, simplification has been applied to ensure that the readers can understand.

5.3 Derived Theme Development and Topic Development

Derived theme progression refers to the occurrence of more than one theme deriving out of a theme that has a common hyper-theme as a result of which a writer can multiply a core topic into different features.

English Example

“The island was reeking with misfortunes.”

“The weather was harsh.”

“The animals were dangerous.”

“Loneliness was unbearable.”

Subsequent themes are based on the hyper-theme the island, but they emphasize another element of suffering.

Urdu Translation

“Ya Jazira mushKalat sa Bahara howa tha”

“Mosam sakhat tha”

“Janwar khatranak thay “



“Tanhai naqabla burdashat the”

The use of derived theme progression used in both the languages is effective in developing the main topic by having various related themes.

Functional Significance

The trend allows them to be described in detail and has thematic unity. The fact that it has been regularly used in both English and Urdu serves to support its source of universality as a discourse tool.

5.4 Thematic Changes in Translation

Among the key results of the analysis, it is possible to mention the common presence of thematic changes in translation. Such changes include change of the choice of themes to conform to Urdu discourse standards.

English Example

My initial arrival on the island made me afraid.

The fear slowly faded away.

Urdu Translation

“Shoru ma ya Jazira muja khofnak mehsoos howa”

“Ya khof asta asta khatam ho gya”

In the English clause, the theme I is what prefigures the emotional experience of the narrator. In the Urdu version the theme changes to “ya Jazira” which prefigures the setting as opposed to the narrator.

This change can be seen as Urdu preference towards contextual or situational issues rather than using personal pronouns in some discourse situations.

Functional Significance

Emotional experiences are clarified and made vivid through thematic shifts that provide a real-world context to the emotional experience. These changes enhance narrative images and ease, instead of eroding coherence.

5.5 Patterns of Thematic Restructuring

The analysis shows that some restructuring strategies are shared by Urdu translation:

Linear progress in English frequently turned to be a constant progress in Urdu.

Contextual themes were substituted with personal ones.

Implicit allusions brought to the fore.

Multifaceted thematic chains reduced.

Such techniques indicate the attempt of the translator to fit in the story in Urdu discourse.

Convention

5.7 Comparative Discussion of Trends

Pattern	English Preference	Urdu Preference
Constant Theme	Moderate	High
Linear progression	High	Moderate
Derived Theme	Moderate	Moderate



Thematic Shifts

Limited

Frequent

This summary underscores the fact that English is based on the logic of development and Urdu on permanence and transparency.

5.7 Interpretation of Findings

It is implied by the comparative analysis that thematic progression is a universal coherence mechanism, yet its implementation in the language-specific and cultural context. English discourse style gives more preference towards dynamic theme development to build logical narratives whereas the Urdu focuses more on clear theme emphasis to improve readability.

Translation is not a process of structural copying but a discourse adaptation process. The thematic Urdu restructuring is not based on the departure of the source text, but on functional equivalence.

6. Discussion

The current paper set itself the aim of exploring the pattern of thematic progression of the English text of Robinson Crusoe and its implementation in the Urdu version. The use of thematic progression model by Daneš and theme-rheme model by Halliday helped both to identify the universal tendencies of discourse and language-specific variations.

The prevalence of linear thematic development of the English narrative can be considered one of the most important findings. Such trend allows rational evolution of events and experiences as the development of events in a continuous chain of connection of new information with the elements that are introduced at the very beginning. This development is in line with the English discourse conventions, which require information to flow in a linear fashion and cause-effect connections.

The Urdu translation, on the other hand, is characterized by a higher degree of constant thematic continuation. Thematically stable Urdu discourse makes reading easier because the discourse removes the cognitive processing demands on the part of the reader. This tendency can be attributed to the general Urdu rhetoric standards, where explicitness and thematic stability are in the focus.

The common theme development of the derived themes in both languages reveals its universal aspect in the development of the topic. Specific descriptive passages are based on hyper-themes like the island then used to produce a series of clauses related to it which allow expression of details without affecting the coherence. The most telling part of the study perhaps is the popularity of thematic shifts in translation. These changes show that translation is not a grammatical process but a negotiation process at the discourse level. Urdu translators rearrange systematically themes so that they can fit the discourse expectations of the target language.

As an example, the personal experiential themes in the English language tend to change to the situational or contextual themes in the Urdu language. Such reconstruction provides emotional experience rooted on physical locations and increases the vividness of the narrative and cultural impact.

These thematic shifts do not break the flow of ideas, but in fact, they often enhance them through changing the information flow to meet the expectations of the reader. This confirms the results of the research by Baker (2018) that



discourse equivalence is more significant than structural one in translations.

7. Implications of the Study

7.1 Linguistic Implications

The paper expands the thematic continuum research to the Urdu language and proves that the use of SFL as a discourse analysis tool is not limited to English and European languages. It shows the necessity of more inclusion of South Asian languages in functional linguistics studies.

The results establish the fact that, although thematic progression is a universal coherence, its actualization is determined by the syntactic versatility, cultural norms, and genre rules.

7.2 Studies Implications Thereof Translation Studies.

The study highlights the need of thematic awareness in translation practice. Those translators who are aware of the information flow patterns are able to create more coherent and natural target texts.

Thematic restructuring should not be considered as deviation but a strategic adaptability that must be used to achieve functional equivalence.

7.3 Pedagogical Implications

In instruction in academic writing, thematic progression can be taught to a considerable advantage. On the same note, discourse-level analysis can be used in translation training programs.

8. Limitations of the Study

The study does have limitations regardless of its contributions.:

- Analysis is done using selected passages as opposed to the whole novel.
- Only a single Urdu translation was considered.
- Qualitative method has a limitation of generalizability.

Further studies may embrace quantitative research, study several translations, or use other literature.

9. Recommendations on Future Research

Comparison of other South Asian languages.

Thematic progression Corpus-based analysis of thematic progression.

Thematic studies Genre In thematic studies, the subject matters are depicted through the lens of genre.

Coherence perception studies on perception and response by readers.

10. Conclusion

This paper has shown that thematic progression is one of the discourse mechanisms that are used to form coherence in both English and Urdu. And even though the English discourse makes use of linear progression to create a logical sequence of ideas, Urdu often rearranges thematic patterns to ensure the explicitness and clarity.

In the translation of Robinson Crusoe to Urdu, thematic adaptation has been done in a systematic way instead of a lexical one. Such adaptations indicate discourse norms that are language specific and add to the coherence of the narrative to intended readers.

Through the combination of the two theories, the Systemic Functional



Linguistics and translation-oriented discourse analysis advancement of the research, the study involves the contrastive linguistics, literature translation studies and coherence theory. It establishes that successful translation is at the discourse level of translation, and thematic development is a major device to cross-linguistic textual transformation.

References

- Baker, M. (2018). In Other Words: A Coursebook on Translation. Routledge.
- Bloor, T. & Bloor, M. (2004). The Functional Analysis of English. Arnold.
- Daneš, F. (1974). Functional sentence perspective and the organization of the text. Academia.
- Eggs, S. (2004). An Introduction to Systemic Functional Linguistics. Continuum.
- Fries, P. (1995). Themes and methods of development in written texts. In M. Ghadessy (Ed.), Thematic Development in English Texts. Pinter.
- Halliday, M. A. K. (1994). An Introduction to Functional Grammar. Edward Arnold.
- Halliday, M. A. K., & Hasan, R. (1976). Cohesion in English. Longman.
- Hatim, B., & Mason, I. (1997). The Translator as Communicator. Routledge.
- Mahboob, A. (2011). Discourse Analysis of Urdu Texts. Vanguard.
- Raza, S. (2014). Translation strategies in Urdu literary discourse. Oxford University Press.

Urdu Paragraph

”میں 1632 میں پیدا ہوا
میں کم عمری میں ہی بے چین ہو گیا
مجھے دنیا دیکھنے کی شدید خواہش تھی۔ میں نے ساحل کے قریب ایک پناہ گاہ بنائی۔
وہ پناہ گاہ مجھے موسم سے محفوظ رکھتی تھی۔
یہ تحفظ مجھے حوصلہ دیتا تھا۔
یہ جزیرہ مشکلات سے بھرا ہوا تھا۔
موسم سخت تھا۔“
جانور خطرناک تھے۔
تنہائی ناقابل برداشت تھی۔
شروع میں یہ جزیرہ مجھے خوفناک محسوس ہوا۔
یہ خوف آہستہ آہستہ ختم ہو گیا۔