

Translation Analysis of Urdu and English Text of
The Forty Rules of Love by Elif Shafak and
Chalees Chragh Ishq Ky by Huma Anwar



MS Thesis
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**COMSATS University Islamabad,
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Translation Analysis of Urdu and English Text of
The Forty Rules of Love by Elif Shafak and
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By

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Dedicated to

Dedicated to my Parents

And

Husband

Acknowledgment

With the grace of God Almighty who blessed me with the competence to attain knowledge, I then acknowledge all the individuals who contributed to helping me achieve this milestone.

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Abstract

Translation Analysis of Urdu and English Text of The Forty Rules of Love by Elif Shafak and Chalees Chragh Ishq Ky by

Huma Anwar

By

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It is challenging to translate a novel since it must convey not only the language but also the culture, setting, and occasionally even the religion. As a result, the translation misses many of the source text's structural and thematic elements. All these aspects are examined in the translational analysis of a novel, which also rates the translation against the SL. The current study compares the English and Urdu version of the classic work "The Forty Laws of Love by Elif Shafak," which was translated by Huma Anwar under the title "Chalees Chragh Ishq kay" and adheres to Peter Newmark's translation paradigm. The novel's narrative strategy was intricate and distinctive. The techniques employed by the translator are: paraphrasing, transposition, transference, cultural equivalence, functional equivalence, synonymy, couplet and naturalization. The translator has used communicative translation approach while translating the ST. In other cases, the translator even removed the superfluous words that contributed to the discrepancies between the target language (TL) and spoken language (SL). The method the translator employed to obtain the translation is acceptable in terms of target language conventions and are easily comprehensible to readers of that language. Finally, the translation procedures and methods employed by the translator Huma Anwar are communicative in nature which are TL oriented and render no stone unturned to make "Chalees Chragh Ishq kay" a master piece of the time.

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Chapter 1

Introduction

1.1 Introduction

Translating a novel is difficult because the text has to capture the culture, setting, language, and sometimes even the religion. As a result, the translation loses a lot of the original text's thematic and structural elements. A novel's translation is evaluated against the original language by comparing it to all of these aspects in the translational analysis. This study used Peter Newmark's Translation Procedures and Methods to examine the English classic book "The Forty Rules of Love by Elif Shafak," which Huma Anwar translated as "Chalees Chragh Ishq kay."

In order to educate Urdu readers about Elif Shafak's unconventional themes and notions and help them comprehend the literary works' ultimate goal of eliciting aesthetic pleasure, this study seeks to ascertain how these ideas were portrayed. Because more people will be familiar with Elif Shafak's odd issues and views, her readership will increase. The research will extend the book's reach by bringing up the family values, philosophy, and theology that form the foundation of today's educated society.

Numerous academics have looked at and talked about "The Forty Rules of Love" from different perspectives. However, the uniqueness of this work comes from the application of linguistic analysis, which is done for the first time with the help of Peter Newmark's translation procedures and methods. This will turn the novel into an instructional endeavor because it has never been done before. This research will help future studies identify other connotations associated with translation that are widespread in all literary texts.

The Forty Rules of Love seem significant because they draw attention to the links that exist throughout time and space. These are frightening, turbulent times we live in. This fact is not avoided throughout the book, which draws comparisons between the

thirteenth and twenty-first centuries. We can better negotiate the complexity of our individual and societal situations by reading novels. The Forty Rules of Love are calling us to consider the relationships we have with each other and with ourselves. It is requesting that we recall our place in an interconnected universe and get back in touch with our own spiritual journeys. Above all, it serves as a reminder of oneness. We must love ourselves, as well as one another.

1.2 Elif Shafak

Elif Shafak was born on 25th October 1971 in France. She writes in Turkish and English language and published 19 books. She is best known for her novels, which include The Basted of Istanbul, The Forty Rules of Love, Three Daughter of Eve, and 10 Minutes 38 Seconds in This Strange World. Her works have been translated into 55 languages and have been nominated for several literary awards. She has been described by the Financial Times as Turkey's leading female novelist, with several of her works having been bestsellers in Turkey and internationally.

Her works were prominently featured the city of Istanbul and dealt with the themes of Eastern and Western cultures, roles of women in society and human rights issues. Certain politically challenging topics addressed in her novels, such as child abuse and the American genocide, have led to legal action from authorities in Turkey that promoted her to emigrate to the United Kingdom.

Shafak has a PhD in political science. An essayist and contributor to several media outlets, Shafak has advocated for women's rights, minority rights and freedom of speech.

1.3 The Forty Rules of Love

Elif Shafak is a Turkish novelist who wrote The Forty Rules of Love. Her interest in writing this book stemmed from her degree in Gender and Women's Studies. 2009 saw the book's publication in March. It rotates around Maulana Jalal-Ud-Din/ Rumi and his friend Shams Tabrizi. This book describes how Shams used love to change a scholar into a Sufi (mystic). This novel was sold in over 750,000 copies in Turkey and France. Elif Shafak's book "The Forty Rules of Love" combines love, religion, and ethnic diversity as its central themes. The narrative of the book is on Ella, a modern American

lady who is drawn to the teachings of Sufi mystic Rumi and how those teachings affect her life. Through Ella and Rumi's journey, the novel delves into topics of love, spirituality, and cross-cultural conflicts.

In "The Forty Rules of Love" I tried a completely new technique. She wrote the novel in English first. Then it was translated into Turkish by an excellent translator. Then she took the translation and she rewrote it. When the Turkish version was ripe and ready, she went back to the English version and rewrote it with a new spirit. In a way she has built two parallel books in the same span of time. It is a crazy amount of work. She did this because language is her passion.

The ability of love to transcend space, time, and religion is the primary lesson to be drawn from "The Forty Rules of Love." The book examines the various types of love and demonstrates how each kind is necessary for achieving ultimate pleasure. These types of love include romantic love, spiritual love, and self-love. The book also shows the value of having a spiritual connection and how it may lead to a better understanding of both oneself and the outside world. The novel shows how love can be transforming and aid in one's growth and evolution via the characters of Ella and Rumi. It also shows how love has the ability to dissolve barriers and unite people. The book shows how love is a universal emotion that exists in all of us and is not restricted to any one religion or culture.

The Forty Rules of Love has a unique and complex narrative technique. There is a succinct and captivating synthesis between a lived present of made-up events that occurred in the years 2008–2009 and a past referencing events that occurred in the 13th century. The reader travels to Northampton, Alexandria, Baghdad, Washington, Konya (in Turkey), and back to Boston, Damascus, Kayseri, and other old and modern Eastern towns. It is, on the one hand, a geographical journey.

The Forty Rules of Love is a critical analysis of Islam's ideology as a nonviolent faith that encourages religious tolerance and grants freedom for morally upright thoughts and deeds, as well as the historical branch of the Sufi tradition. In addition, it is a beautiful blending of two stories, one of which centers on Ella, a contemporary housewife. Her story is one of hopelessness and lost love; she reads a book and finds it has transformed

her life forever. The second tale centers on the 13th-century book "Sweet Blasphemy," which details the personal and professional lives of Tabriz's Shams and Rumi.

Ella is enthralled with the story as it progresses and chooses to study *The Forty Rules of Love*, which were set down by the Shams of Tabriz. She is led to believe in the narrative that Aziz Zahara, the book's author, desires to alter their life and their connection, much like the Shams of Tabriz did to Rumi. We look at Elif Shafak's definition of the Sufi Phenomenon in *The Forty Rules of Love*. Through the parallel tales of friendships between a mystic Sufi named Shams and a housewife named Ella, and between a famous scholar and poet turned mystic named Rumi, companions are introduced. The worlds of the thirteenth and twenty-first centuries are connected in this book.

Love is the basis of universal spirituality, which is released from the constraints of time, place, and religion. Sufism is the cornerstone of this universal spirituality. Shafak has portrayed this Universal Spirituality as a platform for communication and connections amongst all people, regardless of their Eastern or Western origins, with Love serving as the centrifugal force that may bring them together. It is the realm of perfected Unity and the One symphony to which all music is tuned.

As she states, "The Forty Rules of Love by Elif Shafak is a great masterpiece that will continue to influence its readers with genuine messages. Stories continue to connect us across borders and help us see beyond the artificial categories of race, gender, and class. This is why the novel matters." Even though the world is incredibly chaotic right now, it will undoubtedly be a worse place if empathy, cognitive flexibility, and inventiveness are gone. Everyone in the narrative has a voice and a point of view, and they are all true representations of their fellow humans. As a result, they are revealed to us in flesh and blood. By using this strategy, each character is vivid and unique from the creator, adhering to Eliot's principle of impersonality. Shafak closely emulates Shakespeare's creativity in giving each of her characters, whether they are scholars or beggars, a distinct linguistic style that permeates their social roles. This is a great subject for stylistic analysis on its own.

A major theme of the novel is the difference between spirituality and religion. There is a very clear message of religious tolerance. This comes up in many ways.

For example, Rumi is married to his wife Kenna, a former Christian. This comes up several times in the book as potentially problematic, even though Rumi's wife has converted to Islam. In one particularly moving scene, Kenna is preparing bread and, daydreaming, molds the dough into the shape of Mary. Shams of Tabriz walks in and, witnessing this scene, does not scold Kenna, but rather encourages her to continue valuing the relationship she has with Mary in her heart.

Ella is Jewish; Aziz is "spiritual." There are references to Christianity throughout the book, including stories of Moses. The underlying exploration has to do with one's relationship to God, and whether this is best achieved through spiritual connection or religious fundamentalism. In a particularly poignant scene in the novel, Shams confronts a Sheik Muslim cleric, declaring that simply because one follows the rules as ascribed by religious authorities does not make one connected to God; rather, one's ability to build a personal relationship to God through self-purification appears more important.

At least part of this novel, and the debate regarding spirituality and religion, also stems from the tensions between religious scholars and mystics. Shams is considered a Sufi mystic – a wandering dervish – and his influence over Rumi is particularly contentious, according to the novel. Part of this centers on Shams' desire to turn Rumi from a simple scholar – one who studies texts and is able to deliver great lectures of the texts – to a poet. A poet, it is to be believed, has internalized the forty rules of love; they have moved beyond a surface level interrogation of religious text, to a lived and ontological experience. This is the difference between epistemology (scholars) and ontology (mystic).

En route from scholar to mystic, from religious zealot to Lover, one must learn to connect with all living beings. There is an implicit interrogation of the ways scholars, and even the wealthy, are removed from the masses, unable to relate to their daily lived struggles. One way to read the novel is as a treatise on social responsibility – Shams is partially reviled because of his relationship to social degenerates – the beggar; the drunk; the harlot. But these connections and relationships are what make Shams truly spiritual – truly connected to the Oneness of all humanity.

Part of Rumi's spiritual training is to place himself into relationship with such people. If one can come to love those who are at the bottom of society, then one can be spiritually purified. The novel interrogates the theme of who is most spiritual – those with money, status, class, and reputation, or those who struggle with daily survival and temptation. This is a classic theme in literature and religion, and it is once again revisited here.

One theme that plays out subtly through the novel is the role of women in religion and spirituality. Rumi takes on a female student, Kimya. This character left me with more questions than answers by the end of the novel. I do not want to give away too much of the plot in this regard, but the questions seem to center on the role of sexuality in spiritual quests. If one embraces sexuality, does one destroy the possibility for spiritual enlightenment? If one gives up sexuality, does one begin the quest for spiritual fulfillment? These questions appear strongly connected to the female body in the novel – Kimya, Ella, Desert Rose – but also inform the supposedly male bodies, particularly Shams.

There is also the lingering question about the relationship between Rumi and Shams, which some might read as an erotic same-sex relationship. This is not my take on the novel. I do not believe that there is any sort of sexual relationship between the characters, and I do not read this as a queer novel in any regard. Rather, the novel is exploring the ways people can be spiritually connected – in Love – without the need for sex to enter the picture. In some ways, this relates back to the larger question: does sex destroy, disrupt, or make impossible spiritual connectivity? It is an intriguing question to ponder in relation to all the character unities in the novel.

1.4 Structure of The Forty Rules of Love

Each of the forty rules of love appears throughout the novel in the form of various lessons; mostly, these lessons are delivered by Shams of Tabriz to various other characters throughout the novel (not just Rumi). While these are partially rooted in religious traditions of the Abrahamic religions, the book does not have an overly religious feel to it. Love is a sort of force that binds the cosmos together.

The book is divided into five sections, although the narrative plot is unbroken. These five sections are centered on the original five elements found in many classic religions and philosophies.

Earth: The things that are solid, absorbed, and still

Water: The things that are fluid, changing, and unpredictable

Wind: The things that shift, evolve, and challenge

Fire: The things that damage, devastate, and destroy

Void: The things that are present through their absence

1.5 Huma Anwar

The Forty Rules of Love was translated into Urdu by Huma Anwar, with the name of چالیس چراغ عشق کے. Her birthplace is Lahore. following graduation from Kinnaird College with a bachelor's degree. She graduated from Punjab University with an M.Sc. in statistics. Twenty works in Urdu, German, Brazilian, Canadian, Turkish, and Canadian have been translated by her thus far. She is a well-known translator whose translations have been selected or nominated for multiple honors. The translation چالیس چراغ عشق کے was the winner of The Best Translation Award from the 2018 Pakistan Academy of Letters. She was shortlisted for the 5th UBL Literary Excellence Award in the finest Urdu Translation Category in 2016 for her translation of ناموس، سرخ میرا نام، اجڑے دیار،. Her other translations include:

- پاکستان کا مستقبل، مصنف سٹیفن پی کوہن
- مقصدِ سیاست، سوانح عمری میر
- اتاترک، قوم اور جمہوریہ کا ظہور، مصنف پیٹرک کنراس
- گرفتار لفظوں کی رہائی، مصنفہ اویا بیدر
- انجام بہاراں، مصنفہ عدالت آعولو
- کرفیو، مصنفہ عدالت آعولو
- کامی کازی ڈائری، مصنفہ امیکو اونوکی تیرنے
- سرزمین، مصنفہ انتونیو توریس
- لاوطن بلیاں، مصنفہ اویا بیدر
- اجڑے دیار، مصنفہ انتونیو توریس
- جیون پائی کا، مصنفہ ین مارٹل
- باز نطینی سلطان، مصنفہ سلجوق التون
- ہاں برف رہتی ہے، مصنفہ اورحان پاموک
- میڈونا، مصنفہ صباح الدین علی
- خانہ معصومیت، مصنفہ اورحان پاموک
- شے، حیاتِ عمر خیام پر ایک منفرد ناول، مصنفہ صادق یالسیز اوچانلر
- مفروز، مصنفہ فاطمہ بھٹو
- شاہین کی پرواز مصنفہ سید سجاد حیدر

1.6 Background to Translation

We frequently read translations, yet of all the interpretative arts, it is intriguing and perplexing to learn that only translation must resist the pernicious, nagging doubt as to whether it is, ought to be, or can be accomplished. Nobody would ever wonder if it is possible for a musician to interpret a piece of music or an actor to play a dramatic part. It is possible, of course, in the same way that a translator might rework a literary work in a different language.

The idea of a global, enlightened civilization revolves around translation, which is a significant achievement that nearly defies the European Renaissance. Late fifteenth-century Spanish poets Garcilaso de la Vega and Fray Luis de Leon, for instance, translated and adapted classical and later Italian works on a regular basis. As a result, collections of their original poems naturally included these translations of Horace, Virgi, or Petrarch.

The earth is home to about 6,000 different languages. Let's assume that there are roughly a thousand written of them. Even the most talented linguist was not able to read literary works in a thousand different languages. We often marvel at the few individuals who can read even ten languages fluently, and it is undeniably an incredible achievement. However, we must keep in mind that even these multilingual experts would have denied the opportunity to read literature written in the 990 tongues they do not speak. Imagine the effect that the elimination of translations would have on the rest of us if it is true for those who are gifted linguistically.

The act of translating literature enhances our capacity to delve into the ideas and emotions of individuals from diverse societies or eras. It allows us to live for a little while outside of our own skin, our own assumptions and misconceptions, and to relish the turning of the unfamiliar into the familiar. Innumerable and inexplicable ways, it broadens and enhances our universe and consciousness.

1.7 What is Translation?

The word "translation" (translātus) is Latin in origin and means "to transfer" (Simpson and Weiner 1989, p. 410). They have explained Translation as:

- i. the activity of converting anything from one language to another;
- ii. rendering something in a dissimilar format.

Hornby (2010, p. 1646) described "translate" as a verb as:

1. To convey the meaning of a written or spoken word in a foreign language.
2. To be translated into another language.

Translation can also be defined as: 1. "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)" (Catford 1965, p. 20);

2. "reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style" (Nida and Taber 1969, p. 12);

3. "interpreting spoken signals in one language through spoken signals in another" (Steiner, 1975, p. 414);

4. "creating a text in the target environment for a target goal and a target addressee in the target situation" (Vermeer, 1987, p. 29);

5. "translating a text's meaning into another language according to the author's original intent" (Newmark, 1988, p. 5);

6. "a process whereby the sequence of signifiers that make up the source-language text is substituted by a sequence of signifiers in the target language that the translator provides based on an interpretation" (Venuti, 1995, p. 17);

7. "the process of transferring a written text from SL to TL, carried out by a translator, or translators, in a specific sociocultural context" (Hatim and Munday, 2004, p. 6); and

8. "a kind of activity which inevitably involves at least two languages and two cultural traditions" (Toury, 1995, p. 56).

The term "translation" itself can relate to several ideas: the subject matter as a whole, the translated text as the final product, and the process itself (the act of translating). A translator must modify the original text—also referred to as the source text, or ST—into the new spoken language—also referred to as the target language, or TL—when translating from one written language to another.

Roman Jakobson, a Czech structuralist, divided translation into following three types:

1. A process called intra-lingual translation, or "rewording," involves interpreting spoken signs with other spoken signs in the same language.
2. Inter-lingual translation, sometimes referred to as "translation proper," is the process of interpreting spoken cues in a foreign language.

The process of deciphering spoken cues from nonverbal sign systems is called inter-semiotic translation, or "transmutation" (Munday, 2001).

Later translation theory and practice were greatly influenced by Dryden's depiction of the translation process. Translation is divided into three kinds by Dryden (1992):

- i. Paraphrase: literal translation, also known as "translation with latitude," in which the translator preserves the meaning and content but deviates from the original text in terms of form (similar to sense-for-sense translation);
- ii. Metaphrase: literal translation, also known as "word for word" translation;
- iii. Imitation: according to free translation, "forsaking" both form and meaning. At the time, writers like Dryden tended to be quite prescriptive, laying down guidelines for accurate translation and correction.

Dolet was a writer of the era who followed rigid guidelines. Dolet outlined these five guidelines:

- i. Although the translator must comprehend the form and meaning, he is free to make clarifications.

- ii. He must possess a deep comprehension of the target and source languages.
- iii. He shouldn't translate everything word for word.
- iv. He must stay away from unusual and outdated forms.
- v. He ought to be aware of aesthetics.

Text translation between two languages is a common challenge for translators. These issues are addressed at two different levels: micro (a text segment) and macro (the entire text), as noted by Baker and Salanha (2009). Macro-level equivalency between the source text (ST) and the target text (TT) must be established by the translator to the greatest extent feasible. Equivalency is defined as "the correspondence of effects: those of the original on the source language audience versus those of the translation on the target language audience" by Beaugrande (1994, p. 56).

Translation equivalency was divided into two categories by Newmark (1981): communicative and semantic. The goal of a communicative translation is to give the reader an experience that is as similar to the original as feasible.

Using the syntactic and semantic structures of the target language, semantic translation seeks to approximate the exact contextual meaning of the original text (p. 39). As per the above definitions, semantic translation places greater emphasis on conveying the identical effect of the source text to the target text, whereas communicative translation focuses on the message, substance, and meaning of the source text. According to Newmark (1981), communicative translation works better than semantic translation in terms of instruction. According to him, communicative translation concentrates on the TR and will be in "his own culture," but semantic translation conveys the culture of the source language (SL) to the target reader (TR) and gives the TR "its connotations" (p. 39). Furthermore, as the definitions above have also made evident, communicative translation produces a translation that is more natural to the target reader (TR) than semantic translation. According to Newmark (1981), communicative translation is usually "smoother, simpler, clearer, more direct, more conventional" than semantic translation. He concludes that the "equivalent effect" is retained by both strategies (p. 39).

1.8 An introduction to Urdu Language

Urdu is an Indo-Aryan language, just as Hindi. Hindi and Urdu share the same Indic substrate and are based on the same phonological and grammatical principles. Although they are so similar that they seem to be speaking the same language, each has become distinct in practice and usage due to their considerable lexical borrowings from many languages (Hindi from Sanskrit, Urdu from Arabic, Persian, and Turkish). This difference is further evident on the orthographic level, where Urdu employs an Arabic script that has been locally adjusted to meet the needs of an Indo-Aryan speech and Hindi uses Devanagari. Because of this, even if both languages' grammars share a lot of similarities, they should be treated as distinct languages in their own contexts in order to accurately reflect the various sociolinguistic paradigms (Schmidt, 1999). Speaking and understanding, the Urdu language ranks among the most widely spoken languages in the world.

Among the 150 languages spoken worldwide, Urdu is ranked third by Collin's Encyclopedia. With 77 billion speakers, Chinese is the most widely spoken language in the world, according to the Guinness Book of Records. Spoken by 33–37 billion people, English is the second most common language. Hindi, the third-largest language in the world based on many data, is regarded as being equivalent to Urdu. About 20 million Hindi numbers have been collected, whereas over 51 million Urdu numbers have been. According to Collin's Encyclopedia, Urdu is the third most common language and is referred to as "Hindustani."

The "Hindustan Times" in Delhi claims that 15 million people speak Urdu, however this number is limited to Muslims. The truth is that a population of roughly 10 million people speak Urdu in other non-Muslim regions of India. If the nations of Bangladesh, Sri Lanka, Iran, Afghanistan, Arab and Gulf States, England, Canada, America, France, Spain, Holland, Germany, Denmark, Norway, Sweden, Australia, Ginny, Serraynam, Fiji, West Africa, Markish, Trinidad, Maldives, etc. are taken into account, the population of Pakistan, which is currently 16 million, can rise to over 50 million. Nonetheless, according to Indian Ali Siddiqui, there are over 60 million Urdu-speaking individuals (Durrani, 1993).

Based on all of these calculated figures, the main inference made is that Urdu, which is acknowledged as the third most frequently spoken language in the world, is deserving of respect across society. It is taught in most government schools, lower-level administrative roles, and the mainstream media, including electronic media, where the tendency of linguistic hybridization—especially with reference to English—is relatively new. It is the national language of Pakistan. The best method to promote a sense of national unity is for all citizens to speak the same language. Without a doubt, the most common language in Pakistan and India is Urdu. Knowing a little bit of Urdu allows a foreign visitor to travel practically anywhere in India and Pakistan and obtain what they want without any trouble at all. Its familiar sounds can be heard on the northern borders of India, along the coasts of Arabia, Syria, and Egypt, and even when one arrives at ports in France, Italy, and England. Not even in the Far East are its terms alien. Everywhere that Indians have traveled or lived in the world appears to have seen its expansion (Qadir, 1989:05).

The development of every language shows that in its beginning, it creates good deal of poetry, but as it grows, poetry gradually gives place to prose. The real wealth and status of language is judged in modern times, by the wealth of its prose. The earliest contacts between Urdu and the West were through the Portuguese and the French. A large number of words in everyday use are a legacy left by them. Words like *almari* (wardrobe), *mez* (table), *pistaul* (pistol) and *nilam* (auction) among a host of others, commemorate Indian contact, with the Portuguese. Similarly, there are large number of French words which form a part of the Urdu language, for example. *Chand Mari* (Champ de Mars), *edikang*(aid-de-camp), *quami*(Chemise), *Sabun*(Savon),and *botam* (boutan). With the passing away of the influence of the Portuguese and French, came the more lasting contact with the English, and numerous English words have now found their way into Urdu Language and Literature. It is difficult to form a correct estimate of the number of such words.

In an article written many years ago by the late professor Wahid-ud-Din Salim, it was stated, that he found no less than 500 English words in *Farhang-i-Asafia*, the well-known Urdu dictionary compiled by Maulvi Sayid Ahmad of Delhi. It must be remembered that the dictionary was published more than thirty years before Professor Salim framed his estimate. The number has grown enormously since, and now more

than 1,000 words would be a modest estimate. Many of the recent inclusions relate to common usage like school, company, doctor, rail, ticket, etc. Some words relate to science, technology and modern inventions, for which there were none in Urdu. Sometimes efforts are made to coin new words by way of translation, but such efforts are not very successful, nor very popular, being archaic, outlandish or difficult. There are also words relating to politics and civic institutions which have been adopted by writer in Urdu journals and periodicals and by speakers on political platforms, as for instance, council, parliament, president, vote, ballot, etc.

Thus, the development of Urdu prose is directly linked and related to the influence of the West in general and English in particular. The influence of English is observable not only in the addition that it has made to the vocabulary of Urdu, but also in the adoption of Western methods of expression. Translations, like ‘angle of vision’, ‘point of view’, ‘method of approach’, come into vogue through the medium of English. But this tendency to borrow phrases from English is not conducive to linguistic simplicity or elegance. The most pervasive influence of English on Urdu language is in the domain of style, on its prose, fiction, poetry and drama. The focus of attention in this thesis is only prose. Before the nineteenth century, there was hardly any prose literature in Urdu. Earlier prose writings were either religious tracts or books of old-world stories. About the middle of nineteenth century books like, *Fisana-i-Ajaib* and *Bagh-o-Bahar*, *Dastan-i-Amir Hamza*, *Taslim-i-Hosh Ruba* and *Bostan-i-Khiyal* were published

.The first two had long served as text books for British officials desiring for proficiency in Urdu, while the other three are voluminous stories related to imaginative reading. The style of these books is artificial and stilted, but they were great achievements at the time when they were written. The idea of Urdu prose first sprang up at Calcutta, by Dr John Gilchrist, the Principal of the Fort William College, who has also been called by some, the father of Urdu Prose. He compiled a dictionary and a grammar of Hindustani (a popular synonym for Urdu) for the use of western students attracted a large number of Indian scholars from Delhi and the Northern Western Provinces. Among them was Mir Amman Dehlwi, who produced *Bagh-o-Bahar*, a translation of the Persian work *Chahr Darwesh* of Khusrau. Many other translations from Persian and other languages were done by Hindu and Muslim scholars employed at the Fort William College, under Gilchrist and his successors. The first writer of standard Urdu prose is the famous poet

Mirza Ghalib of Dehli, Sir Syed Ahmad Khan and the devoted band of his fellow workers, like Nazir Ahmed, Hali and Shibi belonging to the Delhi School of Urdu Literature and Pandit Ratan Nath (Sarshar) and Maulvi Abdul Halim (Sharar) of the Lucknow School, completed the superstructure laid by Ghalib. He was the first to discover the charm of Urdu Prose. Like all cultured people of his day, Ghalib used to write letters to his friends in Persian, but about the middle of the nineteenth century he adopted Urdu as the medium of correspondence. These letters have been preserved and published in a book called 'Urdu-i-Mualla'.

It is remarkable that the prose of Ghalib does not owe its beauty to Western influence, but that cannot be said of the modern writers of Urdu prose who followed him. The informing sources for the above discussion are: Dr. Muhammad Sadiq(1964),(1983),Ali Jawad Zaidi(1993) and Shahid(1989).

1.9 The Development and Evolution of Urdu Translation

It is challenging to map out the lengthy and intricate history of Urdu translation in a clear, linear fashion. Nonetheless, the succinct explanation that follows will outline the conceptual and historical evolution of Urdu translation throughout history, showing how it has progressed through successive stages and arrived at its present position and standing.

Both in the East and the West, translations into other languages have a lengthy history. About 1434 years ago, in the Sasani dynasty of Iran, Bazarjamhar and Hakim Barozia (55 iswi) translated a section of Punch Tantar, a Sanskrit text called Hato Padesh, into the Pehlivi language. This translation is known as Kaleeluk-o-damnak. Before that, there is Samira, which is thought to be the world's earliest piece of literature, dating back 5,000 years B.C. The language of this culture was called "Somairi" or "Somaira." Manuscript "Somairi" literature was recoded two to five thousand years before "Rug Weed," and two thousand years before Greek and Ibrani literature. As a result, over time, it will become clear how much Somairi literature influenced works like Aryan's "Rugweed," Ibrani's "Ehednama Qadeem," the Iliad and Odessey by Ancient Greece, and Raman-o-Mahabaharat in Hindi.

Historians refer to the Middle Ages between "Nishat-i-Sania" and the fall of Rome as the "Dark Ages" (Zamana Tareek). However, during that period, Muslims preserved their scholarly and literary assets. A meaningful way of life replaced the ignorant and meaningless way of life in the West in the 12th and 13th centuries when Ibn-e-Rushd and Bu Ali Seena's works were translated into Latin and published in Western countries. Greek philosophy expanded through translations of works by Ibn-e-Maja, Ibn-e-Tufail, and Ibn-e-Rushd, and Ibn-e-Rushd's "Haqiqat do Goona," which attracted Western intellectuals. Muslims translated the Greek scholarly treasure into their own tongues during the Medieval Ages (Ahd-i-Wusta). The history of translation in Islam dates back to Amir Moavia, the Ummayyad era. In his day, the highest level of knowledge was found in Hadith, Fiqh, and Tafseer. Khalid, his grandson, asked Christians and Jews for medical knowledge. Khalid translated a great deal of material from other languages, especially Greek philosophy, from Egypt, where Kubti was the language of instruction.

Abdullah Bin Maqnah was a significant translator during the Abbasyiad dynasty's Caliphate (750–1258). He translated the Sanskrit texts "Punch Tuntar" and "Kaleeluk Wudmunk" into Arabic, which became "Kaleel-O-Dumna." In addition to rare texts on Iranian history, this translation from Persian includes "Aaeen Nama," "Yazdk Nama," and "Nousherwaan Nama." By founding Bait-ul-Hikmat and establishing Dar-ul-Tarjuma as the translation center, Caliph Haroon-ur-Rashid gave dispersed individual Arabic translation efforts a single, integrated platform. Fazl Bin Nou Bukht Majusi and Yuhana bin Maswia were two well-known translators during the Haroon-ur-Rasheed era. They later translated from Greek and Persian.

A well-known figure in translation movements all across the world is Khalil Jibran. English literature, as opposed to French literature, greatly inspired Inshiya Nigar during this era of bright critics. They succeeded in translating contemporary English literary tendencies into Arabic.

The Turkish government provided commercial routes and legal and economic security to European nations at the start of the 18th century, subject to specific political, economic, and military commitments. Turkish literature of the 18th century thus functioned as a bridge between the East and the West as a result of the favorable literary side-effects that resulted from the unfavorable political and economic circumstances.

Eastern countries were allowed to embark on intellectual travels thanks to the intellectual transfer of Western thinking and knowledge via Turkey to India and Pakistan. Thus, translations of Western disciplines—medicine and geography in particular—started in 1717. It was the height of French dominance over Turkey at that time. Greece can be referred to as a Sangham as translations have allowed it to act as a link between the East and the West.

One group of writers saw redemption in Western subjugation. But the second wanted to follow the West and cling to Ibn-e-Arbi and Ibn-e-Rasheek. The third faction was of the opinion that they should travel both east and west. As a result, in the late 19th and early 20th centuries, South Asia found itself caught between the East and the West in the translation industry. The problems and trends from the past still exist in the early 21st century.

But whatever happened, result of changes brought forth by translations, new genres emerged in Urdu literature, Tazkare were replaced by Criticism (Tanqeed), Folk Tales (Dastan) and long play (Tamseel) by Novel, 'Rehas' and 'Tonki'(Skits) by Drama, and Story (Kahani)by modern genres like (Afsana). Such changes marked the first step of getting along with international literature. The changes were marked not only at the form level, but the subject matter and literary aptitude also underwent a transitional phase. The entire literary scenario breathed the fresh air of the new environment created by breaking away with the shackles of traditional conservatism. At the literary level, in form, style and subject, it was a new awakening. The self-consciousness of translation under the spell of West was non-existent. Huge trash in the name of translation was also compiled and accumulated, in response to the readers interests.

The greatest fault of such translations, besides being unreliable and incorrect was that, unauthentic and unimportant books were translated, especially by multiple translators. The irony is that translations after translations continue to be done without considering the original content. The same situation prevailed in case of 'free translation'. Unfamiliarity and lack of direction and determination in translation, led to 'journalese' in English. It stands for vague and faulty language, unable to convey, either thought or meaning. The reason can be attributed to the concept of the eastern world associated to the term 'word' (Lufz) where it stands for semantic representation. The striking point

is that a majority of translators, in their efforts to produce ‘fluent’ and ‘consistent’ translations, ignored the main problem of Urdu prose: long, complex and compound sentence. Had the Urdu translators realized, that creative writers of advanced languages had successfully expressed complex feeling and emotions in words, they could have done the same in Urdu, by following the same rules and patterns. But despite the acceptance of western influence, Urdu prose at the textual, thematic and grammatical level, cannot express abstract experiences, and complex feelings and sensations by adopting the sentence structure of English. The use of ‘and’ (aur), ‘if’ (Agr) and ‘but’ (Lakin) cannot make a compound sentence.

Urdu creative writers, despite tackling the gigantic task of translations, could not fully seek advantages and benefits from other languages, in terms of Urdu language development and vastness, especially at the syntactic level. This state and situation thus lead one to analyze the positive and negative effects and impacts of Translation on different genres of Urdu literature. Despite the translation of various novels, no distinction was maintained between a novel, Tale (Dastan), and Long Play (Tamseel).

It is important to note that Urdu writers and translators in their literary efforts were considerably influenced by the West. e.g., Nazir Ahmed’s writing showed the influence of Stevenson’s ‘Treasure Island’. The forerunner of Urdu novels, Abdul Halim Sharar’s historical novels are built upon the foundation laid down by Sir Walter Scott, and Richardson. Mirza Hadi Ruswa translated and published five suspense novels of Marie Korili in 1928. It was the time when Urdu writers were fully devoted to translation work, from English into Urdu. Urdu novelists translated a large number of western novelists’ works. They later rendered valuable services to Urdu.

A complete and comprehensive list has been traced by Dr Mirza Hamid Baig in his book *Turjumeey ka Fun: Nazri Mubahis*, on Page 45+46. The total number of literary translations from western languages in book form are reportedly about 1637 and very little has been mentioned about the problems of translations, and none of these have been organized and compiled in a book. Very little seems to have been done after Dr. Baig then till 2008. Urdu translations of western novelist’s works not only popularized the genre of the Novel in Urdu, it also provided the framework for understanding the textual configurations and prose designs for novel, the influence of which can be traced

in Urdu novels. Thus, the tradition of translation undertaken by Urdu novelists of western works, resulted in twofold benefits:

- It helped to design the textual prose configurations for Urdu novels.
- It provided the basic techniques of translating prose works; the novel. Despite all these efforts, by writers/novelists, Urdu language could not be developed properly and this situation prevails even today in 2008. As a result, Urdu Translation Pedagogy also could not be determined. A number of reasons can be attributed for this decay and decline. The main is the continuing neglect of Urdu at the level of both elitist policy and popular practice. Thus, the fact remains that no sincere and serious attention has ever been paid to the development of Urdu Language. Therefore regrettably, Urdu remains in a state of stunted infancy.

In 1950, Bakir Hussain Syed in his essay, 'Principles of Translation' writes: Urdu is yet deficient in words that could not translate ideas imported from the West, and this issue is not restricted only to certain terms. The tragedy is that Urdu is devoid of synonyms for the words of common usage for the translation of the developed and advanced languages. As far as the non-existence of Urdu Translation Pedagogy in Pakistan is concerned, it is exactly the same situation in 2008, which existed more than a hundred years ago. Despite the lack of development of the Urdu Language and the non-existence of Urdu Translation pedagogy, no one can deny the importance of Translation Studies and skills in the entire scenario of 20th century. Inayat Ullah Dehlvi in this regards stated: "Had the translator not been there in the world, the vast fields, disciplines, and subjects of knowledge scattered all over, could not have been integrated and synchronized into a coherent whole" (Baig, 1987).

The translation tradition and translation into Urdu from English and other languages proves a very valid fact: that translations have played a vital role in the development, vastness, depth and profundity of Urdu language. Literary translations have provided the ground for new ways of expression, the development of textual designs, the paragraph development pattern; coherence and cohesion and textual configuration. Through these translations not only new and different kinds of text and skills in writing were introduced in Urdu language, they also elaborated the technical embellishment

associated to each kind. According to Dr Mirza Hamid Baig (1987:42), the main cause of deterioration in translation is the tradition of free translation, and non-adherence to translation principles. Thus, there exists a dual approach even towards the influences and adaptations and this attitude has led to a bi-lateral conflict. The writer/translator is in vacuum, with no clear directions. One writer looks towards the West with great hopes and aspirations, while the West, on the other hand, has adopted various traditions from the East, but what is gained and what is lost, has yet to be decided. Finally, what has become clear is that Urdu has been related to, associated with, and influenced by multiple and diverse strains throughout its history of evolution and development. What is required is consistent, vigorous and unfaltering efforts towards establishing Urdu Language, and finally Urdu Translation Pedagogy. Only then can Urdu justify its status, assert its identity and shake off the controversies surrounding it.

1.10 The Purpose of Translation

It is extremely difficult to delineate the exact purpose of translation. From the cultural perspective, according to Mirza Hamid Baig (1988:16), no definite answer will be found for it. In Urdu Translation tradition, if the example of the works of Syed Ahmed Brelvi Shaheed and Shah Ismael Shaheed's Dabistan is taken, it will generate controversial confusion, because many Muslims consider the Urduized or nativized teachings of Christian missionaries in India as cultural and religious invasion at the civilization level. Similarly, the purpose of translation of the Bible and Anajeel is again, difficult to be defined, because Syed Ahmed Brelvi and Shah Ismael devoted their entire lives to prevent this religious and cultural invasion to be penetrated in Muslim culture.

On the other hand, if the purpose of literary translation is considered, the answer is not very difficult to define. It can be safely said that literature and language pursued a continuous process of internal and external struggle and scrutinization in the literary world of translation. This kind of creative continuity can be discerned in the West from Plato and Aristotle till the time of Coleridge, which has now adopted the form of a literary fashion. But in Urdu right till today, one has to discover Plato or Aristotle in the field of literary criticism and the 'craft of translation'. No such systematic and methodical attempt has ever been made to write the history of translation in Urdu, as in

English. Urdu theorists concede consensually that language flourishes in variously by means of translations. On the linguistic level, through translations, diverse and multiple devices for the expression of thoughts and expressions (Asaleeb-i-biyan) are introduced. During the process of translation, while new words are generated, previously existing words are given new nuance and usage, air and energy. New literary genres are also brought into existence through Translations. Urdu language owes its development to translations.

On a practical level, translation in Urdu serves as a bridge between two cultures and two languages. Thoughts, knowledge and ideas are transferred from one civilization to another, and thus the reception and production process takes place. It is because of importance of translation that in the contemporary world, huge 'translation projects' are being launched and activated. Well-known examples are the U.N.E.S.C.O and I.F.T: International Federation of Translation. The 'Star' magazine is published by America's biggest institute, the 'NASA', in which translations of world space research and investigations are regularly published. In the case of translations in Urdu language, no such projects are being launched anywhere in Pakistan (Baig,1988). Currently almost 986 journals pertaining to translation are published throughout the world, the details of which can be found in 'Journals of Translation' available in the British library lending division. Movements in translation work have yielded positive results in the Muslim world as well.

Translation has played a vital role in the consciousness and liberation movements of Asia and Africa. The Muslim World in general has greatly benefited from the translation movements of the West. A large number of institutions came into existence, whose main purpose is to create learning, awakening and consciousness. The best examples of such institutions are Sir Syed Ahmed Khan's Scientific Society and Vernacular society, the Delhi College and Aligarh Muslim University, where substantial work in the field of translation studies continue to be done, as compared to Pakistan.

All over the world, Translation is done for the following four reasons, which Urdu also shares:

1. To spread the message of God to reach the general population in its own language. Such translations are claimed to be purely for religious purposes: to spread the message of God.
2. To introduce the Arts and Literature of developed nations at the national level.
3. Introduce new inputs and to defeat decay and decadence is yet another reason for translations.
4. In Pakistan, translation has great importance in the developmental- promotional role the science of education, knowledge and information, technology, commerce and trade, diplomacy and international relations.

1.11 Peter Newmark

On April 12, 1916, Newmark was born in Brno, in the Austro-Hungarian Empire (now the Czech Republic). He had a major role in the establishment of Translation Studies in the English-speaking world throughout the 1920s. He had a significant impact on the Spanish-speaking community as well. His easily readable and often controversial books, *A Textbook of Translation* (1988), *Paragraphs on Translation* (1989), *About Translation* (1991), and *More Paragraphs on Translation* (1998), have made him a widely read author. He was involved in the establishment and growth of Surrey's Centre for Translation Studies. He presided over *The Journal of Specialized Translation's* editorial board. He also wrote "Translation Now" bimonthly for *The Linguist* and was an Editorial Board Member of the Institute of Linguists. Newmark died on 9 July 2011.

- ❑ Newmark (1981) holds the view that translation is a craft consisting in the attempt to replace a written message or statement in one language by the same message or statement in another language. In his book of 1988, it is “rendering the meaning of a text into another language in the way that the author intended the text”, and he adopts the view that translation can be a science, an art, a skill, or taste.
- ❑ Newmark's view on translation is that the translation of a text could potentially rest on ten factors writer and the TL readership, SL norms and TL norms, SL culture and TL culture, SL setting and tradition and TL setting and tradition.

least three dichotomies such as cultures, languages, and the truth (the facts of the matter) and the translator.

- ❑ Newmark's translation theory is based mainly on the comparative linguistics, semantics, pragmatics, Bühler's three language functions (expressive, informative, and vocative), and text types (literary, journalistic, scientific, religious, and the like).
- ❑ The main language function assigned to ST of a certain text type would dictate the translation method and the translator's options in translating that text on varieties of levels.
- ❑ Meaning in Newmark's theory of translation can be seen in terms of meanings proposed by Geoffrey Leech, such as conceptual meaning, social meaning, thematic meaning and influence meaning. As a result, the text meaning put forward by Newmark is not solely at the level of communication.
- ❑ Newmark object to the view that translation is a way of communication. In his perspective, if we pay much attention to the communicative translation, it will be prone to result in the inadequacy of meaning. Thereby, Newmark regards the text as a fundamental unit and hold that all studies of translation theories should refer to text. The kernel of Newmark's theories is text-centered.
- ❑ He suggests narrowing the gap by replacing the old terms (literal and free, sense for sense and word for word, etc.) with those of 'semantic' and 'communicative' translation. However, provided that equivalent-effect is secured, for him, the literal word for word translation is not only the best, it is the only valid method of translation.

Among the most important translation theorists is Peter Newmark. In addition, he was a strong proponent of translators becoming professionals and was one of the founders of the Institute of Linguists (Panou, 2013). Newmark used to be the Dean of the School of Modern Languages and a professor of translation at the Royal Polytechnic Institution (now the University of Westminster). Later, he was an instructor at the University of Surrey, where he taught German to English translation theory and practice. The

majority of his works from the 1970s to the 1990s, some of which were collected into books, expressed his views on translation theory (Panou, 2013).

His most significant work, *Approaches to Translation*, was released in 1981. Other books he wrote include “A Textbook of Translation” (1988), “About Translation” (1991), “Paragraphs on Translation” (1993), and “More Paragraphs on Translation” (1998). The issues covered in Newmark's publications are diverse, and they contain a wealth of intricate information. Newmark committed his life to researching Western translation, both historically and currently. He presented his own opinions on the subject and went into great detail on the relationship between translation and other disciplines by summarizing the theories of different schools (Munday, 2016).

Instead of endorsing a single translation theory, Newmark's writings try to outline a foundation for addressing issues that arise during the translation process. More precisely, semantic and communicative translation are used by Newmark in place of Nida's (1964) notions of formal and dynamic equivalency. Whereas communicative translation is more concerned with result, semantic translation is more concerned with meaning. The primary difference between the two translation techniques that Newmark suggested is this. Put another way, by going backward, the semantic translation aims to retain as many of the characteristics of the Source Text (ST) as feasible. Because of its more complex and subtle character, over-translation is frequently encountered. Literary texts often have situations where one sentence calls for a communicative translation while another may call for a semantic translation. As a result, the two translation techniques can be applied simultaneously, with different emphasis depending on which one is chosen.

As can be seen, Newmark's theory of translation through time is in line with the majority of translation studies, which has moved the focus from the target audience to the translator's aim, from the translator's intention to the source author, and so on. But in more recent times, translation practice has grown in significance and complexity. Moratto and Woesler (2021) highlight the importance of a code of ethics in translation to improve its appropriateness. In order to determine whether Newmark's theory of translation is still applicable in the twenty-first century, it is crucial to review it.

1.12 Peter Newmark's Text Typology

According to functionalist perspectives, the target text's intended purpose or function dictates the translation method. This means that the translator must first determine the purpose of the translation before determining whether it is to highlight different aspects of the source material or to achieve the same goals. Next, the translator needs to select the most effective translation methods and approaches. A very useful method for researching translation procedures for different text genres is text typology. Text type or genre refers to a certain category of discourse of any kind, spoken or written, with or without literary aspiration.

As a fundamental pattern of writing, text type embodies cultural norms, thought processes, and linguistic functions. In text-oriented translation, the analysis of text types aids in the translator's comprehension of the text and provides sufficient translation equivalency between the source and target languages. There are one or more fundamental communication functions included in every text. Various text types ought to call for various transfer techniques (Reiss 1982:112).

1.13 Categories of Text Types

Karl Bühler's theory of language function and Reiss' text typology are the basis for Newmark's (1981:21) classification of various texts into three categories: expressive text, informative text, and vocative text. Textbooks, reports, papers, articles, memos, minutes, and legal documents, among other materials with scientific, technological, commercial, industrial, and economic content, are examples of informative texts; notices, publicity, propaganda, and popular fiction are examples of vocative texts; autobiographies, serious imaginative literature, authoritative statements, and personal correspondences are examples of expressive texts (Newmark, 1998:40).

According to Newmark, different texts require distinct translation standards and methods. For vocative and informative texts, he advises utilizing communicative translation; for expressive writings, semantic translation. When translating writings, it is important to translate their emotive features carefully. In contrast, the translator should focus on the message's accuracy and the text's main idea for vocative and instructive texts in order to leave readers with a virtually equal impression. Poorly

written or erroneously interpreted passages should be corrected in communicative translation (Newmark, 1998: 47).

1.14 Techniques for Translating Various Text Types

1.14.1 Techniques for Translating Expressionistic Text

Newmark emphasizes that the author's position during the translation process is fundamental to creating expressive writing. The foundation of expressive texts is the author's ideology, which is highly esteemed in the works. The "expressive" parts of an expressive text are the personal touches from the author; these aspects also function as the idiolect that showcases the author's own language style. Newmark therefore suggests applying the semantic translation method when translating this kind of work. Try to convey the precise contextual meaning of the original as precisely as the syntactic and semantic structures of the second language allow in order to preserve the personal components of the text and have the translated text match the original as closely as feasible. The goal is to highlight the text's expressive possibilities. (1981, Newmark).

1.14.2 Techniques for Translating Vocative Text

Vocabulary works center on the readership, as the writers' positions are meaningless. Instead, what counts are the ways in which information is conveyed and the readers' affective response, or their invitation to act, feel, think, and respond in the ways that the text intended (Newmark, 1998:41). Therefore, in order to pull readers in, fulfill the text's vocative function, and achieve the desired effect intended by the original, the translator must pay attention to readers' reading habits and moods and make an attempt to use their familiar phrases. Instead of focusing on replication, the translator frequently decides to translate with an explanation-focused approach.

The translator is allowed to replace awkward syntactical structures with elegant ones, improve the text's logic, eliminate any instances of ambiguity, tautology, or obscurities, and remove any instances of idiolect barriers. He does not have to follow the structure of the original. As an alternative, he can rearrange the sentence patterns in the text to create a translation that is easy to read, natural, and flowing (Newmark, 1982:42).

1.14.3 Techniques for Translating Informative Text

The truth that is communicated through the information is the central idea of an informative text since its purpose is to focus on the outside world, the facts surrounding a subject, and reality that exists outside of language (Newmark, 1998:40). The author's identity is kept secret throughout the work, nevertheless. This type of translation requires the understanding and response of receptors, or the information's transmission impact.

Using the communicative translation technique, which emphasizes the accuracy and truth of the information transmission process, Newmark (1982:39) suggests achieving an effect on the target readers that is as similar to that reached by the original readers.

In this regard, Nida's "functional equivalency" and Newmark's claim are rather comparable. When reading a translated material, readers should be able to understand it well enough to imagine how the original author must have read and valued it (Nida, 1993:118).

It is anticipated that studying Newmark's writings will help translate theory and practice to better meet the needs of today's translators. In the end, the translation method is more suitable.

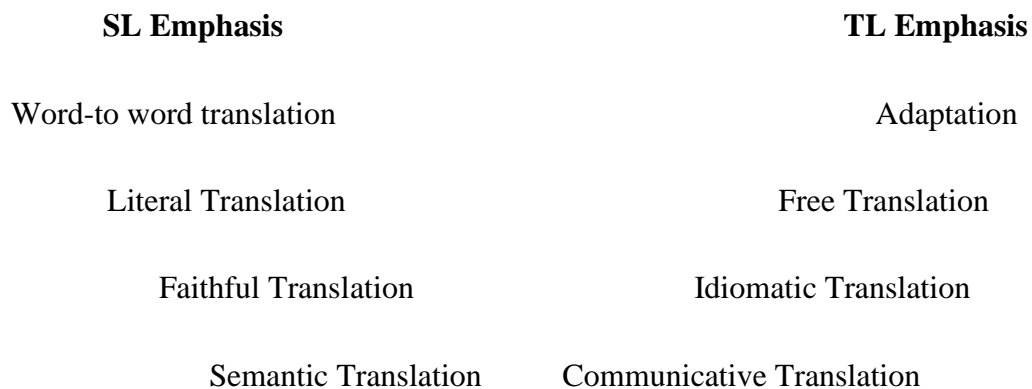
1.15 Methods of Translation

There is a wide range of definitions for translation techniques. From English critic Dryden to Roman orator Cicero, efforts were made to shed light on the various translation techniques. Early translators such as Quintilian and Cicero saw translation as a teaching tool in which sense-for-sense and word-for-word translation maintained the primary emphasis (Ghanooni, 2012). But Virgil's Aeneid translator John Dryden offers a more persuasive and significant theory of translation techniques. Dryden (1680) divides translations into three categories in the Preface to Ovid's Epistles: paraphrase, imitation, and metaphrase. While paraphrasing is a sense-for-sense translation in which one is free to emphasize but not change meaning, meta phrasing is a word-for-word or line-for-line translation. He completely rejects imitation as a means of translation.

Linguistics has made a noteworthy contribution to our understanding of translation and its variants. Linguist Peter Newmark (1988) attempted to differentiate between eight translation techniques in his research on translation. Word-for-word, Literal, Trustworthy, Semantic, Adaptable, Free, Idiomatic, and Communicative are among them. According to what he says, literal translation encompasses metaphors and proverbs as well as word-to-word, group-to-group, collocation-to-collocation, and sentence-to-sentence translation. Word-for-word translations occur when translating sentences out of context, whereas literal translations transform grammatical structures in SL to their closest equivalents in TL. It keeps the original's style.

A slightly superior kind is faithful translation, which seeks to accurately capture the original text's contextual meaning. The original's forms and style are preserved in these kinds of translations. Conversely, free translation allows the original meaning to be retained while deviating from SL grammatical constructs to produce a naturally comprehensible version in target language. Adaptation is considered the most flexible type of translation and is primarily employed in the translation of literary works, such as novels.

Here is the diagram of eight types of translation method:



1.15.1 Word-for-Word Translation

According to Newmark (1988, p. 46), "the main use of word-for-word translation is either to construe a difficult text as a pre translation process or to understand the mechanics of the source language." This type of translation preserves the SL word order by translating words out of context in accordance with their most common interpretation. These translations are not utilized in real translation projects, but they

can be helpful as a preliminary step in the process. The TL is shown just below the SL words in this instance of interlinear translation. The word order in SL is maintained, and words are translated separately, out of context, according to their most prevalent meanings. Translations of cultural terms are literal. The primary goal of word-for-word translation is to comprehend the workings of the original language and, in the process of pre-translation, to understand a challenging text.

According to Newmark (1988), Word-for-word is intended as an interlinear translation from the source language to the target language where the source language is preserved and words are translated singly with the most common meaning. The main use of word-for-word translation is either to understand the mechanics of the source language or to construe a difficult text as a pre-translation process. Newmark (1988) in Hirata (2021) argued that this method is generally used at the pre-translation stage, so the translation of this method can occur at the analysis stage or the initial stage of transfer.

Although Hatim (2014, p. 235) equates the word-for-word translation method with the literal translation method, several experts distinguish between the two translations, such as Newmark (1988, p.70) Word-for-word translation transfers SL grammar and word order, as well as the primary meanings of all the SL words, into the translation, and it is normally effective only for brief simple neutral sentences, while literal translation ranges from one word to one word through the group to group collocation to collocation, clause to clause, to sentence and Masduki (2011, p.3-4) Word-for-word translation is a translation that is still tied to the word level as in the Source Language while literal translation has made adjustments to the form in the target language.

1.15.2 Literal Translation

As said by Newmark (1988, p. 46), "lexical words are translated singly, out of context, but SL grammatical constructions are converted to their nearest TL equivalents in a literal translation." This suggests that the translator is actually translating the words from SL into TL. The grammatical structures of the original language are preserved while translating SL words into their closest translations into TL. It takes place when the SL and TL have parallel structures. When connotative meanings of words are omitted, translations are done out of context. The lexicons are again translated individually, with less consideration given to the context of the utterance or other

sociocultural clues, and the grammatical structures in SL are translated into their closest equivalents in TL. This suggests the problems that must be fixed as a preliminary task before translation. Literal translation is considered a poor translation technique because it frequently causes unintentional distortion of the text's meaning.

Literal translation occurs when text is translated word-for-word from one language to another. It does not pay much attention to the meaning of a text as a whole. Such direct translation results in unintelligible sentences and poor grammatical structures. It can also result in idioms that bear no meaning in the target language.

However, in the study of translational language, literal translation is another term for technical translation which is the translation of technical, scientific, legal translation or even technological texts. These translations can include document or business translations and medical translations like Italian translation, French translation, German translation and Spanish translation. In these instances, wording is very delicate and a skillful professional is required to determine how best to translate the text.

For regular content, though, literal translation is not recommended. In our multilingual and multicultural world, nuance is important as it allows for clear and efficient communication between languages. It's because of this concern that machine translations cannot be relied upon alone to fully convey the meaning of a text. For instance, there are countless words with multiple meanings in any one language leading to poor or even offensive translations.

The hit Disney film *Moana* took the world by storm in 2016, and big businesses like Coca-Cola tried to capitalize on the film's popularity by advertising their products in the native Polynesian language Māori. However, Coca-Cola mistakenly used literal translation in their advertising. They translated "Hello, Mate!" to "Kia Ora, Mate," which in Te Reo Māori translates to "Greeting, death!" Instead of taking the entire phrase into account, they only translated one part of the phrase without context, resulting in an unanticipated mistake.

Literal translation ranges from one word to one word, through group to group, collocation to collocation, clause to clause, sentence to sentence. The longer the unit, the rarer the one-to-one. Literal translation above the word level is the only correct procedure if the SL and TL meaning correspond, or correspond more closely than any alternative that means that the referent and the pragmatic effect are equivalent that the words not only refer to the same thing but have similar associations.

1.15.3 Faithful Translation

A faithful translation, according to Newmark (1988, p. 46), seeks to preserve the target language's grammatical structures while faithfully capturing the context of the original text. This shows that by translating the meaning from SL, the translator accurately communicates the researcher's goal. Within the limitations of the destination language's grammatical structures, an accurate translation aims to convey the exact contextual meaning of the original text. The degree of grammatical and lexical "abnormality" (different from the source language standards) in the translation is preserved while it "transfers" cultural terminology.

It makes an effort to accurately reflect the writer's intentions and the original language's expression of the subject. A faithful translation aims to convey the context of the original accurately, within the constraints imposed by the grammatical structures of the target language. Language that deviates from Standard Language (SL) in terms of grammar and vocabulary is translated with some degree of "abnormality" retained, but cultural terms are "transferred." It tries to be as accurate as possible to the author's intentions and textual concepts in SL.

1.15.4 Semantic Translation

According to Newmark (1988, p. 46), "semantic translation may make other small concessions to the readership and it may translate less important cultural words by culturally neutral third or functional terms, but not by cultural equivalents." Semantic translation differs only from "faithful translation" in that it has to be more conscious of the original text's aesthetic worth, often at the sacrifice of "meaning," in order to avoid uncomfortable wordplay, assonance, or repetition in the final output. Moreover, functional or culturally neutral third concepts rather than their cultural equivalents may

be used to translate less important cultural terms. Such small accommodations for readers could be made. The process of translating anything sense-for-sense is known as semantic translation. While converting the source text to the target language, it takes into account the context and other linguistic elements. According to Peter Newmark, semantic translation is an accurate but unsuitable method of communication since it attempts to capture the precise contextual meaning of the source text as accurately as possible using the TL's syntactic and semantic structures.

In order to guarantee that the end result is free of assonance, wordplay, or repetition, semantic translation makes the necessary meaning-related concessions while placing a higher priority on the SL text's aesthetic value, or its attractive and organic sound. The difference between faithful and semantic translation is little; the former is inflexible and dogmatic, while the latter is more flexible, allows for the utmost degree of fidelity in the creative exception, and facilitates the translator's innate empathy for the original. Semantic translation is cost-effective for "expressive" literature because it is written at the author's language proficiency.

1.15.5 Adaptation

As Newmark (1988, p. 46) puts it, an adaptation is "the freest form translation." It is used to rewrite texts and translate SL culture into TL culture while translating literary works (comedies, poems, short stories, narratives, etc.). This translation is the "best" sort available. It is primarily employed for poetry and plays (comedies), where the text is rewritten taking into account the cultural norms of the target language while maintaining the concepts, characters, and plots. Some terrible adaptations have been created by the horrible practice of literally translating a play or poetry and then having a well-known dramatist or poet alter it; other adaptations have "rescued" historical works.

It is the translation style that is the most flexible and free. It is used with literary works such as plays and poems, where the concept, characters, and plots are usually preserved but the text is rewritten with the SL culture transferred to the TL culture. A multitude of theatrical productions and poetic renditions have bestowed new meaning and insight upon the classic pieces.

1.15.6 Free Translation

“Free translation is the part of TL Emphasis which reproduces the matter without the manner, or the content without the form of the original,” according to Newmark (1988, p. 46). The theme or content of the original is retained in a free translation, but its style or form is not. It is usually a long-winded paraphrase of the source. An obnoxious, drawn-out “intralingual translation,” as they are falsely characterized. Free translation simply replicates the substance and style of the original text without giving much thought to how it was written. Most of the time, it is a longer paraphrase than the original; it is essentially an intralingual translation that is mostly lengthy and contrived.

1.15.7 Idiomatic Translation

Idiomatic translation attempts to convey the same “message” as the original, but it frequently misrepresents nuances of meaning by promoting idioms and colloquialisms that are not present in the original. With reference to Newmark (1988, p. 47), an accurate translation “reproduces the ‘message’ of the original.” Idioms and colloquialisms that are absent from the original text are given precedence. Idiomatic translation attempts to convey the “message” of the original while frequently distorting it by inserting colloquialisms and idioms where the original does not.

1.15.8 Communicative Translation

In order for the reader of the target language to accept both the content and the language, communicative translation attempts to capture the contextual meaning of the source language. It is known as an optimal translation technique (Sayogie, 70–72). The reader is the primary focus of communicative translation, but if the text is outside of TL space and time, the equivalent-effect element is in operant. Communicative translation is characterized by its tendency to under translate and its likelihood of being smoother, simpler, clearer, more direct, conventional, and compliant with a particular language register.

The reader's emotions are intended to be evoked as closely as possible to those of the original readers. It also addresses just the second reader, who anticipates no complications or roadblocks and who would gladly accept a liberal infusion of foreign elements into his language and culture when necessary. A communicative translation

approach is a method that focuses on the target language.

The goal of communicative translation is to faithfully convey the context of the original text while preserving a linguistic and content level of acceptability and comprehension for the intended audience. On the other hand, in communicative translation of vocative texts, the corresponding impact is not only desired but also required (Newmark, Textbook, 45).

1.16 Translation Procedures

Various academics have released a number of models of translation processes to examine and assess the linguistic modifications that a translator makes during the translation process. This study employs Newmark's comprehensive translation procedures model because of its thoroughness. Among the sixteen translation techniques introduced by Newmark (1988) are transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, synonymy, through-translation, shift or transposition, modulation, recognized translation, compensation, componential analysis, reduction and expansion, paraphrase, couplets. Newmark (1988b) makes note of the distinction between translation approaches and procedures. He says that, "while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language" (p.81).

1.16.1 Literal Translation

Newmark (1988) defines literal translation as a translation process in which lexical terms are translated once again, out of context, while SL grammatical constructs are translated to their closest TL equivalents (p. 46).

1.16.2 Transference

The process of moving an SL word into a TL text is known as transference, according to Newmark (1988) (p. 8). When there is no TL equivalent, this process is employed. Transference suggests a technique by which a TL text may have SL interpretations, according to Catford (1965/78). He contends that translators replace SL meanings with TL meanings rather than translating meanings from SL into TL (cf. Bassnett, 2014). After that, the distinction between transference and translation ought to be obvious. We

might state that translation is always concerned with locating comparable or equal meanings for meanings intended in source materials in target language (TL).

Generally, only the cultural objects or concepts related to a small group or cult should be transferred the vogue for transferring so called national characteristics should be abandoned. Needless to say the names of SL objects, inventions, devices, processes to be imported into the TL community should creatively preferably authoritatively translated, if they are neologisms, although brand names have to be transferred.

1.16.3 Naturalization

The process of adapting an SL phrase to the pronunciation and word forms of the TL is known as naturalization, according to Newmark (1988). Using a borrowed word that has been altered to meet the morphological and phonetic requirements of the target language, this process is carried out. This procedure succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms) of the TL

1.16.4 Cultural Equivalence

According to Newmark (1988), a cultural term from SL is roughly translated into a term from TL by the cultural equivalent technique. Because the cultural equivalent procedure is inaccurate, its application is restricted. This is a rough translation, not an accurate one, where a TL culture term is used to translate an SL cultural word. Their translation uses are limited, since they are not accurate, but they can be used in general texts, publicity and propaganda, as well as for brief explanation to readers who are ignorant of the relevant SL culture. They have a greater pragmatic impact than culturally neutral terms. Functional cultural equivalents are even more restricted in translation, but they may occasionally be used if the term is of little importance in a popular article or popular fiction. They are important in drama, as they can create an immediate effect. However, the main purpose of the procedure is to support or supplement another translation procedure in a couplet.

1.16.5 Functional Equivalence

Functional equivalence "requires the use of a culture-free word, sometimes with a new specific term" (p. 83) according to Newmark (1988). When using cultural terms, one must use a word that is devoid of cultural connotations. This common procedure, applied to cultural words, requires the use of a culture-free word, sometimes with a new specific term; it therefore neutralizes or generalizes the SL word; and sometimes adds a particular term. This procedure, which is a cultural componential analysis, is the most accurate way of translating i.e. deculturizing a cultural word. A similar procedure is used when a SL technical word has no TL equivalent. This procedure occupies the middle, sometimes the universal, area between the SL language or culture and the TL language or culture. If practiced one to one, it is an under-translation. If practiced one to two, it may be an over-translation. For cultural terms, it is often combined with transference.

1.16.6 Descriptive Equivalence

"Descriptive equivalent," according to Newmark (1988), refers to giving the TL a multiword explanation of the ST term. Descriptive equivalents, as contrast to functional equivalents, concentrate on characterizing the cultural manifestation. Translation requires the use of both functional and descriptive equivalents. Description and function are essential elements in explanation and therefore in translation. In translation discussion, function used to be neglected; now it tends to be overplayed.

1.16.7 Synonymy

When an SL word has an approximate TL equivalent but no precise equivalent in the TL, Newmark (1988) uses the term "synonymy" to describe this situation. When there is no obvious counterpart and the word has little meaning in the text, this process is used, according to Newmark (1988). This process is applied to SL words in cases where a literal translation is impractical, there is no obvious one-to-one counterpart, and the term has no bearing on the meaning of the text—especially when it comes to fine adjectives or adverbs.

Newmark has used the word 'synonymy' in the sense of a near TL equivalent to an SL word in a context, where a precise equivalent may or may not exist. This procedure is

used for a SL word where there is no clear one-to-one equivalent, and the word is not important in the text, in particular for adjectives or adverbs of quality (which in principle are 'outside' the grammar and less important than other components of a sentence). A synonym is only appropriate where literal translation is not possible and because the word is not important enough for componential analysis. Here economy precedes accuracy. A translator cannot do without synonymy; he has to make do with it as a compromise, in order to translate more important segments of the text, segments of the meaning, more accurately. But unnecessary use of synonyms is a mark of many poor translations.

1.16.8 Through Translation or Loan Translation

According to Newmark (1988), through translation or loan translation is "the literal translation of common collocations, names of organizations, the components of compounds" (p. 84). In theory, a translator should not 'initiate' a through-translation. In fact, through-translations in contiguous cultures sometimes fill in useful gaps. The most obvious examples of through-translations are the names of international organizations which often consist of 'universal words. Translated brochures, guide-books and tourist material are apt to pullulate with incorrect through-translations: 'highest flourishing', 'program building', etc., which are evidence of translations. Normally, through-translations should be used only when they are already recognized terms.

1.16.9 Shifts or Transpositions

Grammatical alterations from the SL into the TL are known as translation shifts, according to Newmark (1988). He divides them into four categories. The first kind is a grammatical shift brought on by the distinctions in syntax between the ST and the TT. Because the SL grammatical construction is absent from the TL, the second sort of shift involves altering the grammatical structure of the SL. When it is grammatically possible to translate a ST literally but its sound is difficult in target language (TL), the third sort of shift is employed. The substitution of a lexical structure in the target language (TL) for a ST grammatical structure is the fourth kind of shift. Newmark holds about transpositions that they illustrate a frequent tension between grammar and stress. His comment is that too often the word order is changed unnecessarily, and it is sometimes more appropriate to translate with a lexical synonym, retain the word order and forgo

the transposition in order to preserve the stress. Transposition is the only translation procedure concerned with grammar, and most translators make transpositions intuitively. However, it is likely that comparative linguistics research, and analysis of text corpuses and their translations, will uncover a further number of serviceable transpositions for us.

1.16.10 Modulation

Vinay and Darbelnet coined the term 'modulation' to define a variation through a change of viewpoint, of perspective and very often of category of thought'. Standard modulations are recorded in bilingual dictionaries. Free modulations are used by translators 'when the TL rejects literal translation', which, by Vinay and Darbelnet's criteria, means virtually always. Further, modulations are divided into different random categories abstract for concrete, cause for effect, one part for another, reversal of terms, active for passive, space or time, intervals and limits, change of symbols and part for whole and negated contrary.

When the translator reproduces the original message text in the target language (TL) while adhering to TL standards, there is a manifestation of modulation since the source and target languages are seen from opposing viewpoints. As to Newmark's (1988) definition, modulation pertains to the alteration of the ST's message in the TL text due to varying perspectives in the SL and TL.

1.16.11 Recognized Translation

A translator will typically follow this process when translating words that involve institutional or official terminology. A recognized translation, according to Newmark (1988), is the usage of an official translation of an institutional term. If appropriate, you can gloss it and, in doing so, indirectly show your disagreement with this official version.

1.16.12 Translation Label

According to Newmark (1988), translation label is "a provisional translation, usually of a new institutional term" which should be made in inverted commas, which can later be discreetly withdrawn. It could be done through literal translation (p.90).

1.16.13 Compensation

Newmark (1988) states that compensation occurs "when loss of meaning, sound effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence".

1.16.14 Reduction and Expansion

Many situations involve the intuitive application of reduction and expansion. When a word in the SL has no exact counterpart in the TL, expansion is the use of additional words in the TT to rephrase its meaning. However, reduction refers to leaving out parts of the ST that are not crucial.

1.16.15 Paraphrase

When the meaning of a cultural term is clarified, a paraphrase appears. Newmark (1988) asserts that paraphrasing is used to clarify the meaning of a passage in a text, especially when there are important ramifications.

1.16.16 Couplets

According to Newmark (1988), the couplets translation procedure is when a translator applies two distinct methods to address a single issue. Couplets are created by combining two distinct translation processes into one. They are particularly common for cultural words, if transference is combined with a functional or a cultural equivalent. You can describe them as two or more bites at one cherry

1.16.17 Notes

Writing notes process, according to Newmark (1988), is "supplying additional information in a translation" (p. 91). This process might need to be followed by a translator in order to incorporate linguistic, cultural, or technical information into the text and is dependent on the requirement of his, as opposed to the original, readership. There are three places where notes can be added: within the text, at the bottom of a page, or at the conclusion of a book or chapter.

Normally, any information you find in a reference book should not be used to replace any statement or stretch of the text (unless the text does not correspond to the facts) but

only to supplement the text, where you think the readers are likely to find it inadequate, incomplete, or obscure.

1.17 Significance of the Research

The purpose of this study is to ascertain the ways in which Elif Shafak's unconventional topics and ideas were portrayed in order to alert Urdu readers to them and comprehend the literary works' ultimate goal of eliciting aesthetic pleasure. Elif Shafak's readership will increase as more people become familiar with her unique issues and concepts. The study will extend the reach of the book by drawing on the philosophical, theological, and family principles that form the foundation of the modern enlightened society.

Numerous academics have looked at and talked about "The Forty Rules of Love" from different perspectives. However, the uniqueness of this story comes from the application of translation theories to language analysis, which was done for the first time. This will turn the novel into an instructional endeavor because it has never been done before. This research will help future studies identify other connotations associated with translation that are widespread in all literary texts. Similar to Leader in Me and other similar programs, the materials can be utilized in schools to assist kids in growing morally.

The purpose of this study is to ascertain whether or not aesthetic satisfaction is achieved during source text translation. The novel has never been studied from a translation analysis point of view. This research will broaden the novel's scope. The current generation would be more familiar with Elif Shafak and Huma Anwar.

The research has a wealth of theoretical explanation and is well-documented. Others looking into the same problem could corroborate the data analysis and conclusions made. It is crucial to remember that no translation, no matter how excellent, is perfect, faultless, final, or of a predetermined quality; as such, the results of subsequent research cannot be regarded as definitive. Second, interpretation is always impacted by the psychological distance that always exists between the writer and the reader, or the encoder and the decoder. This also holds true for translation analysis.

Thirdly, all research creates new opportunities for study in the future. The current groundbreaking research aims to break new ground by overcoming obstacles to inaction and create new opportunities for the introduction of Translation Studies, which has not received much attention in Pakistan up to this point. From here on, all of these restrictions must be considered when evaluating the study and discoveries that follow.

The Forty Rules of Love appears important because of the ways it highlights the connections across space and time. We are living in scary, tumultuous times. The novel does not shy away from this fact, drawing parallels between the twenty-first and thirteenth century. Novels help us navigate the complexities of our personal and collective lives. The Forty Rules of Love is beckoning us to think about our relationships with our fellow human beings and ourselves. It is asking us to reconnect with our own spiritual journeys and remember our place in an interconnected cosmos. Most importantly, it reminds us about unity. We need to love one another and ourselves.

1.18 Research Objectives

The following goals are the focus of this study:

- To determine Newmark's translation techniques and processes being used in The Forty Rules of Love's Urdu version
- To ascertain which of these techniques and procedures are used the most
- To determine the role of communicative translation method in translation process

1.19 Research Questions

Following research questions would be explored:

- Which translation techniques were applied when translating The Forty Rules of Love?
- What categories of translation techniques are used while translating The Forty Rules of Love?
- What is the role Newmark's communicative translation method playing in making the translation of The Forty Rules of Love a successful translation?

1.20 Research Methodology

The specific steps involved in carrying out a research study are known as research methodology. It was made up of research, research techniques, research design, and research instruments that are employed in studies. The theoretical underpinning for the descriptive qualitative research would be translation studies.

Structure of the Thesis

This thesis consists of five chapters in total.

Chapter one introduces the research topic in detail. The first chapter contains introduction of the text *The Forty Rules of Love* (2009) and *Chalees Chragh Ishq Ky* (2017). It has information related to the story of the novel as well as the author and her major achievements. This chapter further contains the significance and objective of the study that how this study held including reason and importance of this research, and the research questions.

Chapter two incorporates views of different critics to support the point of argument. The second chapter consists of Literature review which includes the previous studies being done on the text and the theories which are used for the purpose of this research work. It contains a detailed study of the articles and reviews of different books which gives a study material, already done on the selected areas of research in this thesis.

Chapter three comprises of Methodology. In third chapter methodology of the study and theoretical framework will be formulated.

Chapter four is an analysis of the data which is collected by using the methodology as given in chapter third and dividing the analysis chapter in to two parts, according to the research questions. Firstly, the text will be scrutinized critically and deliberately. Secondly, the present study will discuss the result from the application of paradigms of translation of Peter New Mark.

Chapter five deals with the general discussion like conclusion, limitations and suggestions.

1.21 Conclusion

The novel, authors, theoretical standpoint, data collection, analysis, and discussion have all been covered in this chapter's introduction. It includes an introduction to each chapter that is part of this study project. Knowing what is included in this research and the part each piece will play later on in the project is crucial to understanding from the outset. Before reading the remaining chapters, it gives readers more clarity and a better understanding of the principles.

Chapter 2

2.1 Literature Review

This section will discuss the scholarly study carried out on *The Forty Rules of Love* and it will be followed by work done on Newmark's translation methods and procedures. There is quite a large number of works related to the application of Newmark's translation methods and procedures. The aim of these studies is to elucidate the practicality of the translation procedures and methods of Newmark's translation theory by making the readers a part of the artistic method.

Saeed, Fatima Amna have looked at how *The Forty Rules of Love* incorporates a number of historical, social, and political discourses that overlap through the theoretical framework of postmodern historiographic metafiction and the analytical method of intertextuality.

Elif Shafak's "*The Forty Rules of Love*," which was published in Melih KKCÜ's *Between Constructive and Disruptive Cosmopolitanism*, explores the positive approach to "the other" by contrasting particularism and universalism with localism and supralocalism. This essay focused on the cosmopolitanism of Shafak's *The Forty Rules of Love* as a source of disruptive misrepresentations of Rumi as well as a constructive manner. This essay looked at Shafak's US-centric interpretation of cosmopolitanism in her Western-styled book *The Forty Laws of Love*, which is centered on the Mevlevi Sufi tradition—a heretical religion practiced in Turkey through poetry, music, and dance. Shafak highlights that in today's globally integrated society, cosmopolitanism and transnationalism are essential, dismantling national affiliations, animosity toward "the Other," and parochialism.

"Representing Eastern Spirituality in Elif Shafaks' Novel *Forty Rules of Love*: A Critical Discourse Analysis" by Kawa Abdulkareem Sherwani aims to examine Rumi's conversations and dialogues within the context of Sufism. The author of this study, which uses critical discourse analysis as a qualitative methodology, used intertextuality and simplifying ways to reflect eastern spirituality and Sufism. It explores the relationships between several political, historical, and sociocultural themes in the book. It is addressed how "*The Forty Rules of Love*" symbolically represents Sufism,

orientalist strategies, and eastern culture. A conclusion drawn from the story is that it is full of the pure spirit of spiritual love that has destroyed societal inequality.

In the paper "Postmodernity in Elif Shafak's "The Forty Laws of Love," postmodernism in the contemporary social structure is examined. With postmodernism in mind, a more in-depth analysis of this book has been conducted. The results show how the author views pop culture, social faux pas, hypocrisy, contradicting norms, the pursuit of meaning and purpose in life, and erratic personalities. This research paper indicates that by highlighting postmodern themes in the work, the author has shown sociological and cultural issues that still exist today.

We look at Elif Shafak's definition of the Sufi Phenomenon in *The Forty Rules of Love*. Through the parallel tales of friendships between a mystic Sufi named Shams and a housewife named Ella, and between a famous scholar and poet turned mystic named Rumi, companions are introduced. The worlds of the thirteenth and twenty-first centuries are connected in this book.

Love is the basis of universal spirituality, which is released from the constraints of time, place, and religion. Sufism is the cornerstone of this universal spirituality. Shafak has portrayed this Universal Spirituality as a platform for communication and connections amongst all people, regardless of their Eastern or Western origins, with Love serving as the centrifugal force that may bring them together. It is the realm of perfected Unity and the One symphony to which all music is tuned. Rasha Dayekh has studied the plot and techniques of the story. It illustrates how a variety of approaches, most of them postmodern, combine to shape the author's assessment of humanity's current status.

Stated differently, Shafak's thematic issues are effectively conveyed and enhanced by the author's artistic decision, which includes the two nested storylines and other ways employed in this work. It also underlines a demand for a humanistic international union through the fundamental human component that is love. To create a cohesive story that skillfully connects all these disparate approaches via the all-encompassing network of unlearning and then relearning how to live and love, the paper illustrates the dialectical relationship between the various components of the novel's structural framework and the variety of approaches that seem to create chaos.

The comparative translational analysis of a poem looks at each of these traits and compares the translation to the source language (SL). This study's objective is to compare the English translation of "Subh-e-Azadi" by Faiz Ahmed Faiz, which was translated by Agha Shahid under the title "Dawn of Freedom" and follows Peter Newmark's translation paradigm, with the original Urdu text. The poem's main theme—the promise of a dawn of equality, justice, and freedom—was written against the backdrop of Pakistan's creation. The comparative examination of the poem's two texts, including changes in theme and structure, translation shifts or transpositions, meaning transfers, and semantic variances, is explained in detail in this article.

One more piece of writing the vocabulary choices and syntactical strategies of the translators of Iqbal's "Shikwa" and "Jawab-e-Shikwa" are scrutinized in the book *Translating Iqbal: An Assessment of Selections from Three English Versions of Shikwa and Jawab-e-Shikwa*. It also looks at the similarities and differences between the original text and various translations.

In "Thee Thou Shalt Love!" the relevance of Rumi today in Elif Shafak's *The Forty Rules of Love*, a character-based analysis that makes love the book's main theme and humanity Dr. Afreen Faiyaz draws the conclusion that Elif Shafak clearly succeeded in his goal to make love the central focus of both the book and life. Love is a journey that begins with the self and extends further into humanity. It requires practice, and everyone is affected by its shade. In addition to telling a lovely tale, the book offers a spiritual and intellectual experience. It provokes thought and offers a rewarding and enriching experience. Every reader of this book will find themselves moved, as there is something universally relatable in it.

It is important to note that each language in the world has an own natural rhythm, pattern, strength, and style, and that it is an enormous challenge to convey them in the TT. Because every language has natural, innate qualities, precise replication is not possible nor desired. Nonetheless, a suitable replacement can nonetheless retain the flare and flavor of the original language. Translation is not an exception since it also entails the imaginative use of the possibilities of two languages.

However, one must realize the ongoing concern and caution that translations can never perfectly capture the original. The tale of the Old Man and the Sea is likewise applicable

here. Never can the sense and sensitivity, the rhyme and rhythm, the profundity and passion, or the visual representation of the sea be adequately captured by a translation or translator of an oriental tongue. All things considered, reading the Urdu translation is beneficial.

In "Translation Methods and Procedures in Bilingual Storybooks," by Arif Hidayat and Danang Dwi Harmoko, the most commonly used procedures are literal, modulation, shift, addition, and reduction. The first book's translation claims that couplets, shift modulation, addition, and cultural equivalency were all used by the translator. In the second book, the procedures of literal, addition, modulation, reduction, transference, expansion, and couplet are used. The third book contains information on couplet, literal, addition, reduction, modulation, shift, synonymy, expansion strategies, and cultural equivalent. On the other hand, literal translation is the most often used method, and semantic translation is the most often used translation methodology. The method shows how intently the translators were focused on their work.

The goal of "An Application of Newmark's Procedures to Muhammad Abul Quasem's English Translation of Mohammad Al-Ghazali's Islamic Guidance" is to examine the most popular methods of translation as well as the effectiveness of using Newmark's methods to translate the source text as practically and organically as possible. For these purposes, the researcher employs a descriptive content analysis method on eighteen religious literatures collected from Islamic Guidance along with their English translations. It can be shown from the study's conclusions that the translator adhered to all of Newmark's translation requirements, save for the translation label. The recognized translation procedure was the least used procedure, while the descriptive equivalent procedure was the most commonly employed. The outcomes also demonstrate the value of target-oriented translation techniques in helping to translate texts from Arabic into English and retain their sense.

In Translation Techniques and Level of Equivalency in the English-Indonesian Translation of "God Sees the Truth but Waits" by Leo Tolstoy the researcher aims to define the degree of equivalency between the English original version and the Indonesian translation of Tolstoy's God Sees the Truth, But Waits, as well as to illustrate the relationship between the two translations. Newmark's translation method

was employed in this study, and Bell's was used to examine the degrees of equivalency. The present investigation employs a qualitative approach to delineate its objectives. By contrasting the English short narrative with its Indonesian translation, the data are assessed. Following identification, the data are analyzed to determine the relationship between the degrees of equivalency and the procedures employed. The analysis's conclusions show that the translator employed six different approaches to translate the short narrative, with semantic translation being the most popular. The other ways included literal translation, communicative translation, adaptation, free translation, and word-for-word translation.

Through Cultural Equivalence in Translation on Solok Tourism Brochures the researchers Tazkia Rizalmi, Edwar Kemal, and Dian Noviani Syafar come to the conclusion that translating cultural terms or expressions requires extra care. Because cultures vary and have an impact on language users, translators must also be aware of the semantic equivalents of cultural terms. It is meant to help the translator get a translation that the reader will find acceptable and understandable. There are full equivalency, partial equivalency, and distinct meanings based on the outcome. The Solok Tourism brochure exhibits three different types of cultural equivalency in its translation: full equivalency, partially equivalency, and alternative meaning. The researcher discovered that totally equivalency meaning is one of the most prevalent forms of cultural equivalency in brochures.

Revisiting Newmark's Theory of Translation: to what extent it is appropriate? Asep Budiman, Naeli Rosyidah, and Yasinta Wulandari analyzed Newmark's concept, which blends a multitude of real-world examples of linguistic theories of meaning with real-world translating applications, has been widely adopted in translator training programs. From the earliest (1977) to the most recent (2009), Newmark's noteworthy books and journal articles were examined using the content analysis method in this study. This study showed that, despite Newmark's well-known application of translation in practice, his theory appears to have a flaw in that it ignores the translator's involvement. Consequently, the translation theory must be expanded to include the human yardstick framework's value-driven component. It is determined that, in certain situations, Newmark's theory falls short of critical requirements for an appropriate translation. Ultimately, Woesler's (2021) "Appropriateness Theory" perfects the earlier theories and

adapts to the more complicated needs of the twenty-first century translation (e.g., political agenda).

The Word-For-Word Translation Method's Implementation to Enhance Students' Vocabulary by Mastery Umar Umar, Desianti Ma'tan sought to ascertain whether students' vocabulary had improved following the word-for-word translation method's application as well as how the students had reacted to it. This study was conducted in SMP Negeri 1 Pana. This study employed a quantitative approach using survey and quasi-experimental methodology. The results of the study demonstrate that students are enthusiastic about and have a favorable opinion of using word-for-word translation to expand their vocabulary. According to this study, a number of variables that influence the application of the word-for-word translation approach can increase students' vocabulary: 1. The approach of translating words for words is intriguing. 2. Students become more enthusiastic when they translate words for words. 3. Students concentrate on understanding the meaning of each word in a sentence when using the word-for-word translation approach.

English to Indonesian Translation Methods in the Short Story "A Blunder" Composed by Anton Chekhov Aditya Nugraha analyzes the short narrative "A Blunder" by Anton Chekhov, which students who are research participants translated into Indonesian. The researcher used translation analysis techniques to apply translation theory, which is based on Newmark Theory.

The researcher applied Baker Theory to determine the translation's equivalency. The researcher wants to know what kind of equivalency translation the participants employed to improve the target language's (TL) readability because he believes that there are many different approaches that show up in the translation findings. This study employed a qualitative descriptive approach that incorporates document analysis and observation. In this case, the results of the document analysis were verified by consulting the translation and literature experts. In summary, the researcher discovers six techniques that participants employed to translate the short story "A Blunder" into the target language (TL). Additionally, the translations exhibit two types of translation equivalency, according to the study.

Shekoufeh Daghighi & Mahmood Hashemian in their study “Analysis of Culture-Specific Items and Translation Strategies Applied in Translating Jalal Al-Ahmad’s *By the Pen*” are of the view that meanings and conceptions differ among languages as a result of these variances. Languages differ greatly from one another, particularly in literature and culture-specific items (CSIs), which makes it challenging to translate concepts and meanings between them. Translation experts have suggested a variety of techniques to get over the challenges created by the differences between languages during the translation process. Newmark's proposed taxonomy for translating CSIs served as the framework for this investigation. We first adopted CSIs using Newmark's (1988) five suggested domains.

Next, we looked for Newmark's (1988) suggested translation strategies used in Ghanoonparvar's (1988) English translation of Jalal Al-Ahmad's *By the Pen* and evaluated the frequency with which each was used to determine which strategy could be most useful in translating CSIs. In order to achieve this, the original text and its translation were first examined; following this, the translation techniques used were discovered. The strategies were sorted and examined after being identified as the data's origins. The most often employed method, according to the results, was functional equivalent, whereas modulation and paraphrasing were the least used. The results have educational ramifications for both literary translators and translation students.

Translation "sprinkled with footnotes" may be unappealing to some stylists, but when used properly, they can help TT readers evaluate the ST contents more effectively. Generally speaking, it appears that the processes "functional equivalent" and "notes" would be more likely to effectively communicate the ideas behind the CSCs embedded in a text; additionally, it can be argued that combining these approaches would lead to a more precise comprehension of the CSCs than alternative procedures.

The many approaches translators take when translating allusions appear to be important in identifying and understanding the meanings they convey. Connotations are unlikely to be conveyed when a rookie translator translates a literary work without giving the allusions enough consideration because of the translator's neglect to do so. The bulk of the TL readers will not understand them at all, therefore the translation will be useless.

It appears that in order for a translation to be considered appropriate, it must have the same impact on the readers of TT that the original work did, or at least a comparable one. This paper may demonstrate that when a translator compromises, or at least reduces, the influence of allusions in favor of maintaining graphical or lexical forms of source language PNs, he does not seem to be effective in his difficult work of efficiently reproducing the CSCs and PNs. Stated differently, a skilled translator would be well advised against sacrificing fidelity or brevity at the expense of the target language reader's enjoyment or recognition of the allusions.

It might be argued that the translation method that allows the translator to use "notes" seems to be the most successful. Additionally, it seems that in order to guarantee that readers of other languages can grasp the book in the same way that ST readers can, "notes" in the translation—both as a translation method and a translation process—are necessary.

Newmark's Translation Procedures dealing with "Additional Information in the English Target Novels" by Erlina Zulkifli Mahmud, Taufik Ampera & Inu Isnaeni Sidiq Four of Newmark's eighteen translation methods—Descriptive Equivalent, Expansion, Paraphrase and Notes, Additions, Glosses—deal with extra information. These procedures are meant to handle situations that cannot be handled by literal translation. The English translations of the Indonesian novels contain the four steps. This research article used Newmark's four translation procedures to determine whether the four procedures exist in the target texts as well as how, when, and why they arise in the target language text. The books are used as a random source of data, and the selected data are analyzed by contrasting the word counts in the source and target texts. The findings indicate that not all four procedures are present in every target text; while each procedure's linguistic forms may occasionally be comparable, each procedure's functions are distinct from one another.

"The Translation Procedures of Cultural Expressions Applied in "A Game of Thrones" by Oey Vella Valencia W Rahmanti Asmarani are of the view that the two primary subjects of a translation process are language and culture. Some text types that are interesting to investigate frequently contain cultural expressions. Translation processes are necessary, particularly when translating manifestations of culture. A procedure is

often defined as a set of steps carried out in a specific order or manner; it is a recognized or standard method of doing a task. Finding the strategies employed in the target text to translate particular cultural expressions is the aim of this study. The descriptive qualitative methodology is used to analyze the data with the aim of identifying the categories of cultural expressions and the translation methods most commonly employed in the cultural words found in the novel *A Game of Thrones*. Peter Newmark's framework is used to the analysis of the data. The data collected indicates that, in *A Game of Thrones*, ecological culture is the most prevalent cultural category, whereas social culture is the least prevalent. Transference is the most commonly used translation approach; synonymy is the least frequently used one.

Translation Procedures in Translating Proper Names from English into Indonesian Ni Putu Devi Lestari, Made Winaya, Ayu Gede Sosiowati hold that the different kinds of proper names and how they are translated in the book *Pembunuhan di Orient Express*. The study's issues are examined in light of Newmark's (1988) theories of proper name and translation technique. The documentation approach was employed as the data collection technique. the different kinds of proper names and how they are translated in the book *Pembunuhan di Orient Express*. The study's issues are examined in light of Newmark's (1988) theories of proper name and translation technique. The documentation approach was employed as the data collection technique. The data analysis in this study used the descriptive qualitative method. An informal manner was employed to present the analysis's outcome. In the data sources, the research revealed three different kinds of proper names. These are geographical terms, object names, and people's names. Newmark (1988) provided eighteen translation techniques, of which the translator used seven.

From the article *Translation Methods and Procedures Preference of English Department Students Universitas Airlangga on Translating Aesop Fables* by Wachidatul Afifah it is evident that the preferred translation techniques and procedures that AJ students have grasped the meaning of the ST, but they struggle to articulate their thoughts in coherent TL sentences. Furthermore, a large number of pupils lacked a thorough understanding of translation techniques and protocols. They frequently concentrate on replacing SL with TL while ignoring the translation process. It provided an explanation for the prevalence of literal methods and couplets that are more likely to adhere to SL than TL.

The translation processes of cultural expressions used in "A Game of Thrones" are discussed in Oey Vella's article. It is determined by Valencia W. Rahmanti Asmarani that the novel A Game of Thrones utilized the most of the translation procedure. Synonymy is the least frequently utilized procedure, occurring only once (1.9%), while functional equivalence occurs once (1.9%). Transference, or *Perebutan Tahta*, has a total frequency of 36 (68%). Seven of the fifteen approaches are used. The first method (1.9%) of transference and compensation and the sixth method (11.4%) of transference and descriptive equivalent are used to treat couplets. Based on the aforementioned results, the researcher deduces that ecology is the most frequently occurring cultural category, occurring 20 times (38%) out of 53 times (100%). This is likely because the novel's setting takes place in a forest and a kingdom.

Interpreters convey concepts rather than translating words. A multilingual dictionary is only the first tool a translator needs to use to do his or her work; it's not enough. Being competent to interpret does not imply knowing another language! Translation is actually a more difficult task. If translators want to accurately represent texts in Second Language, they should use notes, thesauri, paraphrase, and monolingual dictionaries. The use of transference as a sort of translation approach ought to be minimized. Finding Arabic translations for English cultural or technical phrases has long presented challenges for translators working in the Arab world. The translators are not the only ones who need to fix these issues. The difficulties that translators, linguists, and decision makers need to address include marketability, uniformity, and the propensity of Arabic users to employ English words when speaking their native tongue.

Texts within Text: An Intertextual Study of Elif Shafak's The Forty Rules of Love, this qualitative research critically explores the intersection of multiple historical, socio-cultural and political discourses in *The Forty Rules of Love*. For this purpose, the current study has been conducted through the theoretical perspective of postmodern historiographic metafiction with the analytical method of intertextuality. Early on, the novel has been studied with respect to fascination for Rumi and spirituality. However, the current research tends to analyze the novel in the light of postmodernism that encourages the syncretic mixing of innovation and tradition, and past and present into a unified whole, through the lens of intertextuality. The researchable issue is to investigate how the writer blends history into fiction and what sorts of techniques she

employs to formulate historiographic metafictional nature of the text by intermingling of various other texts/discourses leading to a unique blend of multi-layered meaning residing in a single text. The study focuses on the contribution of the form of the text towards the production of meaning in terms of plurality and the elicitation of ideological discourses underlying the main schema. Specifically, this study aims to ascertain the outcome of intertextual fusion of historical and postmodern narrative in the novel and its important role in the elicitation of multi-tiered meanings, beliefs and underlying ideologies embedded in the text of the novel. This study finds that, as an amalgam of multiple voices and discourses, *The Forty Rules of Love* is a critical commentary not just upon a historical faction of Sufi tradition, but also on the ideology of Islam as a peaceful religion, promoting religious tolerance and giving liberty of righteous thoughts and actions.

The study *Thematization Processes and the Representation of Love in The Forty Rules of Love: A Corpus Stylistic Analysis* argues that corpus tools can potentially provide empirical and objective perspectives to study literary works and produce insightful literary interpretations. This study attempted to explore the thematic concerns and the thematization of love in Elif Shafak's *The Forty Rules of Love* by means of corpus techniques. Wordsmith Tools software package was used to generate a keyword list which was subsequently utilized to provide a thematic categorization of the novel.

Seven thematic signal keywords were found to capture the thematic foci of the novel, which came in agreement with several literary critics who argued that *The Forty Rules of Love* was predominantly about different forms of love: divine and physical. Sketch Engine online interface was also utilized to calculate the collocations of the thematic signal keyword *love* in order to examine the semantic prosodies relating to *love* and scrutinize the ways in which the theme of love was presented in the novel. Based on both quantitative and qualitative evidence, it was concluded that Sufi love, represented as unconditional, intense, encompassing all humanity and all creatures, transcended the power of language and all confinements, causing the transformation of the lover. The analysis also revealed that the novel created two main dichotomies: one between the religious and the spiritual, the other between divine love and physical love.

Metaphorical Expressions In Shafak's Novel "The Forty Rules of Love": A Cognitive Linguistic Study attempts to analyze the metaphorical expressions used by the novelist Elif Shafak in her distinct novel *The Forty Rules of Love*. The core of any metaphorical expression lies in the intellectual conceptual, connotative and symbolic terms which require the readers to decipher such terms and grasp their intended meanings. Metaphors are the prominent linguistic devices which are deeply embedded in linguistic and literary expressions to enforce the suggestive meanings and symbolic meanings of such expressions. The researchers select four representative texts from the English novel *The Forty Rules of Love* in order to represent and cover all the aspects of Metaphor. To cover all the aspects of metaphor that are used in the novel, the researchers adopt a model which is based on Lakoff and Johnson's Theory of Metaphor (1980). Based on this adopted model to examine the aspects of metaphor, two levels of analysis are followed the contextual analysis and cognitive linguistic analysis. It is found that the Sufi thoughts and symbolisms are stated by using metaphor as a type of rhetorical devices.

An Exploratory Study of The Sufi Metaphysical Concept "Wahdatal Wujud" In Elif Shafaq's Novel "Forty Rules of Love" This study examined the validity of the assertion that whether the Sufi metaphysical concept of Wahdatal Wujud i.e. spiritual union with the Absolute which is the highest level of mystical elevation, is depicted in the novel *Forty Rules of Love* by Elif Shafaq. This study focused particularly on those aspects of the novel which are related to the specific concept given by Ibn 'Arabi Wahdatal Wujud, as referred by Chittick (2005) which indicates that all human beings possess the Divine Spirit within themselves and if they ascend the ladder of knowledge and self-recognition with the motivation of love of Divine and acknowledge that Divine presence in them, they are set to a spiritual journey by God which elevates them. Hence, the secrets of world and cosmos are revealed to them by God. The research was of subjective nature; therefore, the researcher had adopted unstructured approach to carry out the study.

Further, exploratory and descriptive research paradigm was used to gather required evidence from the text of the novel that related to the selected theory. The study aimed to discover this spiritual aspect in the novel and also attempted to explore and describe each and every point where this Sufi metaphysical concept was reflected in the text of

the novel. Through the content analysis and interpretation of the text of the novel, enough evidence was gathered to advocate and achieve the objectives of the research, as the character of Shams of Tabrez, who was an elevated dervish, showed the attributes of divinity and also through his character and his utterances majorly, the concept of Wahdatal Wujud or Unity of Being was put forward.

Negotiating Space and Time: Knowing the Past in the Present in Elif Shafak's *The Forty Rules of Love* The representation of the fictional narrative discourse becomes the subject of critical interpretation in contemporary fiction. This issue procreates vast changes in the technique of narration and the experimentation of writing fiction. The present research questions ontological and transformational notions as narrated by the representation of fictional discourse. These notions are interrogated by Elif Shafak, a Turkish novelist; she attempts to expose the matrix of the relationship between the past and present in "*The Forty Rules of Love*" (2010).

The novel investigates two different centuries, the thirteenth century and the twenty-first centuries. Shafak combines the past and the present to rejuvenate the past and supplies a new narrative of the past. This amalgamation and juxtaposition deconstruct the conventional, substituting the conventional narrative through the act of juxtaposition, that the past and the present are welded in one spatial construction.

Shafak addresses new spaces and unlocks the secret space of spiritual transformation and freedom of the self, through spiritual journeys undertaken by narrative discourse. The novel offers insights into many rules of love, which becomes an icon of transformation. Shafak's response to this mutability is given by her protagonists who becomes new born, liberated, and relieved by "Sufism" and comprehending new spaces, lives, and realities reflected in the reshaping of the narrative representation.

A Critique of Structural Binary Oppositions in Elif Shafak's *The Forty Rules of Love* In this research researcher opt *The Forty Rules of Love* by Elf Shafak. This novel belongs to the genre of Sufiism. An in-depth of the novel allow researcher to find binaries out of this literary text. The researcher also seeks the meanings reflected out of these binary oppositions. In the net shell researcher explore the ideology of structuralism by Ferdinand de Saussure in the novel. The researcher by the work claim that binary oppositions are universal and they provide meaning to their structure. By

the close reading of the text researcher concludes that Elif Shafak produces the binaries like east vs west, past vs present, rigidity of character vs flexibility in character and more decently love and spirituality vs materialism. By this entire analysis researcher meet the result that the novel provides to folds of life. It is what the Sufiism. Sufiism is not only associated with white cloth and beard on the face, it is concerned with the internal peace. As one show sophistication in his physical appearance similarly he must contain sophistication in his inner too. The binaries present in the construction of novel create the meaning that it is a best example Sufiism.

Writing in the postmodern era is shown as a technique developed in the years following World War II. "Discontinuity" is a prominent feature in postmodern writing, referring to the recognition of alienation experienced by any individual. Prominent authors associated with postmodern writing include Kurt Vonnegut, Vladimir Nabokov, Thomas Pynchon, Ishmael Reed, John Barth, and William Gaddis. Officially, postmodern writing began in 1972. Shafak publicly supports an international society where public affiliations are no longer relevant, which contrasts with her explicit conformity to the standards and aesthetic of the American academic market.

Both of these characteristics are used in postmodern writing: "techno culture" is the fusion of innovation with culture, while "fleeting mutilation" denotes that events and actions in any account don't result in sequential request. "Intertextuality" refers to a relationship between two abstract works and is also a technique used in postmodern writing. Examine Elif Shafak's book *The Forty Rules of Love* to get a sense of her attempt to use fiction to transcend social boundaries. Writing from the postmodern era speaks to a culture that speaks to postmodern living.

The Implementation of Newmark's Translation Procedures in *Colors Magazine* to Achieve Grammatical Equivalence examines how Newmark's translation techniques are applied and the grammatical equivalency that results between the source text (ST) and target text (TT). The implementation of the following procedures was the main focus of this study: (1) transference; (2) naturalization; (3) cultural equivalent; (4) synonymy; (5) modulation; (6) couplets; and (7) grammatical equivalency achievements through the use of those procedures. This study used a descriptively qualitative methodology.

The researchers also discovered that putting six translation techniques into practice produced 125 voice equivalent sentences, 126 tense equivalent sentences, and 82 number equivalent sentences. There were 25 non-equivalent sentences in the number category as a result of the disparities in the ways that ST and TT deliver singularity and plurality. Ten non-equivalent sentences fall within the tense grammatical category. This is because the source and target languages have distinct norms. There are eight non-equivalent sentences in the voice category that result from word changes, the usage of specialized phrases, and changes in subject position.

The Use of Translation Strategy and Translation Methods in Tourism Texts under the Guidance of Peter Newmark's Translation Theory: A Case Study of Everglades National Park, Florida People's quest for a higher quality of life is progressively growing as a result of the economy's explosive expansion. These days, going abroad is a popular issue. The swift growth of international travel has led to a surge in the need for tourism translation services and stricter guidelines for translators specializing in this field. Improving the quality of tourism translation greatly depends on how the cultural variations between Chinese and English are handled during the translation process.

The E-C translation of travel literature is undoubtedly guided by Newmark's communicative translation technique, which focuses on the impact that the translation has on readers of the target language. In order to give other translators with references, this study analyses the particular translation tactics and procedures in implementing Newmark's translation theory in tourism texts using the Everglades National Park, Florida (Excerpt) as an example.

Chapter 3

Research Methodology

2.2 Introduction

A research thesis should include a chapter on research methodology. In this chapter, research methodology is covered. "Methods or techniques used to find, select, process, and evaluate data on subject" and "research methodology" are synonymous. This chapter explains the study's methodology as well as the sample texts, tools for gathering data, and processes. It also describes the data analysis procedure utilized to examine the study's data collection. The theoretical basis of this study is based on the procedures and methods for translation that Peter Newmark has proposed. It analyzes the translation of *The Forty Rules of Love* using a descriptive content-analysis methodology. The study investigates the translation processes that are employed in the TT and how well they convey the meaning of the ST into the TT. Additionally, Newmark's model of translation procedures and methods—which outline the processes and techniques employed while translating between TT and ST—are investigated for applicability using descriptive analysis.

2.3 Theoretical Framework

In order to analyze the issue, Newmark's (1988) theory of translation methods and procedures was used. Each process of translation is explained in the following:

2.3.1 Literal Translation

When a translator translates something literally, they change the grammar of the original language (SL) structures into the closest equivalents in the target language (TL), however the lexical words are once more each translation separately (Newmark, 1988:46). It's a process that concentrates on making the words as opposed to the form. It is explicitly stated by Newmark (1988: 69) that a literal translation should be different from a literal translation or a one-to-one translation. Furthermore, according to Newmark (1998:69), "literal translation is correct and should not be avoided, provided that it ensures pragmatic and referential equivalency to the original." When the meaning

of the SL term and the TL word are the same, or when they refer to the same concept, then this technique is accurate. But he also asserts that when the translated material is imprecise or does not sound like the original, a skilled translator will not translate something literally.

2.3.2 Word for Word Translation

According to Newmark (1988, p. 46), "the main use of word-for-word translation is either to construe a difficult text as a pre translation process or to understand the mechanics of the source language." By translating words according to their most common interpretation when taken out of context, this translation method maintains the order of words in the source language. Although these translations are not used in actual translation projects, they can be useful as a first step. In this example of interlinear translation, the TL is displayed immediately below the SL words. Words are translated individually, out of context, and in accordance with their most common meanings while maintaining the word order in Standard Vietnamese. Cultural terms are translated literally. The main objective of word-for-word translation is to understand the mechanics of the source language and, in the pre-translation stage, to make sense of a difficult text.

2.3.3 Faithful Translation

Faithful translation, widely considered the best type of translation, aims to preserve the grammatical rules of the target language while faithfully capturing the context of the original text. This type of translation transfers cultural terminology while maintaining the degree of grammatical and lexical deviation from the rules of the source language. This type of translation generally seeks to faithfully convey the author's intentions while translating the original text into the target language.

2.3.4 Semantic Translation

According to Newmark (1988, p. 46), "semantic translation may make other small concessions to the readership and it may translate less important cultural words by culturally neutral third or functional terms, but not by cultural equivalents." Semantic translation differs only from "faithful translation" in that it has to be more conscious of the original text's aesthetic worth, often at the sacrifice of "meaning," in order to avoid

uncomfortable wordplay, assonance, or repetition in the final output. Moreover, functional or culturally neutral third concepts rather than their cultural equivalents may be used to translate less important cultural terms. Such small accommodations for readers could be made. The process of translating anything sense-for-sense is known as semantic translation. The context and other linguistic components are taken into consideration while translating the source text to the target language. Semantic translation, according to Peter Newmark, is an accurate but inappropriate communication technique because it makes use of the syntactic and semantic structures of the target language (TL) to try and convey the exact contextual meaning of the source text as precisely as possible.

2.3.5 Adaptation

The most flexible type of translation is called adaptation, and it's typically used for plays and poetry. Characters, stories, and themes have been translated into the new language and culture. For the text to make sense in the target culture, the original language and culture are transformed, or adapted, into that culture. Although it is not an accurate translation, this can be used to a variety of written arts.

2.3.6 Free Translation

While free translation frequently preserves the original text's structure and order, it only often conveys the text's overall meaning. similar to a synopsis of the original that only has broad implications. When completely translated, this kind of translation frequently ends up longer than the original, but it may also lose important topics or unintentionally transmit the translator's viewpoint on the source.

2.3.7 Idiomatic Translation

Although idiomatic translation is good at capturing the essence of the source text, it frequently misrepresents subtleties of meaning in the target language. This is due to the preference for idioms and colloquialisms, which frequently translate poorly or illogically.

2.3.8 Communicative Translation

The goal of communicative translation is to convey the main idea of a message accurately and contextually in the target language. Although the language and substance are easily understandable and acceptable to the readers, there may be inconsistencies in the actual word translation.

2.4 Translation Procedures

As a translation technique for analyzing the data, the researcher employed Peter Newmark's translation approach. These are Newmark's (1988b: 82–91) translation procedure: They are listed in the following order:

2.4.1 Transference

The process of translating from one language to another, known as transference, also involves transliteration or transcription. Transference is another term for borrowing words. The translated words have not had their spelling altered in any way.

2.4.2 Naturalization

When a term in the Source Language is naturalized, its pronunciation changes to the Target Language's morphology, or its original form. The foreign nouns are also getting additional suffixes as a result of naturalization.

2.4.3 Cultural Equivalent

Inaccurate cultural word replacement from the Source Language to the Target Language is known as cultural equivalent. A cultural word from SL is translated into a word from TL. This is simply an approximation of the translation.

2.4.4 Functional Equivalent

Functional equivalent replaces a new, specific phrase with more culturally neutral terms. The most appropriate technique to translate a word from a culture is as follows.

2.4.5 Descriptive Equivalent

A descriptive equivalent is a brief explanation of a cultural term's meaning.

2.4.6 Componential analysis

Comparing an SL term with a TL word that has a comparable meaning but is not a clear one-to-one counterpart is known as componential analysis. It involves pointing out both words' shared and distinct sense components first.

2.4.7 Synonymy

Economy overrides precision in synonymy, which is almost a TL equal. It implies having a meaning that is comparable. When there isn't a one-to-one equivalent, this process is employed.

2.4.8 Loan Translation, Calque Translation, or Through-Translation

The literal translation of popular collocations, organization names, and compound component names is known as through-translation.

2.4.9 Shifts or Transpositions

Transpositions, also referred to as shifts, are abrupt SL to TL syntactic transformations. Four types of shifts or transpositions are involved in this process: the shift from singular to plural; the shift that happens when a specific SL structure is missing from the target language (TL); the shift that happens when a literal translation is possible but not appropriate for the target language (TL); and the substitution of a grammatical structure for a lexical gap. In addition, the translation of a verb from the source language into a word and the conversion of a group of nouns from the source language to the target language.

2.4.10 Modulation

When a translator reproduces the original message text in the target language (TL) while adhering to TL standards, there is a manifestation of modulation since the source and target languages are seen from different perspectives. This process addresses more substantial translation units and a shift in perspective.

2.4.11 Recognized Translation

When a translator employs the accurate or legitimate translation of any institutional phrase, it is considered recognized translation.

2.4.12 Compensation

When there is loss in one area of the meaning and compensation in another, compensation emerges.

2.4.13 Paraphrase

When the meaning of a cultural term is clarified, a paraphrase appears. To achieve more clarity, a paraphrase is an expression of the concept using a different word. Rewording or rephrasing the translated words is another option.

2.4.14 Couplets

Couplets are the result of combining two distinct translation processes into one. Triplets or quadruplets using a combination of three or four procedures are possible.

2.4.15 Notes

Notes are included in the translation to provide more context, particularly for terms with cultural connotations. With the additional information about the translated words provided by this technique, the readers will understand the material clearly.

2.4.16 Reduction and Expansion

Many situations involve the intuitive application of reduction and expansion. When a word in the SL has no exact counterpart in the TL, expansion is the use of additional words in the TT to rephrase its meaning. However, reduction refers to leaving out parts of the ST that are not crucial.

2.4.17 Translation Label

According to Newmark (1988), translation label is "a provisional translation, usually of a new institutional term" (p.90).

2.5 Methodology

It is a Qualitative Research and is primarily based on the following research methods:

Content Analysis: Emergent Design Framework

The created theoretical framework, techniques, and strategies have been applied to the contents of the novel through content analysis inside an emergent design framework, all without any guarantee of success or failure beforehand. As the investigation progresses, the design of the research analysis and the conclusions reached become clearer. The nature of investigation is not static and predictable.

2.5.1 Unit of Data Analysis

The research's Unit of Analysis is the novel that follows.

From English (ST) into Urdu (TT):

Novel: The Forty Rules of Love by Elif Shafak

Translation: چالیس چراغ عشق کے مصنف ہما انور

2.5.2 Nature of Data Analysis

The Forty Rules of Love by Elif Shafak is the source of the information. To do this, the entire text is carefully examined, and data is gathered using the textual analysis method. Making use of the novel as a primary source, "the process of interpretation" thereafter establishes a connection between the text and the researcher's understanding of the novel. The researcher then reimagines various aspects and characteristics in the book and extracts evidence for the statements made in the text and external sources.

The secondary sources aid in reinterpreting the text in more detail as it allows one to see new areas of discovery within the same text. Since there is nothing like "pure interpretation", the secondary sources thereby, provide several views on the same subject. Supporting the argument from different secondary sources in order to provide arguments for the proposed hypothesis marks the gist of the given research. Data collection is done through textual analysis. The data is interpreted by Newmarks' translation procedures and methods from his translation theory.

Secondary theoretical materials were examined and read in order to do this qualitative research with ease. These sources included books, journals, interviews, articles, and magazines. The fundamental framework, consisting of essential foundational information, was obtained from digital repositories including Jstor, Sage, and Google Scholars. The texts that included the necessary information for research were carefully chosen, and only those works were included. Since the research was qualitative in nature, it underwent subjective analysis. The books and articles that were selected to highlight and mold the theoretical framework were carefully considered in relation to the study.

2.6 Ethical Considerations

The most important thing to keep in mind when conducting research is research ethics. Compared to quantitative research, the situation for the researcher in qualitative research is very different. Since the researcher in a qualitative study can only confine himself to the text's narrative description, he has no control over the surrounding natural world.

However, as this study is qualitative, the following ethical guidelines apply to qualitative research. It is not necessary to obtain permission in order to use data from previously published works for qualitative research. Similar to this research, no permission from the author is required because the data was taken from a published novel. Not even this kind of info needs permission. Since the author has already disclosed all of his personal information on a public forum, nothing needs to be kept private. The study objectives are closely considered when interpreting the findings.

2.7 Sampling: Purposive Sampling

Since the novel has been carefully chosen to offer the greatest amount of insight and comprehension of the topic under consideration—translation analysis—purposeful sampling has been used for data presentation and analysis. This sampling is purposeful rather than representative or random, with the goal of fully using opposing viewpoints and novel insights.

2.7.1 Size of Sample

Owing to spatial constraints, the chosen sample size consists of one novel The Forty Rules of Love and its translation چالیس چراغ عشق کے

2.8 Summary of the chapter

This chapter provides detail of the theoretical perspective of Peter Newmark's Translation Methods and Procedures by discussing its concepts which are used in the interpretation of the data. The current study examines The Forty Rules of Love and its translation Chalees Chragh Ishq Ky using Newmark's translation theory to examine how far the theory is applicable and relevant in a particular social and cultural setting. Using a text-based analysis method, the study intends to investigate how far the theory is helpful in translations and making the translation a successful piece of work.

Chapter 4

Data Analysis

4.1 Introduction

This chapter contains the study's findings. A study of excerpts from Chalees Chragh Ishq Ky and The Forty Rules of Love is also included in this chapter. The analysis also answers the study's queries regarding the types and most common translation approaches employed in the translation of The Forty Rules of Love. Furthermore, the analysis process examines the effectiveness of translation processes in transferring meaning from the source language (SL) to the target language (TL) and determines if Newmark's model is suitable for describing the translator's techniques throughout the translation process.

4.2 Discussion

The West Germanic language known as English was originally used in early medieval England and quickly gained widespread use as the language of communication. While Latin script is used to write English, there are alternative scripts as well, including Anglo-Saxon Rues, English Braille, and Unified English Braille. There are 26 fundamental letters in the language, including capital and lowercase. Writing in English is done from left to right. The common Persian record for Hindustani is called Urdu, or Lashkar. It is one of the 22 official languages recognized by the Indian constitution and the official language of Pakistan and Jammu & Kashmir, which is under Indian rule. Naskh and Taliq script, a Persian-Arabic writing system, is used to write Urdu.

The 39 fundamental characters of Urdu, referred known as "Tahajji," are written from right to left. Both in South Asia and the West, Urdu is a language that is spoken and written. Pakistani and Indian languages are both official in Urdu. Newspapers, Indian sub-content, schools, and lower governmental tiers all employ Urdu as a language of teaching. Urdu is the main language spoken by South Asians who live outside of the subcontinent, especially in Bangladesh, Nepal, and Afghanistan, as well as in the

Middle East, Europe, the United States, and Canada. When learning a foreign language, English is essential.

Of all the languages spoken and written in the globe, English makes up around 45% of it. The remaining 55% are spoken and written in Russian, French, German, Arabic, Farsi, and Urdu. Urdu and English are two very different languages. As opposed to Urdu's left-to-right writing, English is written from the right to the left. The verb is placed first in the sentence's grammatical order in spoken or written English, and is followed by the object, but in written or spoken Urdu, the verb comes first along with the subject. Urdu has rich morphology and few resources, whereas English has both weak morphology and an abundance of resources.

4.3 Application of Translation Procedures of Peter Newmark

Transference

is "the process of transferring an SL word to a TL text.

Examples from the text

ST: Google TT: گوگل ,

ST: click TT: کلک ,

ST: brownies TT: براونیز

ST: blog, TT: بلاگ

ST: e-mail TT: ای میل

ST: credit card TT: کریڈٹ کارڈ

ST: aunty TT: آٹھی

ST: Honey TT: ہنی

ST: Dinner TT: ڈنر

ST: Beef, TT: بیف.

All of these words are used the way they are used in SL. They are not translated in the TL to keep the reader intact. The translator has coined these terms while translating SL into TL and it seems perfectly fine with the reader of Urdu language manuscript because they are well aware of all these terms.

Within the transference process, transliteration, adaptation, borrowing, and transcription are all meant to be translation processes. The lack of translation equivalencies in the target language is indicated by each of these techniques. They also suggest the addition of new vocabulary and grammatical constructions to the target language; these infants eventually grow up to be essential components of the target language system. This transference process may occasionally be viewed as a means of making up for TL's lack of capacity to match SL's supremacy in creating new vocabulary for its creations.

Naturalization

Examples from the ST and their translation from TT

ST: Genghis Khan TT: چنگیز خان

ST: Ella TT: ایلا

ST: David TT: ڈیوڈ

ST: Jeannette TT: جینیٹ

are naturally given their morphological equivalence. This technique helps the reader to stay in touch with the society they are reading about.

A proper name is one that can be either a noun or a group noun, according to Algeo (1930: 2). It can be used on an individual basis within the text. Additionally, Newmark (1988:214) listed three proper name categories. It is made up of the names of three people, an object, and a geographical phrase. A person's name is tied to another person's name. It may take the shape of the entire name, just the first and last names, or a nickname. It may also take the shape of an amalgam of the honorific title and the name.

Through Translation or Loan Translation

According to Newmark through translation is used to translate the common collocations, names of organizations and components of compounds.

Examples from the text

ST: literary agency TT: لٹرییری ایجنسی

ST: house wife TT: ہاؤس وائف

ST: text message TT: ٹیکسٹ میسج

ST: flirt TT: فلرٹ

are the examples of through or Loan translation.

Reduction and Expansion

Examples from the text

ST: That night Moses heard a voice. It was God's.

TT:

اس رات موسیٰ کو ندائے غیب سنائی دی۔ خدا ان سے ہم کلام تھا۔

Reduction and expansion are practiced intuitively in a number of cases. Expansion means using more words in the TT to re-express the meaning of a SL word due to the lack of a precise equivalent in the TL. On the other hand, reduction means omitting unimportant elements of the ST. Here the procedure of expansion is used to justify the equivalence in order to maintain the feel esthetics of SL. The replacement of “voice”

with ندائے غیب and “it was God's” with خدا ان سے ہم کلام تھا renders the meaning clearly even though it is using the procedure of expansion.

“Such back talk will get you nowhere” here the word back talk is translated as

چغل خوری اور بد خوئی. the purpose behind using the procedure of expansion is to lay

emphasize on the wrong deed of back talking. The meaning is clear to TR and the message is also transferred.

ST: “The conversation went downhill from there, filled with distress and disappointment.”

TT:

گفتگو یہاں سے آگے مایوسی اور ناامیدی کی طرف مائل ہو گئی۔

Here the procedure of reduction is being applied as the unnecessary words are omitted while translation to create the same sense and essence of the ST. The translator has translated it as

The words of the sentence like “went downhill” and “filled with” are not translated in translation process to avoid the word-to-word translation sense.

Recognized Translation

The Prophet’s name “موسیٰ” is rendered into its globally recognized translation “Moses.”

As such, the translator succeeded in delivering the meaning to the TR.

Another example of recognized translation is the word “Mom” which is just morphologically translated as مام . This translation is internationally recognized so it does not create any sort of ambiguity for the reader of TL.

The word Qur’an is a lucid example of recognized translation procedure. It is internationally recognized as Islam is one of the major religions in the world and almost half of the population is following this religion. Quran is the documented testament of this religion. People around the world know about this Gospel and Pakistan being an Islamic country holds strong position in this perspective. This word is written according to the stressed and unstressed pattern which is giving it a linguistic touch.

Yet another example of recognized translation is the word Boyfriend. This word is again morphologically translated as بوائے فرینڈ . The term is globally recognized which does not have its exact synonym in TL. If it is literally translated in TL it needs much clarifications as the friend who is boy and that friend is more than just being friend.

“hi” is another example of recognized translation. It has found its equivalence in the term ہیلو in the TL. Although the translated word is also the term of English language but this is commonly used in the TL telephonic conversation. So, the term does not go astray while translation.

The word “emergency” is the word that is internationally recognized in almost all the cultures and the countries. To successfully translate the word with appropriate equivalence the translator has morphologically translated it as “ایمرجنسی”.

Cultural Equivalence

The term “**brother**” is translated as *برادر* instead of *بھائی*. as the culture of both countries share different concepts same is the case with the word *برادر*. Urdu is a language that shares different words from Persian so the word *برادر* is not new and different for the reader of Pakistani perspective.

Another example of cultural equivalence is

ST:

I’ll read your palm which in return translated in Urdu language as

TT:

میں تمہارا ہاتھ دیکھوں گا

Read in literal denotative meanings tell us about some action that is related to reading but to fulfill the cultural equivalence it is translated as *دیکھنا*. Here in Pakistan people do believe in palm reading and they use the term “daikhna” for it.

Another example of cultural equivalence is the exclamatory word “wow”. Its culturally accepted equivalence is the term *واہ* in Urdu language that is the TL.

It is noticed by the researcher that in TT The Forty Rules of Love is translated as چالیس
چراغ عشق کے the word Rules is denotatively translated as اصول / ضوابط but the
translator has used the word چراغ which is cultural equivalence. Being translated into
Urdu language and addressing the Pakistani and Eastern population the word چراغ has
its spiritual and cultural association.

Functional Equivalence

ST:

“A former member of the Assassins!

TT:

حشاشین کے پرانے رکن

The Arabic word *Hashishin*, or “hashish users,” was applied pejoratively to the Nizaris by other Muslim groups, then adopted by Crusaders and westernized as Assassins. The Urdu translation of the word assassins is قاتل but the term used by the translator is حشاشین.

To this he responded with a sneer, his arms akimbo” here in this example the word "akimbo" is translated as اس نے اپنے کو لوہوں پر ہاتھ کر کہا . There is no one word equivalence in TL for the SL word “akimbo” so the translation of this word needs explanation of the term to make it comprehensible to the TL speakers.

Another example of functional is

A man of few words is translated as کم گو. the literal translation of the phrase would not be appropriate so it is replaced with the functionally equivalent word.

Descriptive Equivalence

Jackal Head is a name used for the killer in the story but it is translated as گیدڑ سر عیار.

The literal translation should be only گیدڑ سر but an explanatory term of عیار is also used to qualify the title of the killer.

“When they finally hung up,” although the term “phone” is not used here but the translator has translated it in a descriptive way so that the slang terms are clearly described to the TL reader. So, the term is translated as

جب آخر کار ایلانے فون رکھا

Synonymy

It is to find the nearest possible synonym of the SL word into TL.

Example

The phrase like “In this world of illusions” is translated to its nearest possible synonym as فریب خیال دنیا میں. the single word illusion is translated into فریب خیال.

Example

of synonymy is the phrase “You stay out of this, dervish, or I’ll beat the hell out of you, too!”. It is translated into

تم ان سب سے دور رہو درویش یا پھر میں تمہارا بھی مار مار کر حشر کر دوں گا .

The word “hell” means **دوزخ / جہنم** but according to the context its nearest possible synonym is used by the translator very successfully. **حشر** is also one of the synonym of the word “hell” and this synonym is used here connotatively to express the meaning that the innkeeper will beat him as if it is day of judgement and he is answerable for all his deeds.

Example

Another reference of synonymy is the word “innkeeper”. Its closest equivalence is used in its translation as **سرائے کا مالک**

Example

“easily replaceable” is a group of two words but it is translated as

جس کی جگہ آسانی سے لی جا سکتی تھی

Although it is a longer explanation sort but it is functioning as the perfect synonym of the SL.

Example

“to keep a stiff upper lip” it is an idiom in the SL but can’t be translated idiomatically in the TL. The perfect synonym used for this idiom is

اپنے ہونٹ بھنچے رکھنے کی صلاحیت کے باوجود

Transposition

This is one of the most common procedures used in the process of translation. In this process some grammatical structures of the SL are replaced with some other in TL.

Examples

1 “Beeswax candles flickered in front of my eyes above the cracked wooden table” is translated as

بے کلی سے لکڑی کی شکستہ میز پر بیٹھے میری آنکھوں کے سامنے موم کی شمعوں کی لوئیں تھر تھرائیں۔

The translator has used the transpositional shift of using verb that is not there in the SL. If it had been translated word for word or in literal sense the translator would not be able to create the same sense as of the original one.

Another Example of transposition is

“There was a big house with a courtyard full of yellow roses in bloom and in the middle of the courtyard a well with the coolest water in the world.”

کھلے ہوئے زرد گلابوں سے بھرے صحن والا بڑا سا گھر اور اس کے صحن کے درمیان دنیا کے خنک ترین

پانی کا کنواں

It is a complete compound sentence which is rendering a sense on the reader of both the languages. It has separate verbs in both the phrases which is being replaced with removing the verb in order to maintain the sense in the TL.

This translation is fulfilling the suspense being created by the translator. It is in literal sense not translating the starting of the sentence as well.

3 “Shams, Shams, where are you?” he shouted left and right. This is another example of transposition which is adding the noun which is missing

شمس شمس آپ کہاں ہیں؟ وہ دائیں بائیں منہ کر کے چلایا

this transposition type is used when grammatical structure of SL is not available in TL.

4 “We saw two rough-looking men yelling drunken gibberish” this phrase is translated in a communicative way as it does not have its similar structure in TL. The translator translated it as

ہمیں دکھائی دیا کہ دو غیر مہذب سے آدمی نشے کے عالم میں ہزیان بک رہے تھے۔

5 “And in a no-less-civilized tone”

” اتنے ہی مہذب لہجے میں

this phrase is translated in a communicative way as it does not have its similar structure in TL.

Sometimes the tense of the original is not followed to maintain the essence of the TL. This is one of the techniques of the translators to translate which is further enhanced by Newmark in his translation procedures. The sentence mentioned below

“Ella headed to the kitchen and did what she always did at times of emotional unrest: She cooked.”

is translated as

وہ کچن میں چلی گئی اور وہ ہی کیا جو وہ ہمیشہ جزباتی طور پر مضطرب ہو کر کیا کرتی تھی: وہ کھانا پکانے لگی

The terms “she cooked” is literally translated as

” اس نے پکایا ”

But this literal translation is not fulfilling the essence of the ST.

Functional Equivalence

“She could not for the life of her fathom any dire consequences from her intrusion.”

وہ اس دخل در معقولات کے سنگین نتائج کا انداز اتک نہ کر سکی

If the translator would have translated it literally the meanings have not been clear. So, to make the meaning functionally equivalent the translator has used the procedure correctly.

Example

“There was a thick, dense silence.” It is translated as

ایک بوجھل کثیف خاموشی تھی

to appropriately make the reader intact and understand the meaning with the same sense of suspense the translator has translated the sentence in accordance with the functionally equivalence translation procedure.

Paraphrase

Example

“easily replaceable” is translated into TL as

جس کی جگہ آسانی سے لی جا سکتی تھی

The phrase translated is acceptable as it is paraphrased for the readers of TL.

To this he responded with a sneer, his arms akimbo” here in this example the word akimbo is translated as اپنے کو لہوں پر ہاتھ کر کہا . There is no one word equivalence

in TL for the SL word “akimbo” so the translation of this word needs explanation of the term to make it comprehensible to the TL speakers.

Another example of paraphrase is

A man of few words is translated as کم گو the literal translation of the phrase would not be appropriate so it is replaced with the functionally equivalent paraphrasing.

Couplets

Couplets are a type of translation process in which the translator employs two or more distinct translation techniques to translate the language unit. Notes are included in the translation to provide more context, particularly for terms with cultural connotations. With the additional information about the translated words provided by this technique, the readers will understand the material clearly. This is demonstrated by the following data:

It was so unlike him and against the spirit of their marriage

ایسا کرنا اس کی عادت نہ تھی اور ان کی شادی میں ایسا کبھی نہ ہوا تھا

This phrase is an example of couplet as it is a combination of synonymy and reduction. Unlike is connotatively translated and against the spirit is not translated.

Example

“She resisted Avi’s pleas to order pizza and Orly’s attempts not to eat anything, forcing them to munch on wild rice with green peas and roast beef with mustard glaze.”

اس نے ایوی کے پیزا آرڈر کرنے کی التجا اور اورلی کے کچھ نہ کھانے کی کوششوں کا مقابلہ کیا اور انہیں

سبز مٹر والے جنگلی چاول (*) اور رائی والے بھنے ہوئے بیف کو کھانے پر مجبور کیا

Zizania*

This part of the text is an example of couplet as it is a combination of notes and recognized translation and transference. Zizania is the cultural name of the wild rice. TL reader is given this specific name so that it can be helpful in understanding and creating a clear picture.

4.4 Application of Translation Methods of Peter Newmark

In analyzing the translation methods used in translation of *The Forty Rules of Love* the researcher compared each of the sentences of first part Earth from both English Text and Urdu translated version. After that, the researcher analyzed the translation methods in each sentence using Newmark's classification of translation methods. From the analysis the classification of translation methods can be seen and the mostly used methods by the translator in translating the novel are extracted.

Translation scholar Peter Newmark (1916–2011) tackled the notion of equivalence by asking if a translation should try to remain as close as possible to the source language or if it should, instead, aim to be free and idiomatic. He called these two approaches semantic translation and communicative translation respectively.

According to Newmark, 'semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original' (1981, p. 39). Semantic translation has a source language bias; it is literal and the loyalty is to the ST (source text) author. It is readable but remains with the original culture and assists the reader only in its connotations if they constitute the essential message of the text. It tends to be more complex, more awkward, more detailed, and tends to over-translate – it is more specific than the original in transferring nuances of meaning. Semantic translation relates to the word or the word-group (1981, p. 60).

On the other hand, for Newmark, 'communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original' (Newmark, 1981, p. 39). Communicative translation has a target language bias; it is free and idiomatic. It attempts to make the reading process easier for the TL reader 'who does not anticipate difficulties or obscurities, and would expect a generous transfer of foreign elements into his own culture as well as his language where

necessary' (Newmark, 1981, p. 39). It must emphasize the force rather than the content of the message. It is likely to be smoother, simpler, clearer, more direct, more conventional, tending to under translate – it uses more generic terms in difficult passages. Communicative translation relates to the sentence (1981, p. 60).

Communicative Translation

Example

“Burdened with loneliness, all fast asleep in separate dreams, were more than a dozen weary travelers upstairs at the inn. I stepped over bare feet and hands to reach my empty bedroll that reeked of sweat and mold. I lay there in the dark, mulling over the day’s events and reflecting on any divine signs I might have witnessed but, in my haste or ignorance, failed to appreciate.”

برہمنپیروں اور ہاتھوں پر سے پھلانگتا ہوا میں اپنے خالی بستر تک پہنچا جس سے پسینے اور پھپھوندی کی بو آ رہی تھی۔ سرانے میں درجن بھر سے زائد مسافر اپنے خوابوں میں گم، اپنی تنہائی کے بوجھ تلے مو خواب تھے۔ دن بھر کے واقعات پر غور کرتے اور ان الہامی نشانیوں کے بارے سوچتے ہوئے جو شاید میں نے دیکھی تھیں لیکن اپنی عجلت یا بے خبری میں میں ان سے محفوظ ہونے میں ناکام رہا تھا، میں وہاں تاریکی میں لیٹا رہا

The above-mentioned passage is an example of communicative translation which is close to faithful translation and literal translation. To translator has changes the phrasal pattern of the passage to complete the translation and to maintain the esthetic equivalence of the SL into TL.

Example

“I turned back and walked toward him, looking hard into his burning eyes. Instinctively, distrustfully, he flinched. Still, when I grabbed his right hand and turned his palm up,

he didn't push me away. I inspected the lines and found them deep, cracked, marking uneven paths. Bit by bit, the colors in his aura appeared to me: a rusty brown and a blue so pale as to be almost gray. His spiritual energy was hollowed out and thinned around the edges, as if it had no more strength to defend itself against the outside world. Deep inside, the man was no more alive than a wilting plant. To make up for the loss of his spiritual energy, he had doubled up his physical energy, which he used in excess.”

اس کی جلتی آنکھوں میں دیکھتے میں مڑ کر اس کی طرف واپس آیا۔ جبلی طور، بے اعتباری سے وہ جھجک کر پیچھے ہوا۔ پھر بھی میں نے اس کا رایاں ہاتھ گرفت میں لیا اور ہتھیلی سیدھی کی، اس نے مجھے پرے نہ دھکیلا۔ میں نے لکیروں کا جائزہ لیا اور انہیں گہرے، چٹختے ہوئے اور غیر ہموار پایا۔ ذرا ذرا کر کے اس کی شخصیت کے ہالے کے رنگ مجھ پر آشکار ہوئے: خاکستری بھورا اور نیلا، اس قدر ہلکا کہ وہ تقریباً سرمئی تھا۔ اس کی روحانی توانائی کھوکھلی ہو چکی تھی، کنارے ہلکے کمزور تھے، یوں جیسے اس میں بیرونی دنیا سے اپنے دفاع کے لیے مزید سکت نہ رہی تھی۔ اپنے باطن میں وہ شخص کسی مرجھاتے پودے سے زیادہ زندہ نہ تھا۔ اپنی روحانی توانائی کے نقصان کو پورا کرنے کے لئے اس نے اپنی جسمانی طاقت بڑھالی تھی جسے وہ حد سے زیادہ استعمال کرتا تھا۔

As can be seen from the sentences in the original language, this paragraph satisfies all the requirements of the communicative translation method, which includes being smoother, simpler, clearer, more conventional, conforming to a particular register of language, and tending to under translate.

Example

“Beneath dark waters in a well, he is dead now. Yet his eyes follow me wherever I go, bright and imposing, like two dark stars ominously hanging in the sky above. I came to

Alexandria hoping that if I traveled far enough, I could escape this piercing memory and stop the wail echoing inside my mind, that very last cry he gave out before his face drained of blood, his eyes bulged out, and his throat closed in an unfinished gasp, the farewell of a stabbed man. The howl of a trapped wolf.”

بلا شک کنویں کے تاریک پانیوں کی تہ میں، وہ اب مردہ ہے۔ پھر بھی جہاں کہیں میں جاؤں اس کی آنکھیں میرا پیچھا کرتی ہیں، روشن اور مرعوب کن آنکھیں، اوپر آسمان پر بدشگونئی سے متعلق دوستاروں کی طرح میں سکندریہ آگیا، اس امید میں کہ اگر میں دور دراز سفر کر جاؤں تو میں ان چبھتی یادوں سے فرار ہو سکتا تھا اور میرے دماغ میں گونجتی وہ آہ وزاری رک سکتی تھی، وہ آخری چیخ جو اس کے چہرے کے خون میں بھینگے، اس کی آنکھیں باہر ابلنے اور اس کا گلا ایک نا تمام سانس میں بند ہونے سے پہلے اس کے حلق سے نکلی تھی، خنجر گھونپنے گئے، زخم کھائے آدمی کا الوداع۔ پھندے میں پھنسنے بھڑیے کی دردناک چیخ۔

It is evident that the translator has kept this paragraph's sentence structure simple and easy for readers of the target language to understand by excluding any superfluous words.

Let's consider some dialogues to consider the translation methods:

Example

“You have a wild imagination, son,” my father said dryly. “And you better keep it to yourself. We don't want to upset the villagers again.”

تمہارا تخیل بے لگام ہے بیٹے۔ میرے بابا نے خشک لہجے میں کہا، اور بہتر ہو کہ تم یہ بات خود اپنے تک رکھو۔ ہم دیہاتیوں کو دوبارہ پریشان نہیں کرنا چاہتے۔"

Urdu and English language has separate sentence structure and the translator has successfully utilized the communicative translation method to make the TT comprehensible and to keep the essence of the original text. The apparent difference of the sentence structure is not a hinderance in maintaining the meaning of original text.

Example

“Father, I am from a different egg than your other children. Think of me as a duckling raised by hens. I am not a domestic bird destined to spend his life in a chicken coop. The water that scares you rejuvenates me. For unlike you I can swim, and swim I shall. The ocean is my homeland. If you are with me, come to the ocean. If not, stop interfering with me and go back to the chicken coop.”

"بابا میں آپ کے دوسرے بچوں سے مختلف ہوں۔ مجھے بطخ کا وہ بچہ سمجھیں جسے مرغیوں نے پروان چڑھایا ہو۔ میں کوئی پالتو پرندہ نہیں ہوں جس کا نصیب مرغیوں کے ڈربے میں زندگی گزار دینا ہو۔ وہ پانی جو آپ کو دہشت زدہ کرتا ہے، مجھے نئے سرے سے زندگی دیتا ہے۔ کیونکہ آپ کے برعکس میں تیر سکتا ہوں اور تیروں گا۔ سمندر میرا وطن ہے۔ اگر آپ میرے ساتھ ہیں تو سمندر کی طرف چلیں۔ اگر نہیں تو میرے معاملے میں دخل اندازی چھوڑ دیں اور مرغیوں کے ڈربے میں واپس چلے جائیں

Example

“Really? Have I been screaming?” I muttered as I managed to pull myself free from his grip.

“You bet you were! You were screaming like a bear with a thorn stuck in its paw. What happened to you? Did you doze off during dinner? You must have had a nightmare or something.”

I knew that this was the only plausible explanation, and if I went along with it, the innkeeper would be satisfied and leave me in peace. Still, I did not want to lie. “No, brother, I have neither fallen asleep nor had a bad dream,” I said. “Actually, I never have dreams.”

“How do you explain all that screaming, then?” the innkeeper wanted to know. “I had a vision. That’s different.”

واقعی کیا میں چیختا رہا ہوں؟ خود کو اس کی گرفت سے آزاد کرواتے ہوئے میں زیر لب بڑبڑایا۔

تم شرط لگا لو کہ تم چیخ رہے تھے۔ تم کسی ایسے ریچھ کی طرح چیخ چلا رہے تھے جس کے پنچے میں کوئی کاٹنا گڑ گیا ہو۔ تمہیں ہوا کیا تھا؟ کیا تم رات کا کھانا کھاتے اونگھ گئے تھے؟ تم نے ضرور کوئی ڈراؤنا خواب دیکھا ہو گا۔

میں جانتا تھا کہ یہ معقول وضاحت تھی اور اگر میں نے یہی کہہ دیا تو سرانے کا مالک مطمئن ہو جائے گا اور مجھے تنہا چھوڑ دے گا۔ پھر بھی میں جھوٹ بولنا نہیں چاہتا تھا۔ نہیں برادر میں خوابیدہ تھا نہ ہی میں نے برا خواب دیکھا تھا۔ میں نے کہا، درحقیقت مجھے کبھی خواب دکھائی نہیں دیئے۔

پھر تم اس سب چیخنے چلانے کا سبب بیان کرو گے؟ سرانے کا مالک جاننا چاہتا تھا۔

مجھے الہام ہوا تھا وہ بہت مختلف بات ہے

The researcher could not find any example of other methods of translation being used by the translator and this is an answer to the research question as well.

In order for the reader of the target language to accept both the content and the language, communicative translation attempts to capture the contextual meaning of the source language. It is known as an optimal translation technique (Sayogie, 70–72).

The reader is the primary focus of communicative translation, but if the text is outside of TL space and time, the equivalent-effect element is in operant. Under interpreting and having a propensity to translate more naturally, simply, clearly, more directly, conventionally, and in accordance with a specific language register are characteristics of communicative translation. The reader is supposed to be inspired to come as close to realizing the outcome as is humanly possible. Also, it is intended only for the second reader, who welcomes a liberal infusion of foreign elements into his language and culture when necessary and does not anticipate any complications or difficulties.

The strategy that is focused on the target language is known as a communicative translation approach. As implied by the name, this approach uses communication principles to replicate the contextual meaning of the source language in the target language. Either the language features or the subject features that the readers can understand immediately and for which the translation is suitable (Newmark, *Approaches* 47).

Communicative translation is more active and only pays attention to the reaction of the readers of the target text, so that the original language is subject to the target language and the target language culture, and does not leave any doubts and obscurities for the readers. For this reason, the translator can revise the original text, but this does not mean that the translator can disrespect the original text, after all, the original text is the only source of translation.

The communicative translation is to reorganize syntax and uses more common collocations and vocabulary to make the translation fluent and authentic, concise, and easy to understand. The translator can get rid of the shackles of the language structure

of the original text and give full play to the advantages of the target language. For this reason, the translator has the right to adjust the logical relationship of the original text, clarify ambiguous concepts, delete repetitions, and make the unique language common. The translator also has the right to correct factual errors and clerical errors in the original text, which is impossible in semantic translation and can only be left as is and noted in footnotes.

The communicative translation is more fluent, simple, clear, direct, and more in line with the habits of the target language. It adopts the same register as the original text, and tends to under-translate, that is, to use all-encompassing general terms when encountering difficult words.

The translation of communicative translation is usually longer than the translation of a semantic translation, because the latter has no redundant vocabulary to help readers understand. At the same time, semantic translation uses smaller words, phrases, or clauses as translation units, and communicative translation uses paragraphs as translation units.

The communicative translation is a skill that can sometimes be undertaken by multiple people. Due to the emphasis on effect, conciseness, and clarity, which make up for the loss of meaning in semantic translation, and have undergone appropriate polishing, the translation of communicative translation is generally better than the original text. In communicative translation, the translator strives to use the target language to write better works than the original.

4.5 Translation Errors

ST: Caravansaries, TT: کارواں سرائے

ST: Maktabas; TT: مکتب

ST: Tafsir TT: تفسیر

ST: Madrassas TT: مدرسہ

ST: Zikr TT: ذکر

ST: Dervishes TT: درویش

These words are used in Urdu Language that the writer of SL has used in her work. The author being Turkish shares the Religious and Geographical history with Pakistan. She has used these terms as these are used in both cultures. These words are the example of borrowing method in the procedure of translation. This story being the one shared one as both countries are sharing their religious and cultural line the reader does not feel isolated. There is another problem in the usage of these words grammatically. In the ST these words are used as plurals and at times singular but while translation in TT these words are used according to the context. Caravansaries, Maktabas, Madrassas, Dervishes are used as plural form and in Urdu language although there is plural of these words but according to context these words could not be used as the plurals.

Chapter 5

Conclusion and Suggestions

6.1 Conclusion

Tension arises from having to make a difficult decision between what is correct and what is customary in translation. The closest feasible or appropriate collocation with the target language frequently results in a meaning shift. In a given situation, the meaning change could be slight or not very significant. Translations frequently result in some degree of meaning addition, loss, or skewing. Most of the time, language systems differ too much to allow for precise replication. The relevance of a meaning change in a particular situation determines how acceptable or unacceptable a change in meaning is. While accuracy is undoubtedly a key goal in translation, maintaining open lines of communication can also be achieved by using typical Target Language patterns that the target reader is already familiar with. A seamless translation that reads as original and a clunky translation that sounds "foreign" can be distinguished from one another by using well-established collocation patterns (Baker, 1992).

Based on the data, the researcher deduces that the translator mostly employed communicative translation techniques. The translation is done in a really expressive manner. The data that the researcher has examined serves as proof of it. Every single piece of data satisfies the requirements of the communicative translation approach. The translator had also used several protocols while maintaining communication.

The translation of communicative translation is usually longer than the translation of a semantic translation, because the latter has no redundant vocabulary to help readers understand. At the same time, semantic translation uses smaller words, phrases, or clauses as translation units, and communicative translation uses paragraphs as translation units. This is one of the reasons that the ST consists of 229 number of pages but the TT consists of 363 pages.

The translator employs these techniques: paraphrasing, transposition, and synonymy, transference, reduction and expansion, cultural equivalence, functional equivalence, naturalization. In other cases, the translator even removed the superfluous words that

contributed to the discrepancies between the target language (TL) and spoken language (SL). The method the translator employed to obtain the translation is acceptable in terms of target language conventions and are easily comprehensible to readers of that language. Finally, the translator aims to provide translations that are fluid, uncomplicated, and convey the meaning of the original language.

The researcher's research indicates that before beginning to translate, the translator should read the material and ascertain the message intended by the original language. Understanding the true meaning of terms in the source language and the best translation technique to use are essential for the translator since they will aid in selecting the right words. The author also recommends learning various theories and reading a ton of relevant references for readers who are interested in analyzing the same topic, particularly in communicative translation. It matters because their study can be readily analyzed.

6.2 Suggestions

Finally, the writer hopes that this research can give benefit to the readers and help the next other researchers in analyzing the same topic.

The purpose of this study is to ascertain whether or not aesthetic satisfaction is achieved during source text translation. The novel has never been studied from a translation analysis point of view. This research will broaden the novel's scope. The current generation would be more familiar with Elif Shafak and Huma Anwar.

The research has a wealth of theoretical explanation and is well-documented. Others looking into the same problem could corroborate the data analysis and conclusions made. It is crucial to remember that no translation, no matter how excellent, is perfect, faultless, final, or of a predetermined quality; as such, the results of subsequent research cannot be regarded as definitive. Second, interpretation is always impacted by the psychological distance that always exists between the writer and the reader, or the encoder and the decoder. This also holds true for translation analysis.

Thirdly, all research creates new opportunities for study in the future. The current groundbreaking research aims to break new ground by overcoming obstacles to inaction

and create new opportunities for the introduction of Translation Studies, which has not received much attention in Pakistan up to this point. From here on, all of these restrictions must be considered when evaluating the study and discoveries that follow.

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