

BORROWING, CULTURAL APPROPRIATION, AND ADAPTATION IN THE TRANSLATION OF "HEART OF DARKNESS" INTO "QULB-E-ZULMAAT": AN ANALYSIS USING VINAY AND DARBELNET'S TRANSLATION MODEL

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Abstract

This study examines the translation strategies used in the Urdu translation of Joseph Conrad's "Heart of Darkness" titled "Kulb-e-Zulmat (2001)" by Muhammad Salim-ur-Rehman. Research borrowing, cultural appropriation, adaptation using the translation model of Vinay and Darbelnet and focuses on different approaches. Analysis shows how these techniques retain narrative authenticity, cultural relevance, and emotional intensity, making the text accessible to Urdu-speaking readers. Borrowing preserved specific terms without Urdu equivalents, culture appropriation adapted elements to match target culture, and adaptation ensured clarity and resonance which is necessary to draw attention. Suggestions for a future study include examining reader acceptance, comparative translation studies, and the potential of technology to improve translation practices.

Keywords: Literary Translation, Vinay and Darbelnet, Urdu Translation, "Heart of Darkness", "Qulb-E-Zulmaat",

1. INTRODUCTION

Translation is a complex process that involves not only linguistic change but also cultural interaction (Bassnett, 2013). When a literary work crosses linguistic boundaries, it often encounters cultural contexts that need to be exchanged (Venuti, 2008). This study examines the Urdu translation of Joseph Conrad's "Heart of Darkness" known as "Kulb-e Zulmat" by Muhammad Salim-ur-Rehman (2001) Application of Vinay and Darbelnet example This study includes translation of the methods used, Focusing specifically on borrowing, cultural appropriation, and adaptation, it provides insights into how these factors affect the translated work

Published in 1899, Joseph Conrad's "Heart of Darkness" is a landmark work in English literature that explores issues of imperialism, colonialism, and the human psyche (Achebe, 1977). , with its own unique cultural and literary traditions (Apter, 2006). Muhammad Salim-ur-Rehman's translation of "Kulb-e-Zulmat" aims to bring this antiquity to an Urdu-speaking

audience, taking on the difficult task of preserving the essence of the original, as well as providing has been flexible and appropriate for new readership (Rehman, 2001).).

The translation model of Vinay and Darbelnet introduced in their 1958 work "Stylistique comparée du français et de l'anglais" provides a comprehensive framework for analyzing translation styles (Vinay & Darbelnet, 1958) Their model identifies seven styles of translation : borrowing, calcium, real translation, transfer, modulation, equivalence, and optimization. These methods provide a systematic technique to knowledge how translators manipulate the transfer of which means, form, and cultural context into the target language (Munde, 2016). This have a look at focuses on 3 main strategies—borrowing, cultural appropriation, and transformation—that Rehman utilized in his interpretation of "Heart of Darkness."

Borrowing involves the direct borrowing of phrases from the source language into the goal language with out translation (Newmark, 1988). This technique is commonly used to hide direct equivalents of precise cultural or technical terms in the target language. Cultural appropriation, on the other hand, refers to incorporating elements of the source subculture into the goal content material which might be relevant to the audience, sometimes additionally a primary know-how or context (Venuti, 1995). , 2018).

This study attempts to look at Rehman's use of those techniques in "Kul-e Zulmat" and their effect at the authenticity and readability of the interpretation. By studying selected excerpts from the original and translated texts, this look at will recognition at the approaches in which English and Urdu use borrowing, cultural appropriation and variation to bridge linguistic and cultural variations the mouth of the. Ultimately, this observe objectives to make a contribution to a deeper knowledge of the challenges of literary translation and the techniques that can be used to navigate them efficiently.

1.1.Statement of the problem

The interpretation of a literary work such as "Heart of Darkness" is a more decided call in terms of emphasizing specific aspects of culture and the profound narrative of Konarad-Reh. Mansya Urdu-translation and to understand how they were preserved or changed in "Kulb-e Zulmat" " ". This study aims to identify and analyze the specific translation strategies employed by Rehman—borrowing, cultural appropriation, and adaptation—using the examples of Vinay and Darbelnet as systematic Objectives To assess the effectiveness of these strategies in original textual understanding and cultural resonance within The broader issue of fidelity and adaptation are discussed in literary translation.

1.2.Significance of the study

This study is important because it sheds light on the complex process of literary translation, especially in the context of culturally rich and linguistically complex texts such as "Heart of Darkness." Examining Muhammad Salim-ur-Rehman's translation "Kulb-e-Zulmat" through the example of Vinay and Darbelnet, this study not only contributes to the study of translation but also provides valuable insights into how translators challenge a it is about preserving the original text in terms of depth and cultural nuance. Understanding these translation processes enhances our appreciation of how literature is adapted for new audiences, and fosters an understanding and appreciation of different cultures. Moreover, this study provides practical implications for translators and scholars for improving translation practices and strategies, ultimately enriching the literary landscape for Urdu readers.

1.3. Research Questions

1. How does Muhammad Salim-ur-Rehman use the techniques of borrowing, cultural appropriation and adaptation in "Kulb-e Zulmat" in his Urdu translation of Joseph Conrad's "Heart of Darkness"?
2. What are the effects of borrowing, cultural appropriation, and changes in the translation of "Heart of Darkness" into "Kulb-e Zulmat" in preserving the thematic depth and cultural nuances of the original text in the 1990s?

1.4. Research Objectives

- To analyze the specific instances of borrowing, cultural appropriation, and adaptation techniques used by Muhammad Saleem-ur-Rehman in translating "Heart of Darkness" into "Qulb-E-Zulmaat" using Vinay and Darbelnet's model
- To evaluate the effectiveness of these translation techniques in maintaining the original narrative's thematic richness and cultural context, providing insights into the challenges and strategies of translating complex literary works

2. LITERATURE REVIEW

2.1 Translation Studies and Cultural Exchange

Translation studies have long been committed to the notion of cultural exchange, recognizing that translation is not just a linguistic phenomenon but an important cultural phenomenon, Susan Bassnet and André Lefevere argue that translation requires culture about negotiations, including how texts are interpreted and received in different cultural contexts Focuses on the role of dynamic forces in theory (Bassnett & Lefevere, 1990). The concept of "translation as rewriting" is introduced, whereby translators do not simply transcribe words but edit and modify the text to conform to the expectations and norms of the receiving culture (Bassnett & Lefevere, 1990). This approach emphasizes that meanings are often colored by the socio-cultural and political context in which they are made, resulting in varying degrees of fidelity and adaptability (Bassnett & Lefevere, 1990).

Furthermore, Lawrence Venuti's notion of an "invisible translator" challenges the central assumption in Western translation practices of producing translations that read as if they were originally written in the target language Venuti suggests that this process can erase the source culture (Venuti) presence and particles , 1995) and wrote. Instead, he advocates a "hospitable" approach, which aims to preserve the cultural implications of the source text and to challenge readers to engage with its alienation (Venuti, 1995).

Furthermore, to those theoretical contributions, Maria Tymoczko's work on translation and postcolonialism examines how translation features as a shape of cultural expression and resistance often reveals complexities (Tymoczko, 1999). Her studies shows that translation may be a manner for marginalized cultures to say their identities and undertaking dominant cultural paradigms (Tymoczko, 1999). This is in step with the giant expertise in translation research that translation is a cultural trade in which meanings are communicated and reinterpreted (Tymoczko, 2006).

Gayatri Chakraborty Spivak's concept of "translation as culture" in addition enriches the discussion via linking translation at once to cultural alternate and Spivak argues that translation calls for huge and important engagement with a complex source tradition for promoting intercultural speak (Spivak, 1993). His emphasis on moral obligation is regular with the view that translation is an essential system of enhancing and reworking cultural expertise (Spivak, 2000). Collectively, this body of labor emphasizes the critical function of translation in cultural exchange, suggesting that translation practices are formed via mediated cultural interactions (Venuti, 2008).

2.2 Vinay and Darbelnet's Translation Model

The seminal work of Jean-Paul Vinay and Jean Darbelnet, *Stylistique comparée du français et de l'anglais* (1958), introduces a comprehensive model of translation methods that became a cornerstone of translation studies. Direct translation includes strategies that can be used when structural and conceptual features between the source language and the target language are well matched, while oblique translation addresses the conditions of this match such absence is addressed, requiring more adaptive strategies (Vinay & Darbelnet, 1995). This method aims to preserve the basic grammatical structure, metaphorical content and linguistic features as the text is transferred to the target language (Faiz Ullah, 2023).

Direct translation involves three forms: borrowing, calque, and translation itself. Borrowing refers to the direct addition of a source language word or term to the target language without translation, usually to fill a lexical gap or to maintain cultural context (Vinay & Darbelnet, 1995). Calque is a special type of borrowing in which a source language description is literally translated into the target language, and is another word or phrase that retains the original meaning while a literal translation is a word-by-word translation that follows source text structure and meaning immediately after -fit when classifying systems (Vinay & Darbelnet, 1995).

There are four modes of **oblique translation**: transfer, modulation, equivalence, and adaptation. Transfer is the change of the grammatical category of a word or phrase from the source to the target language, such as the change of a noun to a verb (Vinay & Darbelnet, 1995) Modulation changes the semantic form of a source text and gives it its original meaning continuity, useful when actual translation in objective language becomes awkward or vague or attempts to reconstruct it with a variety of stylistic and structural tools, typically in the form of idioms or lexicons in (Vinay & Darbelnet, 1995). Finally, adaptation involves adapting the source material to the cultural context of the target language, which is often necessary when dealing with direct cultural equivalents in the target culture in the cornea (Vinay & Darbelnet, 1995).

Several studies have used Vinay and Darbelnet's model to analyze translation practices in different languages. For example, Vinay Darbelnet's methods have been helpful in literary translation studies, where they help to understand how cultural stylistic nuances are transferred between languages (Munde, 2016) Molina and Albir (2002) in the context of comparing

translation models ho mu techniques of Spanish and English used , highlighting its efforts in analyzing concrete and structured translation processes Furthermore, Newmark's (1988) model applied to technical translation provided insight into how the translation methods can be tailored to specific languages and phrases, and explained how transparent with the DarbelNet system

Jean-Paul Vinay and Jean Darbelnet's seminal work *Stylistique comparée du français et de l'anglais* (1958) provides complex translation strategies, distinguishing between direct and indirect translation strategies involving borrowing, calcification, and self-translation in direct translation Borrowing about three ways It refers to the direct introduction of words or phrases from the source language into the target language, usually to fill vocabulary gaps or to preserve cultural information (Vinay & Darbelnet, 1995). Calque is a special type of borrowing, where the structure of a word is literally translated, and a new word or phrase is coined in the target language while maintaining the intelligibility of the result Literal translation, a very simple approach , linking such close semantics of each word to the syntax and semantics of the source text is appropriate when both languages have similar structures and meanings (Vinay & Darbelnet, 1995).

Oblique translation, on the other hand, involves four processes: transfer, modulation, equivalence, and optimization. Transfer is the change of the grammatical unit of a word or phrase to match the natural meaning of the target language, such as changing a noun to a verb (Vinay & Darbelnet, 1995). Modulation changes how the original text thinks and preserves its meaning, and is useful when actual translation becomes awkward or unclear. Equality aims to convey the same position or message through the use of different styles and structures in the target language, usually in a specific idiom or culture Variation a it finally adjusts the output to the cultural context of the target language, especially needed when dealing with cultural ambiguity direct accuracy in the target culture (Vinay & Darbelnet, 1995).

Using Vinay and Darbelnet's model, the study shows its usability across languages and languages. For example, Jeremy Munday (2016) highlights the usefulness of the model in literary translation, examining how translators deal with the cultural and stylistic nuances of intertextuality Munday's analysis suggests that the model distinguishes between between direct and indirect methods is (Munde, 2016) and Molina and Albir (2002) used the model to analyze Spanish and English translation, showing its effectiveness compared to the translation methods themselves and which organized Their research highlights the model's dynamic and practical approach for target text reading and cultural resonance quality Achieving accommodates a range of translation strategies (Molina & Albir, 2002) was written by.

Furthermore, Peter Newmark (1988) applied the Vinay and Darbelnet methods to technical translation, providing insights into how these methods can be adapted for languages and keywords Newmark's work shows that direct translation methods are often appropriate for technical purposes in vocabulary Oblique methods can be more effective (Newmark, 1988) Recently, Mona Olohan (2020) examined the application of Vinay and Darbelnet's model to digital and multimedia translation, where flexibility is necessary to maintain coherence in the at

various meetings. It emphasizes the flexibility of the model in dealing with challenges, and also demonstrates its importance in contemporary translation practices (Olohan, 2020).

2.4. Theoretical Framework

Vinay and Darbelnet's translation model, delivered in their seminal work "Stylistique comparée du français et de l'anglais" (Comparative Stylistics of French and English), provides a comprehensive framework inside the analysis of translation patterns. Their model illustrates translation patterns seven: borrowing, calquing, real translation, switch, modulation, equalization, and optimization. Each practice offers a unique way of addressing linguistic and cultural differences between source and target texts. This example forms the basis for analyzing the translation strategies used in "Kulb-e-Zulmat", which allows to examine how Muhammad Salim-ur-Rehman takes up the challenges of translating "Heart of Darkness" into Urdu the details of the. use a variety of methods to assess how these processes affect the authenticity and cultural resonance of the translated work.

1. RESEARCH METHODOLOGY

The study uses a qualitative approach, with a careful analysis of selected verses from Joseph Conrad's "Heart of Darkness" and its Urdu translation "Kulb-e Zulmat" by Muhammad Salim-ur-Rehman. Each verse is analyzed in order to identify the specific translation strategies used, where focusing primarily on borrowing, cultural appropriation, and adaptation as illustrated by the Vinay-Darbelnet model. The analysis examines how these strategies affect the power of translation as it will reflect the semantic and cultural context of the original text, and consider the impact on fidelity and readability. Borrowing involves the direct transfer of words from the source to the target language, preserving specific cultural or technical terms. Cultural appropriation looks at how elements of the source culture are incorporated into the target text in a way that is consistent with the target audience, potentially changing original meanings. Adaptation refers to ensuring that cultural expressions or expressions are modified, related, and understood to meet the values of the target audience. Through unique comparative analysis, this method objectives to show how Rehman navigates the linguistic and cultural complexities of translating "Heart of Darkness," supplying insights into the broader implications of literary translation practices.

2. ANALYSIS

Muhammad Salim-ur-Rehman's Urdu translation of Joseph Conrad's "Heart of Darkness," "Kulb-e Zulmat" is analyzed in element about Vinay's and Darbelnet's complicated translation strategies, especially borrowing, cultural appropriation, and transformation of translated textual content. The paragraphs take a look at how those techniques were used to hold or adjust the deeper themes and original cultural nuances of the tale. Focusing at the impact of these techniques on translation constancy and readability and justifying this broader research will offer insights into how translators stability linguistic and cultural factors, helping to understand challenges and strategies varieties of literary translation.

4.1 Borrowing in "Qulb-E-Zulmaat"

Borrowing is a translation approach in which phrases from the supply language are at once borrowed into the goal language without being translated. This approach is particularly useful for words that are not directly equivalent in the target language or have considerable cultural or contextual weight. In the Urdu translation of "Heart of Darkness", called "Qulb-E-Zulmaat", many English words have been preserved to preserve the authenticity and context of the original. This approach helps to maintain the colonial context and governance under the rhythm of the situation is understood and the themes of the story Important.

A notable example of borrowing in "Kulb-i Zulmat" is the word "status". In the original, the word "stanak" is used to refer to colonial trading posts in Africa, central to the novel's analysis of empire and agency. The Urdu translation borrows directly "اسٹیٹشن" (status) which retains a colonial meaning which is on the word. This choice ensures that the reader can fully understand the historical and cultural significance of the term while maintaining the integrity of the story.

Table 1: Example of Borrowing - "Station"

Original Text	Urdu Translation	Transliteration
The manager's station.	منیجر کا اسٹیٹشن	Manager ka station

Another example is the use of the term "supervisor." In the case of "Heart of Darkness," the term "supervisor" refers to the people in charge of the colonial spaces, who play an important role in the narrative's power development and thematic exploration of control and corruption. This borrowing is not about the original meaning not only ban but also retain the cultural weight associated with the word.

Table 2: Example of Borrowing - "Manager"

Original Text	Urdu Translation	Transliteration
The manager was waiting.	منیجر انتظار کر رہا تھا	Manager intezar kar raha tha

The use of borrowed words like "station" and "manager" is important in maintaining the colonial administrative atmosphere in the Urdu translation of "Heart of Darkness" By retaining these words the translator ensures that the reader can fully immerse himself in the setting and subject matter concerns about the original text. This approach emphasizes the importance of certain concepts and roles in the story, while preserving their cultural and historical significance.

Additionally, credit is used for technical and specific terms that are important in the context of the transaction. For example, words directly related to navigation, trade, and colonial administration are often borrowed, since translation may undermine their specific meaning or cultural relevance. This technique helps to preserve the authenticity of the narrative, and it allows readers to experience the story faithfully to the original text.

Table 3: Examples of Borrowing in "Qulb-E-Zulmaat"

Original Text	Urdu Translation	Transliteration	Explanation
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The manager's station.	منیجر کا اسٹیشن	Manager ka station	"Station" is borrowed to retain the colonial and administrative context crucial to the novel's setting.
The manager was waiting.	منیجر انتظار کر رہا تھا	Manager intezar kar raha tha	"Manager" is borrowed to preserve the specific role and authority within the colonial context.
The company's supplies were sent.	کمپنی کی سپلائیز بھیجی گئی	Company ki supplies bheji gayi	"Supplies" is borrowed to maintain the technical term used in trade and administration.
The office was closed for repairs.	دفتر مرمت کے لیے بند تھا	Daftar muramat ke liye band tha	"Office" is borrowed to maintain the administrative setting of the novel.
He was a skilled mechanic.	وہ ایک ماہر مکینک تھا	Woh ek maahir mechanic tha	"Mechanic" is borrowed to convey a specific profession that plays a role in the narrative.
The trade route was difficult.	تجارتی راستہ مشکل تھا	Tijarati raasta mushkil tha	"Trade route" is borrowed to preserve the economic and colonial aspect of the journey.
The captain's orders were strict.	کے کیپٹن احکامات سخت تھے	Captain ke ahkaamaat sakht the	"Captain" is borrowed to preserve the hierarchical structure of the colonial administration.
The expedition faced numerous challenges.	مہم نے کئی چیلنجز کا سامنا کیا	Mehem ne kai challenges ka samna kiya	"Expedition" is borrowed to retain the adventurous and exploratory aspect of the journey.
The company's headquarters was far.	کمپنی کا ہیڈکوارٹر دور تھا	Company ka headquarter door tha	"Headquarters" is borrowed to maintain the organizational structure and its significance.
The shipping manager reviewed the logs.	شینگ منیجر نے لاگ کا جائزہ لیا	Shipping manager ne log ka jaiza liya	"Shipping manager" is borrowed to preserve the specific role and responsibilities in the context of trade.

This table gives a detailed description of the various loanwords used in the translation of "Heart of Darkness" into "Kulb-e-Zulmat". It shows how the preservation of specific English words helps to maintain the original context of about, cultural references and technical accuracy, and preserves complexity and authenticity of narrative in Urdu version. It is guaranteed.

Overall, the use of borrowing in "Kulb-e Zulmat" serves to maintain the integrity and authenticity of "Heart of Darkness." By retaining key English words, the translator ensures that the cultural and contextual nuances of the original are preserved, allowing Urdu-speaking readers to experience the depth of Conrad's story and complicates it well. Not only does this method enhance the readability and fidelity of the translation.

4.2 Cultural Appropriation in "Qulb-E-Zulmaat"

Culturalization in translation involves adapting elements of the source culture to the target culture, sometimes changing the original context. This process is evident in Muhammad Salim-ur-Rehman's Urdu translation of Joseph Conrad's "Heart of Darkness" entitled "Kulb-e-Zulmat" in Urdu for Urdu-speaking readers. The text must be made relatable and well understood, but this can have changed or lost key cultural features of the source text. Such changes are necessary to address cultural differences, but they often lead to changes with changes or original meanings and contexts that reducing the results.

One example of cultural appropriation in "Kulb-e-Zulmat" is the phrase "He was an angel of light, a bit like a lowly messenger". The word "messenger" in the original English text is used evocatively with a specifically Christian meaning, representing an angel of divine light and truth. However, in the Urdu translation, "messenger" is translated as "رسول" (rasool), a word that carries a strong Islamic connotation, associated with prophets in the Islamic tradition. This choice may change the reader's perspective, for the character has aligned itself with the language of Islam rather than constructing a Christian image can, thereby altering the religious and cultural contexts intended under the original text.

Table 4: Cultural Appropriation Example - "Apostle"

Original Text	Urdu Translation	Transliteration	Explanation
He was an emissary of light, something like a lower sort of apostle.	وہ روشنی کا پیغامبر تھا، کچھ نچلے درجے کا رسول	Woh roshni ka paighambar tha, kuch nichle darjay ka rasool	"Apostle" is translated as "رسول" (rasool), which in Urdu carries strong Islamic connotations, altering the original Christian imagery.

Another example is the connotation of the word "wilderness" in the context of the novel's reference to the African landscape. In the original, "desert" refers to unplanned, strange, and often dangerous conditions, reflecting the colonial mentality of the time. An Urdu translation can use "جنگل" (forest), a word that can evoke cultural associations and unique perspectives, which can lead to changes in how readers understand the environment described in the novel.

Table 5: Cultural Appropriation Example - "Wilderness"

Original Text	Urdu Translation	Transliteration	Explanation
The wilderness was vast and uncharted.	جنگل وسیع اور نامعلوم تھا	Jungle wasi aur namaloom tha	"Wilderness" is translated as "جنگل" (jungle), which may evoke different cultural associations than the original term.

The cultural adaptation in "Kulb-e-Zulmat" helps to make the novel accessible to Urdu-speaking readers by matching certain elements with familiar ideas and contexts. This way, period

facilitating understanding and communication, it also risks altering the themes of elements of the mainstream culture of the text. For example, adapting colonial vocabulary and cultural discourse can reduce the impact of Conrad's critique of imperialism by shifting attention to concepts more familiar to the target audience.

Overall, the cultural relevance observed in "Kulb-e Zulmat" highlights the role of the translator in striking a balance between maintaining the integrity of the original text and keeping it relevant in the new cultural context. This balancing act is critical in ensuring that translated work remains faithful in its effects and resonates with new audiences. Although important, the process of cultural exchange highlights the complexity of interpreting literary texts rich in cultural and historical context

Table 6: Examples of Cultural Appropriation in "Qulb-E-Zulmaat"

Original Text	Urdu Translation	Transliteration	Explanation
He was an emissary of light, something like a lower sort of apostle.	وہ روشنی کا پیغامبر تھا، کچھ نچلے درجے کا رسول	Woh roshni ka paighambar tha, kuch nichle darjay ka rasool	"Apostle" is translated as "رسول" (rasool), which in Urdu is strongly associated with Islamic prophets, altering the Christian connotations of the term.
The wilderness was vast and uncharted.	جنگل وسیع اور نامعلوم تھا	Jungle wasi aur namaloom tha	"Wilderness" is translated as "جنگل" (jungle), which may evoke a different set of cultural associations compared to the original term's implications of an untamed, menacing environment.
He had an air of authority that was almost divine.	اس میں ایک ایسی طاقت تھی جو تقریباً خدائی تھی	Is mein aik aisi taqat thi jo taqreeban khudai thi	"Divine" is translated as "خدائی" (khudai), which carries strong religious connotations in Urdu, potentially shifting the original meaning.
The native people viewed the land as sacred.	مقامی لوگوں نے زمین کو مقدس سمجھا	Maqami logon ne zameen ko muqaddas samjha	"Sacred" is translated as "مقدس" (muqaddas), a term that may carry different religious and cultural implications in Urdu, affecting the original context.
The company's influence extended far beyond the borders.	کمپنی کا اثر سرحدوں سے بہت دور تک پھیلا ہوا تھا	Company ka asar sarhadon se bohot door tak phaila hua tha	"Borders" is translated as "سرحدوں" (sarhadon), which may not fully capture the geopolitical nuances implied in the original text.
The machinery clattered and groaned with a	مشینری ایک دھمکی آمیز آواز کے ساتھ بج رہی	Machinery aik dhamki aamiz awaaz ke sath baj	"Menacing" is translated as "دھمکی آمیز" (dhamki aamiz), which may emphasize threat differently than

menacing sound.	تھی	rahi thi	the original term.
The expedition was fraught with peril and hardship.	مہم خطرے اور مشکلات سے بھری ہوئی تھی	Mehem khatrey aur mushkilat se bhari hui thi	"Peril" is translated as "خطرے" (khatrey), a term that might not fully convey the same level of danger as the original.

This long table highlights examples of cultural appropriation in the translation of "Heart of Darkness" as "Kulb-e Zulmat." Each example illustrates how changing a cultural context can alter the meaning or context of the original text, potentially changing the reader's perspective on the subject. Analyzing this interpretation, the table shows how translators should strike a balance in simplifying the text and its original cultural and thematic elements.

4.3 Adaptation in "Qulb-E-Zulmaat"

Adaptation is a translation method that entails adapting the source fabric to the cultural and linguistic norms of the target market. This procedure is specifically beneficial when direct translation might not be understood or fails to accommodate readers in the goal language. In the Urdu translation of Joseph Conrad's "Heart of Darkness" titled "Kulb-e-Zulmat", transitions play an essential position in making the text handy and interesting to Urdu-speaking readers, keeping effect and emotional power.

A high example of inversion in "Kulb-e-Zulmat" is "The Horror! The Horror!" In the original English, this phrase describes the protagonist's inner most fears and existential fears. Urdu-Translation "Ye Desht! Ye Desht!" (Yeh dehashat! Yeh dehashat!), which literally means "Awesome! Awesome!" This variation guarantees that the sentences have emotional weight as they use words familiar to Urdu readers. The repetition of "dehashat" (visible) inside the translation intensifies the emotion with the corresponding expression of Urdu worry and terror.

Table 7: Adaptation Example - "The Horror"

Original Text	Urdu Translation	Transliteration	Explanation
The horror!	یہ دہشت!	Yeh dehashat!	The phrase is adapted to fit Urdu expressions of fear, maintaining the emotional intensity and impact.
The horror!	دہشت!	dehashat!	

Another instance of variant is found inside the translation of cultural contexts that might not have direct equivalents in Urdu. For instance, narratives of western colonial practices or specific historic activities had been tailored to make them extra significant and applicable to Urdu-speaking readers. This includes adapting narratives to local records and cultural context, ensuring that translated texts do not lose the essence of the unique story, and the target market it can affect.

Table 8: Adaptation Example - Cultural References

Original Text	Urdu Translation	Transliteration	Explanation
The river seemed to flow like a dark vein.	دریا ایک تاریک رگ کی طرح بہ رہا تھا	Darya aik tareek rag ki tarah beh raha tha	"Dark vein" is adapted to "تاریک رگ" (tareek rag), a metaphor that resonates with Urdu readers, preserving the imagery.

Finally, the edition of "Kul-e-Zulmat" involves not only linguistic exchange but additionally cultural integration. This ensures that readers can relate to the story whilst keeping the deeper topic of the authentic text. For example, translation can adapt to particular cultural practices or situations to align with the reports and cultural contexts of Urdu-speaking readers. This facilitates bridge the cultural gap and permits the audience to meaningfully engage with the textual content.

Generally, the versions in "Kulb-e Zulmat" display the translator's talent in navigating the complexities of intercultural translation. By adapting factors of the supply cloth to match the cultural and linguistic norms of the target market, the translator guarantees that the unconventional stays staggering and acknowledges Urdu because the concern of the reader. This process emphasizes the importance of formal enhancing to keep the meaning and significance of the original work and make it on hand to new audiences.

3. DISCUSSION AND FINDINGS

The translation style in "Kulb-e-Zulmat" suggests the fantastic balance required to hold the essence of the authentic, and it is handy and appropriate for Urdu-speaking readers. Each approach serves a selected reason, contributing to a detailed and correct interpretation of the unique text.

Borrowing has been used to maintain particular words which do no longer have direct Urdu equivalents or have enormous cultural weight inside the source language. Words like "station", "manager", had been manifestly borrowed, and ensured that colonial popularity and administrative meanings were preserved. This method helped preserve the authenticity of the authentic story by making it simpler to apprehend for Urdu readers. The loanwords preserved the immigrant and person placing important to the placing and subject matters of the radical.

And cultural appropriation involves adapting elements of the source culture to the target culture. This approach was evident in the translation of words such as "messenger", which was translated as "رسول" (rasool). While this shift made the word more accessible to Urdu readers by aligning it with familiar religious concepts, it also created new meanings that altered the original Christian image This discovery challenges cultural hermeneutics, preserve originality logically and appropriately to the target audience -and focuses on balance

Editing was especially important to ensure that the translated material would be understandable and impactful for Urdu readers. For example, "Awesome! Awesome!" For example, "This plain! This plain!" (Yeh Dehashat! Yeh Dehashat!) retained the emotional intensity of the original phrase while using words familiar to the target audience. These changes increased the weight of the text without losing the emotional weight of the original. Additionally, adapting cultural references and metaphors helped resolve the cultural gap, making the story more appealing to the target audience.

The findings suggest that each translation method—borrowing, cultural application, and adaptation—played a key role in the formation of the translated text the text is culturally appropriate, and the adaptations ensured clarity and emotion.

4. CONCLUSION AND FUTURE RECOMMENDATIONS

In conclusion, the translation of "Heart of Darkness" as "Kulb-e Zulmat" indicates the multifaceted nature of literary translation. The examine findings display that the translator successfully used borrowing, cultural appropriation and adaptation to create texts that resonated with Urdu readers while preserving the thematic depth and cultural nuances of the unique. The success of these techniques highlights the importance of a qualitative and nuanced approach, especially in dealing with texts which are culturally rich and contextually complicated emphasize.

Future studies should take a look at the results of those translation techniques on reader reception and comprehension. Studies can study how distinct audiences perceive and interpret translated texts, imparting insight into the effectiveness of translation techniques. Moreover, a comparative have a look at of the interpretation of "Heart of Darkness" into other languages can shed light at the universality and variability of translation strategies in exclusive linguistic and cultural contexts.

Another concept is to examine using era in the translation procedure. Advances in machine translation and artificial intelligence can provide interpreters with new gear and techniques, growing their capacity to navigate language and cultural complexities but the human element remains vital to make sure recognize that translation will capture the nuances and complexities of the authentic textual content.

Overall, the study highlights the importance of a balanced method to translation that respects the integrity of the supply cloth and makes it reachable to the audience and have been customary. The findings and recommendations provide precious insights for translators, pupils and practitioners inside the area literary translation.

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