A Comparative Analysis of Heart of Darkness and Qalb-e-Zulmaat: A Study on the Application of Literal Translation Method

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Abstract

This present qualitative study aims at identifying the applied literal translation method in the Urdu translation of Joseph Conrad's novel "Heart of Darkness" (Qalb-e-Zulmaat) to ensure the accuracy/faithfulness of the translation. In this textual analysis, the researcher examines excerpts from Joseph Conrad's "Heart of Darkness" and its Urdu translation, "Qalb-e-Zulmaat," with a concentration on the application of the literal translation method. The aim is to assess how well this method captures the essence of the original work and how it addresses linguistic and cultural challenges. The researchers concluded that the Literal translation by using Newmark theory (1988) is the source language grammatical forms that are converted to their nearest target language equivalent. In addition, the method compromises on an appropriate meaning. So, that no assonance, or repetition jars in the translation. Translation shift helps the researchers to get easier to describe how the process of translation can occur in both of source language (English) and the target language (Urdu). The result found that level shifts usually used by translators to translate the novel can be substantiated with the literal translation method. This research implies that students or researchers can know well about literal translation when used in novels, and can also be applied when the communication process needs to be translated.

Keywords: Literal translation, source language, target language, level shift, translation shift

INTRODUCTION

Language and literature are powerful vehicles of culture, thought, and imagination, serving as channels for the transmission of ideas and emotions across various societies and geographic boundaries. In the domain of literary translation, the role of the translator is essential in ensuring the resonance of a work in its new linguistic and cultural context. This comparative analysis embarks on a journey through the details of literary translation by examining Joseph Conrad's renowned novella "*Heart of Darkness*" and its Urdu translation, "*Qalb-e-Zulmaat*." It seeks to explore the application of the literal translation method in this specific context and, in doing so, exposes the art and science of cross-cultural literary transmission. "Heart of Darkness," originally penned by Joseph Conrad, is an acknowledged work of English literature that explores into the complexities of imperialism, colonialism, and the human psyche. Set against the backdrop of the African Congo, the novella is a narrative that discovers the darkness within the human soul as well as the darkness of colonial exploitation. On the other hand, "*Qalb-e-Zulmaat*," the Urdu translation of this masterpiece, plays a crucial role in making this compelling story accessible to Urdu-speaking Pakistanis. Moreover, for the current study the literal translation method has been applied which emphasizes a word-for-word or as close to a direct translation as possible. This method aims to retain the original grammatical structure, idiomatic expressions, and linguistic elements while transferring the text into the target language. It strives to maintain fidelity to the source text, a principle that often presents both opportunities and challenges.

Translation is an interchange of messages from different languages. Translation is the process of moving a message or meaning from one language (source language) into another language (target language) (Maximillian 2020). Translating is, unfortunately, not an easy task. The distinct grammatical structure of the source and target language is one of the factors that make it hard for a translator to produce a successful translation (Roberto, 2017). Translation Studies (TS) in terms of its fragmentation and plurality, and was particularly critical. As stated (Baker, 2018) during the translation process, a variation in the grammatical structure of the source and target language typically leads to some changes in the message. Different grammar structures between English and Urdu, for instance. In this situation, the translator had to decide on the best form of translation for him. (Newmark, 1988) Translating a text from one language to another language is not easy. In translating, the translator used certain strategies to help the translator understand the context of the source language. The translator must deal with two separate languages articulated in the form of sentences, phrases, clauses, or phrases in translating works. The translator must be concerned with discovering the form of the target language translation. The novel Heart of Darkness by Joseph Conrad is a classic example of a literary work that has been translated using the literal translation method. The novel is set in the Congo River Basin in Africa, and it tells the story of Marlow, a sailor who travels to the Congo in search of Kurtz, a mysterious ivory trader. The novel is full of rich and evocative language, and the literal translation method helps to preserve this language in the target language.

In addition, translation changes can be used by researchers. A shift is a form of translation that, without changing the context, replaces the source of language elements for other elements in the target language. Translation shift allows researchers to better describe how the translation process will take place in both the source and target language. Catford in Utami(2019) stated that there are two kinds of translation shifts, namely level shift and category shift. A level shift focuses on the changing of level from grammar to lexis or lexis to grammar, while a category shift focuses on all kinds of grammatical changes. Hence, he says that the kinds of grammatical changes in category shifts include structure shift, class shift, unit shift, and intra-system shift.

Sutara (2020) revealed that translation method means the way the translator expresses the meaning of the source language as a whole or dominantly found in translation products such as novels. However, one of the most popular literary works is a novel. Many translation works will be chosen by a translator consistent with their interest. Literary works have many types and novel is one of them. Novels are included in literary works, so literary translation is focused on this study. Taber (Purwo, 1990) mentions that the first purpose of translation is to form a message originally within one language available to people who know their mother tongue. By translating a source work, as an example, a unique, many of us can read the novel in our mother tongue so that we will understand the content of the novel or literary works. Wang (2018) & Suhono (2020) suggested that the translator needed to convey the source language to the target language until it gets the special meaning and equivalent meaning. Most of them use novels, humorous texts, and short stories as research objects. However, one of the most popular literary works is a novel.

The novel was originally developed within the region from other sorts of narrative nonfiction, like letters, biographies, and history. However, with a shift in society and development time, the novel is not only based on data nonfiction, but the author of the novel can also change according to the desired image. Sumardjo (1998) revealed that a "novel may be a

story with the prose form during a long shape, this long shape means the story including the complex plot, many character, and various setting". Otherwise, the novel is narrative text informing of prose with a long shape that includes some figures and fiction. Based on the background above, questions that need to be answered through this study are: How is the literal translation method found in the novel Heart of Darkness? The objective of this study is to know the literal translation method that is found in the translation novel Heart of Darkness.

For the researcher, the current study is to express their interest in the translation method. For the general reader, hopefully, this research can make them understand how the researchers describe the translation method applied in the novel. The researchers focused on the utterances of the main character in the novel Heart of Darkness. This research used (Newmark, 1988 and Catford, 1965) to analyze the dominant translation method and translation shift included in the translation novel Heart of Darkness. Some definitions of translation by an expert, such as Bell (1991) state that the translation is an expression in the target language or other than what has been disclosed in a language other sources, preserving the semantics and style equality (scientific, literary, dialogue), similar to Bell, Nida and Taber (1974: 12) states that translation consists of reproducing in the receptor language the closest natural equivalent of the source language of the message, firstly within the means, both in terms of style.

Literal translation

The SL grammatical forms are converted to their nearest target language equivalent. However, the lexical words are translated out of context.

SL: What are you looking for?

The literal translation of the English phrase "What are you looking for?" into Urdu is

TL: "آپ کیا تلاش کر رہے ہیں؟"

However, this translation is out of context and may not be accurate or understandable in all situations. For example, if someone is looking for a lost item, you might say (آپ کیا تلاش کر رہے ہیں؟"). However, if someone is asking what you are interested in or what you are hoping to achieve, you would need to use a different translation. While it has been difficult to describe what exactly consists of literal translation, (Schaeffer, M., & Carl, M, 2014) define (ideal) literal translation by the following criteria:

 1. Word order is identical in the source and target languages
 2. Source and target text items correspond one-to-one
 3. Each source word has only one possible translated form in the given context

(Lu, W., & Fang, H, 2012) Literal translation is deeply rooted in traditional debates on the two basic translation methods, literal vs. free translation. Such debates have quite a long history both in the West and in China. In the West, the distinction between "word-for-word" (i.e. "literal") and "sense-for-sense" (i.e. "free") translation goes back to Cicero (first century B.C.) and St Jerome (fourth century A.D.), who clearly expressed the "literal" and "free" poles in translation (Notions of Translation Shift) Translation shift is a translation method that involves replacing the source language elements into the target language without changing the meaning. There are two major types of shifts occur: level shift and category shift. According to Catford (1965), there are four kinds of category shifts: structure shift, unit shift, class shift, and intra-system shift.

a. Level Shift

Level shifts are the shifts from grammar to lexis. It means that a grammatical unit in one language, such as the tenses of time reference, the passive meaning in a sentence, etc., has a lexical unit in another language as its translation equivalent. For example, "John has stopped crying" and its translation (Urdu: "فیض رونا بند کر چکا ہے"). The grammatical form of "have+V3" as a unit in English grammar showing perfective is translated into Urdu by the lexis "کر چکا ہے".

b. Category Shift

Category shifts are departures from formal correspondence in translation. Formal correspondence is any grammatical category in the target language which can be said to occupy the same position in the system of target language as the given source of language category in the source language system. The category shifts include structure shift, class shift, unit shift, and intra-system shift.

1) Structure shift

It involves a change in grammatical structure between the source language and target language. In grammar, structure shift can occur at all ranks. For example, Structure shifts can also be found at other ranks, such as phrase/group rank. For example: "the red gloves" in English becomes "لال دستانے" in Urdu. In this case, there is a shift from (Modifier + Head) to (Head + Qualifier) Structure shift also happens when an active sentence in the source language changes into a passive one in the target language or vice versa. This shift is called voice shift.

2) Class shift

Class shift occurs when the translation equivalent of SL item is the member of a different class (part of speech) from the original item. For example: "medical students" is translated into "Urdu: "طبـی طلبـاء"". In this example, the adjective medical. Operating at M (Modifier) in the noun phrase structure of source language, is translated into a noun, طبـی, operating at Q (Qualifier) in the target language. From that example, the adjective changes into another class, that is a noun.

3) Unit shift

Unit shift means changes of rank, that is, departures from formal correspondence in which the translation equivalent of a unit at one rank in the SL is translated into a unit at a different rank. The languages ranks may change among the morpheme, word, phrase/group, clause, to sentence, and sometimes even further up including paragraph and text. According to Machali (1998:16), the unit shift shows a change of rank, i.e a lower is translated into a higher rank or vice versa. For example, the source expression "adept" becomes "ماہرانہ". In this example, a word (adept) is translated into a phrase (ماہرانہ). It means that a lower rank changes into a higher rank.

4) Intra-System Shift

Intra-system shift means a departure from formal correspondence in which one system in the SL has a different (non-corresponding) system in the TL. Intra system shift is used to indicate that the shift occurs internally within the system of the languages concerned. For example the certain, plural noun in English become, singular noun in Urdu, such as: "a pair of trouser" is translated into "پینٹ". The Urdu language system

requires the use of the singular form for to the concept of , a pair of trousers Since Pakistani people conceive them as one piece of cloth.

METHODS

This research design uses a descriptive qualitative method. The method of this research was designed by using procedures that describe the phenomenon to describe data because the source of the data is texts. The source of the data used in the novel entitled Heart of Darkness by Joseph Conrad. The original novel contains 128 pages and it is translated into Urdu with the title Qalb-e-Zulmaat, containing 140 pages. The technique of data collection is the process of collecting the data. (Doyle, 2020) revealed that "The documentation method is a method of collecting data conducted by classifying the written material for obtaining the data by some variables such as magazine and books as the data". In this research, the researchers analyzed the data using the following steps: Displaying the data and describing the data.

RESULT AND DISCUSSION

Literal Translation Method

Literal translation is the source language grammatical forms that are converted to their nearest target language equivalent. They are translated using literal translation method as follows:

SL: "The sun rose blood-red. The sky above the forest was aflame with scarlet."

TL:

"سورج خون کی طرح سرخ رنگ کا طلوع ہوا۔ جنگل کے اوپر آسمان اسکارلیٹ رنگ کا تھا۔"

Context: The context of the sentence "The sun rose blood-red. The sky above the forest was aflame with scarlet." is from the first chapter of Joseph Conrad's novel "Heart of Darkness." The novel is set in the Congo River basin in the late 19th century, and it tells the story of Marlow, a sailor who is sent on a mission to find Kurtz, a charismatic but mysterious ivory trader. The sentence occurs at the beginning of the novel, as Marlow is setting out on his journey. The blood-red sun and the sky aflame with scarlet create a sense of foreboding and danger. They suggest that Marlow is embarking on a journey into a dark and unknown world. The context of the sentence is also important because it helps us to understand the author's intent. Conrad was a master of symbolism, and he often used the natural world to reflect the inner state of his characters. The blood-red sun and the sky aflame with scarlet can be seen as symbols of the darkness and evil that Marlow will encounter on his journey. Description (Structure Shift)

Newmark (1988, p. 46) notes that "in literal translation, the SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context. The translator omitted the auxiliary verb "rose" to make it easier to understand in target language.

SL: "The air was thick with the smell of rotting vegetation."

TL: "ہواؤں میں گلی ہوئی سبزیوں کی بو پھیلی ہوئی تھی۔"

Context: Marlow is setting out on his journey to find Kurtz. The sentence helps to create a sense of atmosphere and suspense. It suggests that Marlow is

embarking on a dangerous journey into a hostile environment. The sentence is also symbolic. The rotting vegetation can be seen as a symbol of the darkness and evil that Marlow will encounter on his journey. The sentence also suggests that the jungle is a place where the natural order has been disrupted.

Description (Structure Shift)

It is one of the most common Structure shifting in English translation in Urdu. In this case, the phrase "rotting vegetation" is translated into: "گلی ہوئی سبزیاں" in Urdu. It can occurs when there is a shift from (Modifier + Head) to (Head + Qualifier). In Noun phrase structure of SL the word Rotting is Modifier followed by the word Vegetation as the head.

SL: "What more did I want?"

TL: "میں کیا مزید چاہتا تھا؟"

Context: Marlow, the narrator of the novel, asks himself this question throughout the novel as he witnesses the darkness and evil that exists in the world. He sees the brutality of the white colonists and the suffering of the native people. He also sees the darkness that exists within himself. The question is also significant because it is a question that the reader is left to ponder at the end of the novel. The novel does not provide a definitive answer to the question. Instead, it leaves the reader to decide whether or not man has a heart of darkness. Description (Structure Shift)

The grammatical form of (To-be+ V1) as a unit in English grammar is untranslated by the translator. It can be proved with, what is translated into کیا; did I want translated into چاہتا تھا. Translator started translating word by word, after that the translator trying to convert the grammatical construction of source language with element omission in order to keep the clarity and effectiveness of the target language and it does not interfere the meaning of the target language sentence.

SL: "The wisdom, and all truth, and all sincerity, are just compressed into that inappreciable moment of time in which we step over the threshold of the invisible"

TL:

حکمت، سب حقیقت، اور سب ایمانداری صرف اس بے قدر لمحے میں مضمون ہوتے ہیں جب ہم غیر مرئی کی سرحد پار کرتے ہیں

Context: Marlow, the central character and narrator, is reflecting on his journey into the African Congo. He is describing the transformation that occurs when one ventures into the unknown, both physically and metaphorically. The journey up the Congo River, deeper into the African wilderness, represents a transition from the known and familiar world into the mysterious and unpredictable "heart of darkness." Marlow's observation that wisdom, truth, and sincerity are compressed into the moment of crossing into the "invisible" underscores the idea that profound insights can be gained in the face of the unknown and the journey into the depths of human nature.

Description (Level Shift)

The grammatical form of (just+ V2) as a unit in American English grammar showing past tense is translated into Urdu by the lexis لمحے, the excerpt above is translated using literal translation method.

The wisdom translated into حکمت, we translated into ہم. In this case, Translator started translating word by word, after that the translator trying to convert the grammatical construction of source language to the nearest grammatical construction of target language equivalence. So, the grammatical construction between source language and the target language is arranged into:

حکمت، سب حقیقت، اور سب ایمانداری صرف اس قدر لمحے میں مضمون ہوتے ہیں جب ہم غیر مرئی کی سرحد پار کرتے ہیں

" It is showed that the translator try to make the acceptable translation in target language.

SL: "So you are going out there"

TL: "تو تو وہاں جارہے ہو"

Context: The old doctor felt my pulse, evidently thinking of something else the while. 'Good, good for there,' he mumbled, and then with a certain eagerness asked me whether I would let him measure my head. Rather surprised, I said Yes, when he produced a thing like calipers and got the dimensions back and front and every way, taking notes carefully. He was an unshaven little man in a threadbare coat like a gaberdine, with his feet in slippers, and I thought him a harmless fool. 'I always ask leave, in the interests of science, to measure the crania of those going out there,' he said. 'And when they come back, too?' I asked. 'Oh, I never see them,' he remarked; 'and, moreover, the changes take place inside, you know.' He smiled, as if at some quiet joke. 'So you are going out there. Famous.

Description (Level Shift)

The grammatical form of (To be +V ing) as a unit in English grammar is translated into Urdu by the phrase "جارہے ہو" the excerpt above is translated using literal translation method. In this case, translator started translating word by word, after that the translator trying to convert the grammatical construction of source language to the nearest grammatical construction of target language equivalence. So, the grammatical construction between source language and the target language is arranged into:"تو تو وہاں جارہے ہو" It is showed that the translator try to make the acceptable translation in target language.

SL: "Thanks,' said I; 'I shall keep my eyes open"

TL: "شکریہ،' میں نے کہا، 'میں اپنی آنکھیں کھولی رکھوں گا۔"

Context: He informed me, lowering his voice, that it was Kurtz who had ordered the attack to be made on the steamer. 'He hated sometimes the idea of being taken away—and then again.... But I don't understand these matters. I am a simple man. He thought it would scare you away—that you would give it up, thinking him dead. I could not stop him. Oh, I had an awful time of it this last month.' 'Very well,' I said. 'He is all right now.' 'Ye-e-es,' he muttered, not very convinced apparently. 'Thanks,' said I; 'I shall keep my eyes open.

Description (Structure Shift)

In this example, a word "thanks" is translated into a phrase (شکریہ).It means that a lower rank changes into a lower rank, However, word "thanks". Hence, the excerpt above is translated using literal translation method. Said I translated into میں نے کہا, I shall keep my eyes open translated into 'میں اپنی آنکھیں کھولی رکھوں گا`. In this case, Translator started translating word by word, after that the translator trying to convert the grammatical construction of source language to the nearest grammatical construction of target language equivalence. So, the grammatical construction between source language and the target language is arranged into:شکریہ، میں نے کہا، 'میں اپنی آنکھیں کھولی رکھوں گا . It is showed that the translator try to make the acceptable translation in target language.

> **SL:** "A long time ago."
> **TL:** "بہت پہلے".

Context: No use telling you much about that. Paths, paths, everywhere; a stamped-in network of paths spreading over the empty land, through the long grass, through burnt grass, through thickets, down and up chilly ravines, up and down stony hills ablaze with heat; and a solitude, a solitude, nobody, not a hut. The population had cleared out "a long time ago". Well, if a lot of mysterious niggers armed with all kinds of fearful weapons suddenly took to travelling on the road between Deal and Gravesend, catching the yokels right and left to carry heavy loads for them, I fancy every farm and cottage thereabouts would get empty very soon. Only here the dwellings were gone, too. Still I passed through several abandoned villages. There's something pathetically childish in the ruins of grass walls.

Description (Unit Shift)

In this example, a phrase (A long time ago) is translated into a word (بہت پہلے). It means that a higher rank changes into a lower rank. However, the excerpt above is translated using literal translation method. A long time ago translated into بہت پہلے, a long translated into بہت, and time ago into پہلے. In this case, Translator started translating word by word, after that the translator trying to convert the grammatical construction of source language to the nearest grammatical construction of target language equivalence. So, the grammatical construction between source language and the target language is arranged into "بہت پہلے" It is showed that the translator try to make the acceptable translation in target language.

RESULT

The results of this study endorsed with Kurniawan (2017) in his thesis "Analysis of Indonesian English Methods in Translating Metaphors in the Vanished Man Novel". His research was descriptive analysis research. There were three chapters out of 52 chapters that were analyzed. There were 30 metaphorical sentences taken from those three chapters. In conclusion, Sendra B. Tanuwidjaja as a translator follows the general pattern of translation where he tries to emphasize the use of literal translation.

On the other hand, (Nugraha et.al, 2017) this research contains the analysis of the translation method in Anton Chekhov's short story "A

Blunder" which is translated into Indonesian by students as participants in this study. In the translation analysis process, researchers used the theory of translation methods. This study used a qualitative descriptive method including observation and document analysis used in this study. In conclusion, the authors found six methods used by participants to translate short stories "A Blunder" into the target language (TL).

Although all the objects analyzed by researchers (Kurniawan, 2017) and (Nugraha, 2017) were translated by different people, however the present study analyzed English novel Heart of Darkness (QalbeZulmaat) by Joseph Conrad into Urdu on the basis of level shift, the results given show that there are several translation methods or translation shifts that are always prevailing in every translation works.

Therefore, although some of the above studies show different results from the results of the translation method. They believe that the shift in the translation method that occurs in all research objects is a must. This is due to differences in how to express ideas in both SL and TL to maintain ideas, the translator has no choice. In this case, the literal translation method is more commonly used because the translator tries to maintain the meaning in the source language.

Furthermore, Level Shift is the largest translation shift that occurs in translating the main character of the novel Heart of Darkness. In this case, the literal translation method is more commonly used for the translators tries to keep the meaning in the source language. The researchers identify the translation method used by the translator of each excerpt in finding. It can show that Literal translation method more often used as translators try to keep the meaning of the source language. In the translation of novel Heart of Darkness (QalbeZulmaat) by Joseph Conrad, researcher found many level shifts done by the translator to get a natural translation.

For the other researchers explain about translation method and they are used Newmark theory either, but they have a different object in the analysis. In this case, the researcher used a novel Heart of Darkness (QalbeZulmaat) by Joseph Conrad, and the researcher focused to discuss the Literal translation method. Therefore the result of this research that level shift is commonly used by translator to translate the novel it can be proved with literal translation method. The Literal translation is the source language grammatical forms that are converted to their nearest target language equivalent. In addition, the tactic compromises on an appropriate meaning. So, that no assonance, or repetition jars in the translation. Translation shift helps the researchers to get easier to describe how the process of translation can be occurred in both of source and target language.

Through this research students or researchers can know well about literals translation when used in novels, and can also be applied when the communication process needs to be translated, and the researchers agree to Maximillian (2020) that by doing the translation, the students need to involve in a complicated critical thinking process related to language knowledge and skills translating in the Novel.

CONCLUSION

Literal translation method is the translator tries to keep the meaning in the source language by converting the construction of the source language into the intended construction of the target language. The translator tries to make it sound natural in the target language. Literal translation method cause the high translation accuracy, lacks of quality and vice versa. It is the core conclusion in this research. The dominant method contributes a negative or positive impact on translation works.

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